Introduction

Aim

The aim of this resource is to provide materials to support the teaching of framework objectives through the reading of *Point Blanc*. Reading is a shared, social activity and it is important that pupils are given the opportunity to talk and write about their reading. Emphasis is placed on the promotion and development of independent reading, as pupils are asked to reflect on the reading strategies they use and are encouraged to try out new ones. Many of the activities encourage pupils to build a bridge between their reading and writing. In particular, pupils are encouraged to develop the skills that readers in Year 7 need if they are to meet the reading and writing demands made of them.

The lesson outline

The lesson outline (pages 5–13) provides a structure for teaching ‘at a glance’. It is intended to provide a framework and can be adjusted to suit your circumstances. The structure enables you to cover a longer text, while maintaining pace. Objectives are taught explicitly and are clearly placed within the context of the book and the lesson structure. There will be issues about coverage, but it is more important that pupils are able to explore their reading through talk and other interactive approaches, rather than sitting passively as the whole book is read to them, or worse, they are asked to ‘read around the class’.

Approaches for progressing through the book include:

- pupils or teacher recapping previous chapters that may not have been read
- jigsaw reading (groups are given a section or chapter to read and then the group reports back)
- use of video, if available
- use of prepared summaries or diagrammatic representations of the plot
- reading at home, if appropriate.

It is also important to allow pupils to control their own reading. If they want to read on, let them; re-reading chapters and revisiting prior reading will always highlight things that were missed before.

Guided and group work

Guided and group reading and writing facilitates interaction between teacher and pupil and between pupil and pupil. The focus on objectives enables teaching and learning to be pitched at a high level, so that pupils are challenged and extended. Guided work is a valuable and effective teaching approach as it focuses on reading and writing strategies, which enable pupils to develop as independent learners. The use of small groups allows the teacher to intervene at the point of learning, which means that he or she can have a much more immediate effect on what the pupils are doing. In addition, it allows pupils to see the good models of reading and writing which are so crucial to their development as independent readers and writers.

Opportunities for guided reading and writing are indicated within the lesson outline so that every pupil should have the opportunity to work closely with the teacher. Underpinning these opportunities for guided reading and writing are group activities which allow the rest of the class to work independently of the teacher. It is envisaged that each guided group will consist of no more than six pupils.

Managing group and guided work

If pupils are unfamiliar with it, it may take time to develop a culture of guided work in the classroom. However, it is worth persevering. Establishing clear ground rules for group and guided work from the beginning is a good idea. The following may help:

- where possible, create groups from pupils with similar reading and confidence skills
- make the groups responsible for their own organisation
- identify time and, if possible, clerical support, for managing the resources
- use additional adult support in the classroom if it is available
- edit the materials to suit the needs of the pupils
- give the groups concrete outcomes
- allocate specific roles within the groups, including that of timekeeper
- organise pupils into ‘study buddies’
- use peer assessment and rewards
- make it clear that all pupils are expected to contribute to the plenary.

Resources

This unit does not require extensive resources but ideally they should be prepared in advance. Independent or group activities could be photocopied onto coloured card and laminated, so that pupils have their own copies for reference. The main resources you will need are: copies of the text, highlighter and marker pens, ‘Post-it’ notes, sugar paper, reading journals, copies of extracts on OHT and on paper for annotation.

Reading journals

While some pupils will eagerly share their impressions about texts they have read, others feel less comfortable in class discussions, and will keep their thoughts to themselves. In an effort to encourage all pupils to think more about what they read and to share their observations and opinions confidently, some teachers use reading journals to great advantage. Reading journals provide pupils with the opportunity to reflect, speculate and express their immediate responses to their reading. They can be an essential tool in tracking how pupils are responding to the text.

Pupils can make a wide variety of entries in a reading journal, including:
• noting responses
• questions arising
• mind-mapping and other graphic representations (tension graphs, timelines)
• jotting down words and phrases that need clarifying, or that they could ‘steal’ for their own writing
• keeping track of the plot.

Most pupils will need support if they are to write with clarity and understanding, even if they are just making notes. For example, if pupils are asked to delve into characters’ motivations and choices, this kind of response will need to be modelled for them. You can also provide key words and phrases to prompt critical responses from pupils, for example:

‘I wonder what this means …’
‘This bit reminds me of …’
‘If it was me, I would …’
‘I was surprised when …’

Assessing the reading journal

It is important that pupils regard the journal as part of a continuing dialogue with the teacher and with each other, rather than work that is to be marked. However, there are three stages that reflect critical thinking and reading and these could be used as a teacher checklist for assessment:

1. A literal encounter with the text – the pupil’s responses are superficial and tend towards recount.
2. Analysis and interpretation – the pupil’s responses are more reflective, for example empathy with a character is reflected in the journal.
3. Synthesis and evaluation – the pupil is able to make links within and beyond the text.

It is important to remember that more challenging content on its own does not always improve pupils’ critical thinking. Equipping pupils with the right vocabulary and the methods by which they can appraise their learning and progress is a critical part of the process. Using a layout such as the one suggested below will support pupils when they are developing their critical engagement with the text they are reading. Some activities are listed, but these are just suggestions.

How often should pupils write in their journals?

Less is more! Writing in journals several times a week will soon become tedious and pupils will find that they have nothing new to add. It is much better to ask for fewer responses, and ones that require deeper engagement, so that pupils are writing for themselves and not for the teacher.

Opportunities for using reading journals are highlighted in the resource, but it may be worthwhile establishing routines so that pupils know when they are expected to make an entry. For example, pupils could be asked to reflect every lesson on the reading strategies that they have used, and make a brief note about them, including reference to the text.
The notion of literacy being embedded in objectives is much more than the basic acquisition of skills. The objectives selected here focus on enabling pupils to read as readers in order to deepen their understanding and appreciation, and to read as writers so that they can identify typical features and explore how writers gain impact. This is the point at which the bridge between reading and writing is made – when the pupil has the ability to step outside the body of a text and look at it as a writer. Whilst the majority of objectives selected reflect the development of reading, this does not imply that they should be approached in isolation or taught in a reductive way. The objectives listed below encompass the ability to recognise, understand and manipulate the conventions of language and develop the pupils’ ability to use language imaginatively and flexibly, in the narrative context. Objectives (and pupils) benefit from being explicitly taught and from being identified and deployed in context. Other objectives can also be taught (through starter activities), but it is up to the teacher to decide where the priority lies and to adapt the resource materials according to the need of the pupils.

While Year 7 is the focus of this resource, this does not mean that the novel could not be used with Year 8. With this in mind, the Year 8 objectives listed below could underpin the unit.

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<tr>
<th>Year 7</th>
<th>Year 8</th>
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**Sentence**

<table>
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<th>Sn1 Subordinate clauses</th>
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<tr>
<td>Sn2 Noun phrases</td>
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<td>Sn11 Sentence variety</td>
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**Reading**

<table>
<thead>
<tr>
<th>R1 Locate information</th>
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<td>R2 Extract information</td>
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<td>R3 Compare presentation</td>
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<td>R4 Notemaking</td>
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<td>R6 Active reading</td>
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<tr>
<td>R7 Identify main ideas</td>
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<tr>
<td>R11 Print, sound and image</td>
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<tr>
<td>R12 Character, setting and mood</td>
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<td>R14 Language choices</td>
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<td>R15 Endings</td>
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<td>R17 Independent reading</td>
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<td>R20 Literary heritage</td>
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**Writing**

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<tr>
<th>Wr1 Drafting process</th>
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<td>Wr2 Planning formats</td>
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<td>Wr3 Exploratory writing</td>
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<td>Wr6 Characterisation</td>
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<td>Wr7 Narrative devices</td>
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<td>Wr9 Link writing and reading</td>
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<td>Wr11 Present information</td>
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<td>Wr13 Instructions and directions</td>
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<td>Wr14 Evocative description</td>
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<td>Wr18 Present findings</td>
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**Speaking and listening**

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<thead>
<tr>
<th>S&amp;L1 Clarify through talk</th>
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<td>S&amp;L4 Answers, instructions, explanations</td>
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**Sentence**

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<th>Sn2 Variety of sentence structure</th>
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<td>Sn4 Tense shifts</td>
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**Reading**

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<tr>
<th>R1 Combine information</th>
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<tr>
<td>R3 Notemaking formats</td>
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<td>R4 Versatile reading</td>
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<td>R5 Trace developments</td>
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<td>R7 Implied and explicit meanings</td>
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<td>R8 Transposition</td>
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<td>R9 Influence of technology</td>
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<td>R10 Development of key ideas</td>
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<td>R13 Interpret a text</td>
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<td>R14 Literary conventions</td>
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<td>R16 Cultural context</td>
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**Writing**

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<thead>
<tr>
<th>Wr2 Anticipate reader reaction</th>
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<td>Wr3 Writing to reflect</td>
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<td>Wr5 Narrative commentary</td>
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<td>Wr6 Figurative language</td>
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<td>Wr7 Establish the tone</td>
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<td>Wr10 Effective information</td>
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<td>Wr11 Explain complex ideas</td>
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<tr>
<td>Wr12 Formal description</td>
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<td>Wr17 Integrate evidence</td>
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**Speaking and listening**

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<thead>
<tr>
<th>S&amp;L1 Evaluate own speaking</th>
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<tr>
<td>S&amp;L5 Questions to clarify or refine</td>
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<td>S&amp;L7 Listen for a specific purpose</td>
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<tr>
<td>S&amp;L9 Evaluate own contributions</td>
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## Lesson outline

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<thead>
<tr>
<th>Lesson</th>
<th>AFs and objectives</th>
<th>Lesson focus</th>
<th>Starter/Introduction</th>
<th>Development</th>
<th>Plenary and Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reading AF3 &amp; AF6</td>
<td>Chapter 1</td>
<td>Reading journals and paired discussion</td>
<td>Effective openings</td>
<td>Plenary</td>
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<td></td>
<td>• R6 Active reading</td>
<td></td>
<td>• Predict</td>
<td>• Ask pupils to decide what the issues and themes are that could be explored in the novel. Pupils then write five questions that they hope will be answered as they read the novel.</td>
<td>Nominate one representative from each group to feed back their discussion, with reference to the text.</td>
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<td></td>
<td>• Wr3 Exploratory writing</td>
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<td>• Pass comments</td>
<td>• Working in pairs, ask pupils to read three extracts from the novel and make notes in their journals about how the features of the action/adventure genre (discussed in the introduction) are reflected in these extracts. Pupil worksheet 1.1</td>
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<td></td>
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<td></td>
<td>• Speculate</td>
<td>• Model a close reading of the opening extract, focusing on text level and reading strategies. Use the points on Teacher planner 1.2 as prompts.</td>
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<td></td>
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<td></td>
<td>• Hear a reading voice</td>
<td>• Divide the class into six groups and give each group a focus as they read the rest of Chapter 1. This could be an opportunity for guided reading. Teacher planner 1.2</td>
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<td>Homework</td>
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<td>Complete Pupil worksheet 1.2, focusing on the openings of <em>Stormbreaker</em> and <em>Point Blanc</em>. Pupil worksheet 1.2</td>
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<td>Lesson</td>
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<tr>
<td>2</td>
<td>Reading AF5 &amp; AF6</td>
<td>Chapter 2</td>
<td>Inference and deduction</td>
<td>Character development</td>
<td>Plenary</td>
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<tr>
<td></td>
<td>• R2 Extract information</td>
<td>• Text annotation</td>
<td>• Focus on homework task. Pupil worksheet 1.2</td>
<td>• Model a close reading and annotation of the first four paragraphs of Chapter 2 (pages 11–12), focusing on sentence and word level features and how the reader’s sympathy towards Alex is elicited.</td>
<td>• Select one pair to feed back on how Alex’s character is developed and one pair to feed back on how Horowitz suggests that Skoda is evil. Check which reading strategies the pupils used in this lesson.</td>
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<td></td>
<td>• R6 Active reading</td>
<td>• Re-read</td>
<td>• Ask pupils to complete Pupil worksheet 2.1, focusing on descriptions of characters in Point Blanc. (This could be done as an oral activity or as a card sort.) Pupil worksheet 2.1</td>
<td>• Divide pupils into groups of four and subdivide groups into pairs labelled A and B. Direct Pair A to focus on exploring how Alex’s character is developed (pages 12–15) and Pair B to explore how the writer suggests that Skoda is evil (pages 13–17). Teacher planner 2.1</td>
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<td></td>
<td>• R12 Character, setting and mood</td>
<td>• Interpretpatterns</td>
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<td>• Ask pupils to explore how Horowitz has used these sentence types for effect in Chapter 2. Teacher planner 2.1</td>
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<tr>
<td>3</td>
<td>Reading AF5 &amp; AF6, Writing AF5</td>
<td>Reading into writing</td>
<td>Major and minor sentences</td>
<td>Reading into writing</td>
<td>Homework</td>
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<td></td>
<td>• Wr6 Characterisation</td>
<td>• See images</td>
<td>• Individual whiteboard activity. Ask pupils to provide definitions of major and minor sentences (see Teacher planner 3.1 for definitions). Instruct pupils to write ‘major’ on one side of their whiteboard and ‘minor’ on the other. When you give pupils each example of a major or minor sentence from Chapter 2 of the novel (see Teacher planner 3.1), ask them to show what type of sentence it is by holding up their whiteboard, marked ‘major’ or ‘minor’.</td>
<td>• Group discussion. Ask pupils to focus on how characters are described in Point Blanc and to discuss what makes an effective description (focusing on inference and deduction). Teacher planner 3.2</td>
<td>• Read Chapter 2.</td>
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<td></td>
<td>• Wr9 Link writing and reading</td>
<td>• Pass judgements</td>
<td>• Ask pupils to explore how Horowitz has used these sentence types for effect in Chapter 2. Teacher planner 2.1</td>
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<td>• Wr14 Evocative description</td>
<td>• Feel</td>
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<td></td>
<td>• Sn1 Subordinate clauses</td>
<td>• Empathise</td>
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<td>• Sn11 Sentence variety</td>
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<td>4</td>
<td>Reading AF4</td>
<td>Chapter 3</td>
<td>Narrative structure</td>
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<td></td>
<td>• R6 Active reading</td>
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<td>Card sort activity</td>
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<td></td>
<td>• R7 Identify main ideas</td>
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<td>– Chapter 3 divided into paragraph chunks</td>
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<td></td>
<td>• Interpret patterns</td>
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<td>• Reinterpret</td>
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<td>• Re-read</td>
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<td>5</td>
<td>Reading AF2, AF3 &amp; AF4</td>
<td>Chapters 4 and 5</td>
<td>Making links</td>
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<td></td>
<td>• R4 Notemaking</td>
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<td>• Ask pupils to explain the links between the titles of Chapters 1, 2 and 3 and the content. Ask pupils to predict how Chapter 4 ('Search and Report') will develop the plot.</td>
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<td></td>
<td>• R7 Identify main ideas</td>
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<td>• Speculate</td>
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<td></td>
<td>• Wr3 Exploratory writing</td>
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<td>• Predict</td>
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<td>• Ask questions</td>
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<td>• Re-read</td>
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**Narrative structure**
- Direct pupils to work in groups of six, subdivided into three pairs. Ask Pair A to focus on Alex's story, Pair B on Skoda and Beckett and Pair C on the chief constable. Direct pupils to place each story segment in the correct order so that the story makes sense, and then make a note of how they came to their decision. Groups should then reconvene and interweave the three stories. This could be an opportunity for guided reading.
- Ask pupils to explore how Horowitz has managed the transitions between the stories.

**Making notes and reading journals**
- Remind pupils about the different types of entry that can be made in their journals, including the use of 'Post-it' notes.
- Small group work. Ask pupils to read Chapter 4, making notes about:
  - how the plot develops
  - the new characters that are introduced
  - how the pace of Chapter 4 contrasts with that of Chapter 3.
  This could be an opportunity for guided reading.

**Plenary**
- Ask each group to compare the final order of their story with the original order of the story in Chapter 3.

**Homework**
- Explore why the final line is funny, making notes in journals.

**Homework**
- Read Chapter 5.
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<tr>
<td>6</td>
<td><strong>Reading AF2</strong></td>
<td><strong>Chapters 5–6</strong></td>
<td><strong>Plot</strong></td>
<td><strong>Characterisation</strong></td>
<td><strong>Plenary</strong></td>
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<tr>
<td></td>
<td>• R2 Extract information</td>
<td>• Text marking and annotation</td>
<td>• Ask pupils to work in groups of four. Direct the group members to draw up a ‘group’ timeline of the plot and novel events on sugar paper. Nominate one member of the group to act as an observer and to note down the questions which are asked as the group works.</td>
<td>• Referring to the timeline of events, ask pupils to identify the problems that Alex has faced so far in the story. Using the example on Pupil worksheet 6.1, direct pupils to copy the chart into their reading journals. Ask pupils to record the problem in the first column, Alex’s solution in the second column, why he chose this in the third column and the solution that they think would be best in the fourth column. Encourage pupils to focus on why the characters act the way they do.</td>
<td>• Focus on the reading skill that is used to explore the characters’ actions.</td>
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<td></td>
<td>• R4 Notemaking</td>
<td>• Infer and deduce</td>
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<td></td>
<td>• S&amp;L1 Clarify through talk</td>
<td>• Visualise</td>
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<td>• Empathise</td>
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<td>7</td>
<td><strong>Reading AF3, AF4 &amp; AF5</strong></td>
<td><strong>Chapters 5–6</strong></td>
<td><strong>Structure</strong></td>
<td><strong>Narrative style (1)</strong></td>
<td><strong>Plenary</strong></td>
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<td></td>
<td>• R12 Character, setting and mood</td>
<td>• Interpret patterns</td>
<td>• Ask pupils to work in pairs. Direct Pupil A to draw a tension graph of Chapter 5 and Pupil B to draw a graph of Chapter 6 (see Teacher planner 7.1 for an example to model). Ask pairs to compare the two graphs, looking for similarities and differences between Chapters 5 and 6 and exploring how the author uses tension in these two chapters.</td>
<td>• Using text annotation, highlighting and ‘Post-it’ notes, model a close reading of an extract from Chapter 5, focusing on how Horowitz creates tension. <strong>Annotated text (7.2)</strong></td>
<td>• Working in pairs, ask pupils to follow your example and, using annotation and ‘Post-it’ notes, make notes about how tension is created in Chapter 6. This could be an opportunity for guided reading. <strong>Teacher planner 7.1</strong></td>
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<td>• R14 Language choices</td>
<td>• Reinterpret</td>
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<td>• Rationalise what is happening</td>
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<tr>
<td>8</td>
<td><strong>Reading AF4 &amp; AF5</strong>&lt;br&gt;• R14 Language choices <strong>Writing AF1 &amp; AF5</strong>&lt;br&gt;• Wr7 Narrative devices&lt;br&gt;• Wr9 Link writing and reading</td>
<td>Reading into writing&lt;br&gt;• Hear a reading voice&lt;br&gt;• See images&lt;br&gt;• Feel&lt;br&gt;• Re-read&lt;br&gt;• Relate to previous reading experience</td>
<td><strong>Narrative style (1)</strong>&lt;br&gt;• Reflecting on Lesson 7, ask pupils to create a list of prompts about the strategies that Horowitz uses to create tension. This could be recorded on a flip chart for reference during the lesson. The whiteboard will be needed for drafting.</td>
<td><strong>Reading into writing</strong>&lt;br&gt;• Using an opening sentence (taken from <em>Stormbreaker</em>, Chapter 2), model writing one paragraph, helping pupils to develop the strategies explored in Lesson 7 and the starter activity. Move through to shared writing for paragraph two and then ask pupils to continue to draft a third paragraph in which tension is built, using the strategies explored in the previous lesson. This could be an opportunity for guided writing. <strong>Teacher planner 8.1</strong></td>
<td><strong>Plenary</strong>&lt;br&gt;• Ask pupils to share their paragraphs with each other, using the prompt list as a stimulus for discussion. Invite two pupils to share their paragraphs with the whole class. <strong>Homework</strong>&lt;br&gt;• Ask two pupils to read Chapter 7 (a short chapter) and be prepared to summarise it for the class at the beginning of Lesson 9.</td>
</tr>
<tr>
<td>9</td>
<td><strong>Reading AF2 &amp; AF3</strong>&lt;br&gt;• R1 Locate information&lt;br&gt;• R2 Extract information&lt;br&gt;• R7 Identify main ideas&lt;br&gt;• Wr2 Planning formats</td>
<td>Chapters 7–8&lt;br&gt;• See images&lt;br&gt;• Re-read&lt;br&gt;• Reinterpret&lt;br&gt;• Interpret patterns</td>
<td><strong>Active reading strategies – extract information</strong>&lt;br&gt;• Ask the two pupils selected in Lesson 8 to summarise Chapter 7 for the class.&lt;br&gt;• Remind pupils that one of the key features of the spy/thriller and action adventure genres is the use of highly specialised gadgets.</td>
<td>**Model reading Extracts 1 and 2, highlighting the key features of the gadget. Extract the relevant information about the gadget and enter the information on the gadget record sheet. <strong>Teacher planner 9.1</strong>&lt;br&gt;• Ask pupils to read Extracts 1–6 (Pupil worksheet 9.1). Explain that Extracts 2–6 each refer to a different gadget from the novel. Direct pupils to identify the name of the gadget and then highlight where each gadget is described in Extract 1. <strong>Pupil worksheet 9.1</strong>&lt;br&gt;• Direct pupils to complete jigsaw activity. <strong>Pupil worksheet 9.2</strong></td>
<td><strong>Plenary</strong>&lt;br&gt;• Ask pupils to identify the key features of the description of a gadget and to note their answers in their journals.&lt;br&gt;• Revisit the reading strategies used in this lesson. Identify when pupils would find it useful to use these strategies in other subjects. <strong>Homework</strong>&lt;br&gt;• Read Chapter 8 and update timeline for Chapters 7 and 8.</td>
</tr>
<tr>
<td>Lesson</td>
<td>AFs and objectives</td>
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</table>
| 10     | Writing AF2 & AF3  | Use reading to inform writing | Collaborative group talk | Group task: give pupils a sheet of sugar paper and a marker pen. Demonstrate how to complete the gadget planning sheet on Pupil worksheet 10.1, focusing on adapting an item (a key ring) for a spy to use. **Pupil worksheet 10.1** | Plenary  
- Ask groups to swap their descriptions/explanations and to discuss how easy they are to follow.  
Homework  
- Read Chapter 9. |

- **Wr11** Present information  
- **Wr13** Instructions and directions  
- **S&L1** Clarify through talk  
- **S&L4** Answers, instructions, explanations

- **R12** Character, setting and mood  
- **R14** Language choices  
- **Sn2** Noun phrases  
- **Sn11** Sentence variety

| 11     | Reading AF4 & AF5 | Chapter 9 | Narrative style (2) | **Pupil worksheet 10.1** | Plenary  
- Ask pupils to note down three ways in which the author has built a sense of unease that they could use in their own writing.  
Homework  
- Flip chart responses in a marking frame for use in the next two lessons. |
<table>
<thead>
<tr>
<th>Lesson</th>
<th>AFs and objectives</th>
<th>Lesson focus</th>
<th>Starter/Introduction</th>
<th>Development</th>
<th>Plenary and Homework</th>
</tr>
</thead>
</table>
| 12     | Writing AF1, AF2 & AF5  
• Wr1 Drafting process  
• Wr2 Planning formats  
• Wr6 Characterisation  
• Wr7 Narrative devices | Reading into writing  
• Interpret patterns  
• Ask questions  
• Re-read  
• Reinterpret | Reading into writing  
• Using the opening sentence of a paragraph taken from *Stormbreaker* (‘The car reached the main gate, where there was a security cabin and an electronic barrier’, page 69), model writing one paragraph, developing the strategies explored in Lesson 11. Move through to shared writing for paragraph two and then ask pupils to continue to draft a third paragraph in which a sense of unease is built, using the strategies explored in the previous lesson. This could be an opportunity for guided writing.  
*Teacher planner 12.1* |  | Plenary  
• Ask pupils to share their drafts and using the marking frame from Lesson 11, peer assess each other’s paragraphs.  
*Homework*  
• Make final amendments to paragraph. |
| 13     | Reading AF2  
• R1 Locate information  
• R2 Extract information  
Writing AF2  
• Wr2 Planning formats | Chapter 10  
• Interpret patterns  
• Ask questions  
• Make judgements | Making notes  
• Read Chapter 10 (pages 118–122) with the pupils.  
• Ask the pupils what they notice about the style of writing that describes the other boys in the novel.  
• Ask pupils to explain how it differs from the writing that is on pages 121–122.  
• Ask pupils to identify any patterns in each of the notes about each boy and to create a snapshot of one of their friends in the same style. | Model extracting information from an obituary, through highlighting and then pulling out key facts and jotting them down.  
• Give pupils an obituary and ask them to make notes about the person, using highlighting as a technique and jotting down the key facts. This could be an opportunity for guided reading. | Plenary  
• Ask pupils to identify when they could use highlighting and notemaking in other subjects.  
*Homework*  
• Read the rest of Chapter 10. |
| 14     | Reading AF2 & AF6  
Writing AF2  
• Wr9 Link writing and reading  
• Wr18 Present findings | Reading into writing  
• Infer and deduce  
• Visualise  
• Empathise  
• Drafting | Character development – writing to analyse, review, comment  
• Ask pupils to revisit the outline of Alex from Lesson 2 and to decide which notes should remain on the outline and which no longer apply to Alex. Ask pupils to consider if any should be added.  
• Remind pupils that all comments must be supported with evidence from the text. | Characterisation – moving towards writing  
• Model the point/example/explanation process, using the ‘Post-it’ notes from the starter activity. Use *Teacher planner 14.1* to model one example, showing how these notes can be remodelled into an evaluative comment.  
• Ask pupils to choose another example. Move through to shared and then to independent writing. This could be an opportunity for guided writing.  
*Teacher planner 14.1* | Plenary  
• Ask pupils to write three points to remember when writing to analyse/review/comment.  
*Homework*  
• Ask two pupils to read Chapter 11 and be prepared to summarise it for the class at the beginning of Lesson 15. |
<table>
<thead>
<tr>
<th>Lesson</th>
<th>AFs and objectives</th>
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<th>Starter/Introduction</th>
<th>Development</th>
<th>Plenary and Homework</th>
</tr>
</thead>
</table>
| 15     | Reading AF4 & AF5  | Chapters 11–12 | Structure            | Dialogue and narrative comment | Plenary  
|        | • R12 Character, setting and mood | • Re-read | • Ask the two pupils selected in Lesson 14 to summarise Chapter 11 for the class. | • Read Chapter 12 with the pupils. Model reading pages 152–153, exploring how Horowitz manages the transition between dialogue and narrative comment (see Teacher planner 15.1). **Annotated text** 15.2  
|        | • R14 Language choices | • Reinterpret | • Direct pupils to revisit and update their timelines and add in key events for Chapters 7–11. | • Ask pupils to focus on pages 158–160, exploring for themselves how this transition is handled. This could be an opportunity for guided reading. **Teacher planner** 15.1 |  
|        | • Wr6 Characterisation | • Summarise | • Remind pupils also to note where the high points of tension in the novel occur. | |  
|        |                   | • Pass judgements | | |  
|        |                   | • Interpret patterns | | |  
|        |                   | | | |  
|        |                   | | | |  
| 16     | Reading AF2 & AF4  | Chapter 13   | Structure and tension – the clock, the crucible and the contract | Ask pupils to work in pairs – each pair labelled A, B or C. Direct pupils to complete Pupil worksheet 16.1.  
|        | • R2 Extract information | • Form and structure | • Introduce the concept of the clock, the crucible and the contract. **Pupil worksheet**  
|        | • R3 Compare presentation | • Re-read | Pupil worksheet 16.1 | • Pupils list other books/films they know that have used these concepts. **Pupil worksheet** 16.1 |  
|        | • R15 Endings | • Reinterpret | | |  
|        |                   | | | |  
| 17     | Reading AF2, AF3 & AF4 | Chapter 14 | Film v prose | Prose into film | Homework  
|        | • R7 Identify main ideas | • Re-read | • Show pupils an extract from a spy film.  
|        | • R11 Print, sound and image | • Reinterpret | • Ask pupils what similarities they can see between this and extracts from **Point Blanc**.  
|        | | • Summarise | | • Introduce the semantic field of filming – names of camera angles, storyboarding, sound effects, etc.  
|        | | • Pass judgements | | • Show pupils the extract from the spy film again, identifying the different camera angles, sound effects, etc. and explore the effect.  
|        | | • Pass comments | | • Identify and bullet point the key moments on pages 181–187. Ask pupils to identify which camera angles and sound effects they would use if this extract was being filmed. This could be completed as a storyboard.  
|        | | | | |  
|        | | | | |  
|        | | | | |  

**Homework**  
• Read Chapters 14–15.
<table>
<thead>
<tr>
<th>Lesson</th>
<th>AFs and objectives</th>
<th>Lesson focus</th>
<th>Starter/Introduction</th>
<th>Development</th>
<th>Plenary and Homework</th>
</tr>
</thead>
</table>
| 18     | Reading AF2, AF3, AF6 & AF7  
• R17 Independent reading  
• R20 Literary heritage | Film v prose  
• Empathise  
• Interpret patterns  
• Re-read  
• Drafting  
• Relate to own experience | **Structure of whole text**  
• Working in pairs, ask pupils to think about why we enjoy reading/watching the action/adventure and spy/thriller genres:  
  – escapism  
  – to live through the eyes of the hero/heroine  
  – transports us to exotic worlds  
  – we can accomplish unimaginable feats  
  – reaffirms that good always wins over evil. | • Working in pairs to fours, ask pupils to list the common factors belonging to the spy novels/films with which they are familiar.  
**Teacher planner  18.1**  
• Ask pupils to update their timelines for *Point Blanc*. Then ask pupils what similarities and differences they can identify between the structure of *Point Blanc* and the generic structure of spy novels/films. Explain that pupils who have read other Horowitz novels in this series can also use this knowledge.  
**Teacher planner  18.1** | **Plenary**  
• Explore with pupils what the ethical dilemma which arises in this novel is and how the author deals with it.  
**Homework**  
• Read Chapter 17. |
| 19     | Reading AF4, AF6 & AF7  
• R7 Identify main ideas  
• R15 Endings | Review  
• Reinterpret  
• Re-read  
• Interpret patterns  
• Pass comment  
• Pass judgement | **Endings and beginnings**  
• Focus pupils on exploring what makes an effective ending.  
• Explore the derivation of the word ‘denouement’ and how it applies to plots (French – dénouer: to untie, Latin – nodus: a knot).  
• Ask pupils to consider to what extent the ending of *Point Blanc* is a satisfactory denouement. | **The role of the action hero**  
• Ask pupils to work in pairs. Each pair notes down the key characteristics of an action hero on a spider diagram.  
**Pupil worksheet  19.1**  
• Pupils consider the difference between heroes and idols.  
**Pupil worksheet  19.1**  
• Pupils explore Alex’s role in *Point Blanc* and consider whether or not he is a hero.  
**Pupil worksheet  19.1** | **Plenary**  
• Ask five pairs to feed back to the class.  
• Revisit the final paragraph and explore what is ambiguous about the ending. Discuss how it adds to the sense of action/adventure. |
Introduction to the action/adventure genre

Explain to pupils that the action/adventure genre lends itself perfectly to the most important reason why we read action/adventure books and/or see action/adventure films – to escape and live through the eyes and deeds of the action hero or heroine. Emphasise that the action/adventure genre satisfies the armchair adventurer in us all.

Explore with pupils the following essential features of the action/adventure genre:

• The story is set in specific time in exotic locales. The period tends to be set in contemporary times in lands that bear some resemblance to how we live, so that we can identify with them.
• There is unity of time – the action happens within a specified period with no prolonged gaps of time.
• The action hero accepts a quest which will bring greater good to the world.
• The action hero has specific qualities which qualify him to be sought to complete the quest.
• The action hero is placed in a situation from which he must escape.
• The action hero doesn’t need someone to tell him how dangerous the quest is. He knows the danger and he’s not above showing fear or reluctance.
• The quest is linked to and, at times, overshadowed by an overriding world conflict.
• However, the world conflict is not usually the reason why the action hero will embark on the quest. Usually the action hero has an inner journey that involves personal growth.
• The enemy is usually personified in one being, but he/she will have many sidekicks.
• Friends and love interests are usually present and are often held hostage.
• The stages of the quest are marked by ordeals.
• There is a final conflict of good versus evil and this is usually personal – between the action hero and the enemy.
• The action hero will have a mentor.
• The action hero is often provided with specialised gadgets.
• The action is almost continuous in a fast-paced plot.

Discuss with pupils the following examples of novels and films that have features of the action/adventure genre. Ask pupils to list films/books/computer games with which they are familiar that have some or all of the key features of the action/adventure genre (listed above).

Typical examples of action/adventure:

<table>
<thead>
<tr>
<th>Novels</th>
<th>Films</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robin Hood (from a medieval legend)</td>
<td>Robin Hood</td>
</tr>
<tr>
<td>Raise the Titanic</td>
<td>Under Siege</td>
</tr>
<tr>
<td>Raiders of the Lost Ark (written after the film)</td>
<td>Indiana Jones and the Temple of Doom</td>
</tr>
<tr>
<td>African Queen</td>
<td>Batman</td>
</tr>
<tr>
<td>King Solomon's Mines</td>
<td>Bond films</td>
</tr>
<tr>
<td>On Her Majesty's Secret Service</td>
<td>Braveheart</td>
</tr>
<tr>
<td>(or any Ian Fleming novel)</td>
<td></td>
</tr>
</tbody>
</table>
Pupil worksheet 1.1

Lesson 1

Context
As a group we have:
• explored how we are going to use reading journals
• discussed the key features of the action/adventure genre and identified some examples.

Now you are going to read three extracts from *Point Blanc*.

Objectives
• R6 Active reading
• Wr3 Exploratory writing.

1. Read the following extracts from *Point Blanc*.

2. Work with a partner and identify some of the features of the action/adventure genre in the extracts. Note down your ideas in your reading journals.

Extract 1 (from Chapter 1)

Michael J. Roscoe was a careful man.

The car that drove him to work at seven fifteen each morning was a custom-made Mercedes with reinforced steel doors and bullet-proof windows. His driver, a retired FBI agent, carried a Beretta sub-compact semi-automatic pistol and knew how to use it. There were just five steps from the point where the car stopped to the entrance of Roscoe Tower on New York’s Fifth Avenue, but closed circuit television cameras followed him every inch of the way.

Extract 2 (from Chapter 6)

Alex didn’t dare look behind him, but he felt the train as it reached the mouth of the tunnel and plunged into it, travelling at one hundred and five miles per hour. A shock wave hammered into them. The train was punching the air out of its way, filling the space with solid steel. The horse understood the danger and burst forward with new speed, its hooves flying over the sleepers in great strides. Ahead of them the tunnel mouth opened up but Alex knew, with a sickening sense of despair, that they weren’t going to make it.

Extract 3 (from Chapter 17)

The flames were tearing through the building. Fed by a variety of chemicals, they burst through the roof, melting the asphalt. In the far distance the scream of fire engines penetrated the sun-filled air. Alex pulled with all his strength, trying to bring the gun down. The other Alex clawed at him, swearing – not in English but in Afrikaans.

The end came very suddenly.
Teaching objectives

• R6 adopt active reading approaches to engage with and make sense of texts, e.g. visualising, predicting, empathising and relating to own experience
• Wr3 use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities.

Focus

• Chapter 1
• Key features of action/adventure genre.

Model a close reading of the opening extract of the novel (below), focusing the pupils’ attention on text level and reading strategies. Use the following points as prompts:

• What is my purpose in reading this text?
• What can I immediately begin to understand?
• Who is the narrative voice in the story?
• What do I learn about the voice in the story?
• What hooks are used?

Chapter 1: page 1

Michael J. Roscoe was a careful man.

The car that drove him to work at seven fifteen each morning was a custom-made Mercedes with reinforced steel doors and bullet-proof windows. His driver, a retired FBI agent, carried a Beretta sub-compact semi-automatic pistol and knew how to use it. There were just five steps from the point where the car stopped to the entrance of Roscoe Tower on New York’s Fifth Avenue, but closed circuit television cameras followed him every inch of the way. Once the automatic doors had slid shut behind him, a uniformed receptionist – also armed – watched as he crossed the foyer and entered his own private lift.

The lift had white marble walls, a blue carpet, a silver handrail and no buttons. Roscoe pressed his hand against a small glass panel. A sensor read his fingerprints, verified them and activated the lift. The doors slid shut and the lift rose to the sixtieth floor without stopping. Nobody else ever used it. Nor did it ever stop at any of the other floors in the building. While it was travelling up, the receptionist was on the telephone, letting Mr Roscoe’s staff know that he was on his way.

Extract from Point Blanc by Anthony Horowitz

Divide the class into six groups and give each group one of the following areas of focus as they read the rest of Chapter 1:

• The use made of technical language – this group should note examples of technical/specialised language and explore the effect on the reader.
• The way that time is charted in the chapter – this group should highlight references to time, including connectives such as ‘meanwhile’ and explore how these add to the pace of the chapter.
• The narrative hooks used to keep us reading – this group should explore what makes us want to read on.
• The features of action/adventure genre – this group should continue to identify other features of the action/adventure genre in this chapter.
• Characterisation – this group should explore the character of Michael J. Roscoe and make brief notes about him. What do we learn about him?
• Characterisation – this group should explore the character of Sam Green and make brief notes about him. What do we learn about him?
Context
As a group we have:
• explored how we are going to use reading journals
• discussed the key features of the action/adventure genre and identified some examples.
Now you are going to explore the similarities between the opening to Stormbreaker and Point Blanc.

Objectives
• R6 Active reading
• Wr3 Exploratory writing.

Homework
Read the opening (below) to Stormbreaker, the first novel in the Alex Rider series. Now re-read the opening to Point Blanc and answer the following:

1 What similarities can you find in Stormbreaker and Point Blanc in the way in which Horowitz uses narrative hooks to keep us reading?

2 Which opening do you prefer, and why?

FUNERAL VOICES
When the doorbell rings at three in the morning, it’s never good news.
Alex Rider was woken by the first chime. His eyes flickered open but for a moment he stayed completely still in his bed, lying on his back with his head resting on the pillow. He heard a bedroom door open and a creak of wood as somebody went downstairs. The bell rang a second time and he looked at the alarm clock glowing beside him. 3.02 a.m. There was a rattle as someone slid the security chain off the front door.
He rolled out of bed and walked over to the open window, his bare feet pressing down the carpet pile. The moonlight spilled on to his chest and shoulders. Alex was fourteen, already well-built, with the body of an athlete. His hair, cut short apart from two thick strands hanging over his forehead, was fair. His eyes were brown and serious. For a moment he stood silently, half-hidden in the shadow, looking out. There was a police car parked outside. From his second floor window Alex could see the black ID number on the roof and the caps of the two men who were standing in front of the door.

Extract from Stormbreaker by Anthony Horowitz
Below are a variety of words/phrases used to describe the characters in Point Blanc. Some describe characters that you have already met; others do not. Make notes in your reading journal about the types of characters that appear in this novel, focusing on the following:

- Decide which type of character the words/phrases describe – good or evil?
- What do we learn about the characters from the words/phrases?
- How do they make you, the reader, feel?
- Can you find any patterns in the words/phrases?
- Can you link any of them together, so that they could be applied to one character?

<table>
<thead>
<tr>
<th>five metal studs in his ear</th>
<th>I didn’t know I had special status</th>
</tr>
</thead>
<tbody>
<tr>
<td>his skin was white, his lips vague shadows</td>
<td>You can kiss me if you like</td>
</tr>
<tr>
<td>she had a facial structure that wasn’t quite human</td>
<td>It was like meeting a skeleton</td>
</tr>
<tr>
<td>He didn’t want to boast about what he’d done</td>
<td>bright, red haired American girl</td>
</tr>
<tr>
<td>His hair – black and a little greasy – was fake</td>
<td>had no parents</td>
</tr>
<tr>
<td>Quiet anger in his voice</td>
<td>grey suit, grey face, grey life</td>
</tr>
<tr>
<td>took out a small handkerchief and dabbed at her eyes</td>
<td>Miss Stomach-bag</td>
</tr>
<tr>
<td>Well built with black hair, square shoulders and a dark, watchful face</td>
<td>A careful man</td>
</tr>
<tr>
<td>‘Nice to have you with us,’ he drawled</td>
<td>he hated having to deceive his friends</td>
</tr>
<tr>
<td>When she wasn’t quoting opera, she was boasting about her lifestyle, her wealth, her holidays around the world</td>
<td></td>
</tr>
</tbody>
</table>
Teaching objectives

• R2 use appropriate reading strategies to extract particular information, e.g. *highlighting, scanning*
• R6 adopt active reading approaches to engage with and make sense of texts, e.g. *visualising, predicting, empathising and relating to own experience*
• R12 comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.

Focus

• Chapter 2
• Text annotation – sentence and word level features.

Modelled reading

Model a close reading and annotation of the first four paragraphs of Chapter 2 (below), focusing on sentence and word level features and how the reader’s sympathy towards Alex is elicited.

**Chapter 2: pages 11–12**

The worst time to feel alone is when you’re in a crowd.

Alex Rider was walking across the playground, surrounded by hundreds of boys and girls of about his own age. They were all heading in the same direction, all wearing the same blue and grey uniform, all of them probably thinking much the same thoughts. The last lesson of the day had just ended. Homework, tea and television would fill the remaining hours until bed. So why did he feel out of it, as if he were watching the last weeks of the term from the other side of a giant glass screen?

Alex jerked his backpack over one shoulder and continued towards the bike shed. The bag was heavy. As usual, it contained double homework … French and history. He had missed two weeks of school and he was having to work hard to catch up. His teachers had not been sympathetic. Nobody had said as much, but when he finally returned with a doctor’s letter (… a bad dose of flu with complications) they had nodded and smiled and secretly thought him a little pampered and spoiled. On the other hand they had to make allowances. They all knew that Alex had no parents, that he had been living with an uncle who had died in some sort of car accident. But even so.

Two weeks in bed! Even his closest friends had to admit that was a bit much!

And he couldn’t tell them the truth. He wasn’t allowed to tell anyone what really happened. That was the hell of it.

Show how Alex faces many problems in these three paragraphs:

• He feels alone.
• He doesn’t know why.
• His bag is heavy.
• He has double homework.
• He has missed two weeks of school.
• He has to work hard to catch up.
• His teachers are unsympathetic.
• They think him spoiled.
• He has no parents.
• His uncle has died.
• He can’t be honest.
Teaching objective

• Sn11 vary the structure of sentences within paragraphs to lend pace, variety and emphasis.

Focus

• Chapter 2
• Major and minor sentences.

Activating prior knowledge

Ask pupils to provide definitions of major and minor sentences.

**Major sentence**: A major sentence is regular in construction; it uses established rules and follows a pattern, e.g. ‘Alex jerked his backpack over one shoulder and continued towards the bike shed.’

**Minor sentence**: A minor sentence does not follow rules and often looks like it has no structure or pattern, e.g. ‘But even so.’

Whiteboard task

Below is a list of major and minor sentences from Chapter 2 of *Point Blanc*. Ask pupils to write ‘major’ on one side of their whiteboard and ‘minor’ on the other. When you give each example, ask pupils to show what type of sentence they think it is. This could be run as a card sort task.

<table>
<thead>
<tr>
<th>The bag was heavy.</th>
<th>Another school day.</th>
</tr>
</thead>
<tbody>
<tr>
<td>For a moment he was dizzy.</td>
<td>Two weeks in bed!</td>
</tr>
<tr>
<td>What could he do?</td>
<td>The barge.</td>
</tr>
<tr>
<td>Alex looked around him.</td>
<td>The building site.</td>
</tr>
<tr>
<td>Could it be done?</td>
<td>And Blackpool funfair.</td>
</tr>
<tr>
<td>He was right.</td>
<td>It probably could.</td>
</tr>
</tbody>
</table>

Ask pupils to explore how Horowitz has used these sentence types for effect in Chapter 2.
Teaching objectives
• Wr9 make links between their reading of fiction, plays and poetry and the choices they make as writers
• Wr14 describe an object, person or setting in a way that includes relevant details and is accurate and evocative.

Focus
• Character descriptions.

Working in groups, ask pupils to focus on how characters are described in Point Blanc and to discuss what makes an effective description (focusing on inference and deduction). Then ask pupils to write a description of a good/evil character; use the prompts below to support pupils when they are writing their character description. Before they begin to write, create a writing frame to help them write their description.

The best frames are those that are created with the class, so that there is a shared understanding of the expectations. You can use the following as a guide to support the creation of a joint frame:

| Dialogue and commentary | • Am I going to open with dialogue and then move into commentary, or the other way around?  
| | • How much dialogue do I want to use?  
| | • How will I manage the transition between dialogue and commentary? |
| Variety of sentences to add rhythm and effect: | • Where should I place a simple sentence for effect?  
| Simple | • Should I use two or three compound sentences together in the middle of a paragraph to add rhythm and balance?  
| Compound | • Where should I put my clause? At the front, for emphasis, or at the end, to delay the impact?  
| Complex | • It's OK to break the rules on purpose and use sentences that don’t sound complete.  
| Unusual sentence structures, e.g. noun phrases grouped together | • I could use this for impact at the beginning or end of my writing. Maybe use a word to describe a key feature about my character, e.g. ‘Ugly’.  
| Use of minor sentences, e.g. one word | • These are good for adding detail about the character.  
| Adverbial phrases at the front of sentences | • Using one of these verbs tells the reader straight away what my character is doing, e.g. ‘Spying, …’  
| Non-finite verbs | • These add detail, so it's good to put them at the front – they involve my reader quickly.  
| Subordinate clauses | • Good to use these if I want to keep the reader guessing about the identity of my character.  
| Pronouns | • These give lots of detailed information in an easy way.  
| Noun phrases | • Using a conjunction at the beginning of a sentence is a brilliant way to emphasise a point, e.g. ‘Ugly. So ugly.’  
| Conjunctions | • Check that I haven’t used a verb and an adverb, when I could use a more powerful verb.  
| Verbs used for impact and effect | • Do I want to stay in past tense, or could I also use the present to make this feel immediate?  
| Tense used for effect | • Have I used vocabulary that is descriptive and includes metaphors and similes?  
| Imagery and figurative language |
Lesson 6

Context

As a group we have:

- explored how we are going to use reading journals
- discussed the key features of the action/adventure genre
- explored how the writer creates characters and manipulates our feelings about them
- looked at how the chapters are structured and drawn a timeline of the plot.

Now you are going to explore what motivates Alex to act the way he does.

Objectives

- R2 Extract information
- R4 Notemaking.

1 Copy the chart below into your reading journal.
2 Using your timelines, identify the problems that Alex has faced so far in *Point Blanc*.
3 In column 1, note down the problem using key words, phrases and bullet points.
4 In column 2, note down what Alex's solution to the problem is.
5 In column 3, note down why you think Alex chose this solution.
6 In the final column, note down what you would have done, if you had been in the same situation.
7 Finally, choose one other character and note down why you think they act the way they do.

<table>
<thead>
<tr>
<th>Problem</th>
<th>What Alex did</th>
<th>Why I think he did this</th>
<th>What I would have done</th>
</tr>
</thead>
</table>
| • Drug dealers – Alex needs to stop them. | • Hooked barge onto crane.  
• Dropped barge into drug conference. | • Upset about his best friend.  
• Wanted to stop the dealers.  
• Couldn’t find a phone. | • Called the police. |
Teaching objectives

• R12 comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure
• R14 recognise how writers’ language choices can enhance meaning, e.g. repetition, emotive vocabulary, varied sentence structure or line length, sound effects.

Focus

• Chapters 5–6
• Exploration of how writers create tension.

Starter activity

Using their journals to record their ideas, ask pupils to brainstorm how a writer can create tension, focusing on balance of dialogue/description, sentence variety, questions, powerful verbs and repetition.

Model the example of a tension graph (below) for pupils, based on Chapter 5:

Precipitating incident
- teenagers go shooting.

Rising action – Alex disagrees with shooting animals for fun and antagonises Rufus.

Reversals and almost-climaxes – there is antagonism between the teenagers. Alex gets lost.

Climax – Alex is hunted and shot at.

Falling action – Alex hides until the danger has passed.

Denouement – Alex gets his own back; he humiliates Rufus.

Pupil task 1

Ask pupils to work in pairs. Direct Pupil A to draw a tension graph of Chapter 5 and Pupil B to draw a graph of Chapter 6. Ask pupils to compare the two graphs, looking for similarities and differences between Chapters 5 and 6 and exploring how the author uses tension in these two chapters.

Development

Using text annotation, highlighting and ‘Post-it’ notes, model a close reading of the extract from Chapter 5, using Annotated text 7.2, focusing on how Horowitz creates tension.

Pupil task 2

Working in pairs, ask pupils to make notes about how tension is created in Chapter 6, using annotation and ‘Post–it’ notes.
Chapter 5: pages 63–65

Annotated text

Alex sensed the danger before the first shot was fired. Perhaps it was the snapping of a twig or the click of the metal bolt being slipped into place. He froze – and that was what saved him. There was an explosion – loud, close – and a tree one step ahead of him shattered, splinters of wood dancing in the air. Alex turned round, searching for whoever had fired the shot. “What are you doing?” he shouted. “You nearly hit me!”

Almost immediately there was a second shot and, just behind it, a whoop of excited laughter. And then Alex realised. They hadn’t mistaken him for an animal. They were aiming at him for fun!

He dived forward and began to run. The trunks of the trees seemed to press in on him from all sides, threatening to bar his way. The ground beneath him was soft from recent rain and dragged his feet, trying to glue them into place. There was a third explosion. He ducked, feeling the gunshot spray above his head, shredding the foliage.

* * *

Alex came to a stumbling, sweating halt. He had broken out of the wood but he was still hopelessly lost. Worse – he was trapped.

Extract from Point Blanc by Anthony Horowitz
Teaching objectives

- R14 recognise how writers’ language choices can enhance meaning, e.g. repetition, emotive vocabulary, varied sentence structure or line length, sound effects
- Wr7 use a range of narrative devices to involve the reader, e.g. withholding information
- Wr9 make links between their reading of fiction, plays and poetry and the choices they make as writers.

Focus

- Stormbreaker (Chapter 2)
- Exploration of how Horowitz creates tension in Stormbreaker and Point Blanc.

Modelled reading

Help pupils to develop their exploration of the strategies that Horowitz uses to create tension in Point Blanc (explored in Lesson 7 and the starter activity of this lesson) by modelling writing a paragraph (below) from Stormbreaker (Chapter 2: page 16).

In the following extract, Alex is trapped in his dead uncle's BMW, which is about to be crushed in a breaker’s yard:

And then something hit the BMW with such force that Alex cried out, his whole body caught in a massive shock wave that tore him away from the steering wheel and threw him helplessly into the back. At the same time, the roof buckled and three huge metal fingers tore through the skin of the car like a fork through an eggshell, trailing dust and sunlight. One of the fingers grazed the side of his head – any closer and it would have cracked his skull. Alex yelled as blood trickled over his eye. He tried to move, then jerked back a second time as the car was yanked off the ground and tilted high in the air. He couldn’t see. He couldn’t move. But his stomach lurched as the car swung in an arc, the metal grinding and the light spinning. It had been picked up by the crane. It was going to be put inside the crusher. With him inside.

Extract from Stormbreaker by Anthony Horowitz

- Conjunction used for impact
- Noun phrase adds detail
- Simile adds to descriptive impact
- Semantic link between ‘eggshell’ and ‘cracked’ so that we think of his skull as an egg
- What? We don’t know
- Temporal connective emphasises the pace
- Non-finite clause adds detail
- Action-packed verb. Other examples of action-packed verbs include ‘tore’, ‘threw’, ‘buckled’, ‘yelled’ and ‘yanked’
Teaching objectives

- **R1** know how to locate resources for a given task, and find relevant information in them, e.g. skimming, use of index, glossary, key words, hotlinks
- **R2** use appropriate reading strategies to extract particular information, e.g. highlighting, scanning
- **R7** identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer.

Focus

- Extracting, transferring and recording information.

Model reading Extracts 1 and 2 (below), in which the key features of one of the gadgets (the yo-yo) and how it is used are highlighted. Explain to pupils that you are looking for specific information relating to the gadget (i.e. its key features and how it was used). Extract the relevant information and enter the information on the gadget record sheet as shown on Pupil worksheet 9.2.

**Extract 1 – description of the gadget**

A yo-yo. It was slightly larger than normal, made of black plastic.

“Let’s start with this,” Smithers said.

Alex shook his head. He couldn’t believe any of this. “Don’t tell me!” he exclaimed. “It’s some sort of secret weapon ...”

“Not exactly. I was told you weren’t to have weapons. You’re too young.”

“So it’s not really a hand grenade? Pull the string and run like hell?”

“Certainly not. It’s a yo-yo.” Smithers pulled out the string, holding it between a podgy finger and thumb.

“However, the string is a special sort of nylon. Very advanced. There are thirty metres of it and it can lift weights of up to one hundred kilograms. The actual yo-yo is motorized and clips on to your belt. Very useful for climbing.”

**Extract from Stormbreaker by Anthony Horowitz**

**Extract 2 – how it was used**

Alex let go of the steering wheel, grabbed the harpoon gun and fired. The harpoon flashed through the air. The yo-yo attached to Alex’s belt spun, trailing out thirty metres of specially designed advanced nylon. The pointed head of the harpoon buried itself in the underbelly of the plane. Alex felt himself almost being torn in half as he was yanked out of the Jeep on the end of the cord. In seconds he was forty, fifty metres above the runway, dangling underneath the plane. His Jeep swerved, out of control. The other two Jeeps tried to avoid it – and failed. Both of them hit it in a three-way collision.

* * *

Alex saw little of this. He was suspended from the plane by a single thin white cord, twisting round and round as he was carried ever further into the air. The wind was rushing past him, battering into his face and deafening him. He couldn’t even hear the propellers, just above his head. The belt was cutting into his waist. He could hardly breathe. Desperately he scrambled for the yo-yo and found the control he wanted. A single button ... he pressed it. The tiny, powerful motor inside the yo-yo began to turn. The yo-yo rotated on his belt, pulling in the cord. Very slowly, a centimetre at a time, Alex was drawn up towards the plane.

**Extract from Stormbreaker by Anthony Horowitz**

Explain that pupils are going to complete a jigsaw activity. Divide the class into five equal groups labelled A–E. Allocate a different gadget to each group and direct the groups to extract information from the novel about its key features and how it was used and then to transfer this information to the gadget record sheet (on Pupil worksheet 9.2), following the example for the yo-yo.
1. Working in pairs, explain to each other the following definitions:
   - **scanning**: when you want to find a particular piece of information in a text, you can scan read for a key word.
   - **skimming**: reading a whole text quickly to get an overall understanding of what it is about, picking out key words as you read.

2. Now skim read the extracts from *Point Blanc* by Anthony Horowitz below which describe the gadgets that are supplied to Alex to help him with his assignment, and how to use them.

3. Extracts 1–5 each refer to a different gadget. Identify the name of the gadget and then highlight where each gadget is described in Extract 1.

### Extract 1
There was only one thing Alex could do. He lifted the book and pointed it at Fiona, then pressed the spine once, hard. There was no noise, but he felt the book shudder in his hand. Fiona put her hand to the side of her leg. All the colour drained out of her face.

### Extract 2
All the bedroom windows were fastened with a steel rod that allowed them to open ten centimetres but no more. Alex picked up his Discman, put in the Beethoven CD and turned it on. The CD spun round – moving at fantastic speed – then slowly edged forward, spinning, until it protruded from the casing. Alex pressed the edge of the CD against the steel rod. It took just a few seconds. The CD cut through the steel like scissors through paper. The rod fell away, allowing the window to swing fully open.

### Extract 3
He knew enough. It was time to call for the cavalry. He pressed the fast forward button three times, then went to have a shower.

### Extract 4
Now was the time to put it to the test. Alex reached up and unscrewed the ear-stud. He pulled it out of his ear, slipped the two pieces into the keyhole and then counted to ten.

Nothing happened. Was the stud broken, like the Discman transmitter? Alex was about to give up when there was a sudden flash, an intense sheet of orange flame. Fortunately there was no noise. The flare continued for about five seconds, then went out. Alex went back to the door. The stud had burned a hole in it, the size of a two pound coin. The melted metal was still glowing. Alex reached out and pushed. The door swung open.

### Extract 5
Quickly Alex zipped up the ski suit. Smithers had said it was bullet-proof and it occurred to him that he was probably going to need it. He put the goggles around his neck ... There was no moon now. Alex found the switch concealed in the goggles and turned it. He heard a soft hum as the battery activated, and suddenly the side of the mountain glowed an eerie green and Alex was able to see the trees and the deserted ski-run falling away.
“The school doesn’t allow Game Boys – or any computers at all, for that matter. They
supply their own laptops. I could have hidden a dozen gadgets inside a laptop, but there
you are! Now let’s see . . .” He opened the case. “I’m told there’s still a lot of snow up at
Point Blanc, so you’ll need this.”

“A ski suit,” Alex said. That was what Smithers was holding.
“Yes. But it’s highly insulated and also bullet-proof.” He pulled out a pair of green-tinted
goggles. “These are ski goggles. But in case you have to go anywhere at night, they’re
actually infrared. There’s a battery concealed in the frame. Just press the switch and you’ll
be able to see for about twenty metres, even if there’s no moon.”

Smithers reached into the case a third time. “Now, what else would a boy of your age
have with him? Fortunately, you’re allowed to take a Sony Discman – provided all the CDs
are classical.” He handed Alex the machine.

“So while people are shooting at me in the middle of the night, I get to listen to music,”
Alex said.

“Absolutely. Only don’t play the Beethoven!” Smithers held up the disc. “The Discman
converts into an electric saw. The CD is diamond-edged. It’ll cut through just about
anything. Useful if you need to get out in a hurry. There’s also a panic button I’ve built in.
If the balloon goes up and you need help, just press fast forward three times. It’ll send out
a signal which our satellite will pick up. And then we can fast forward you out!”

“Thank you, Mr Smithers,” Alex said. But he was disappointed and it showed.
Smithers understood. “I know what you want,” he said, “but you know you can’t have it.
No guns! Mr Blunt is adamant. He thinks you’re too young.”

“Not too young to get killed though.”

“Well, yes. I’ve given it a bit of thought and rustled up a couple of . . . defensive measures,
so to speak. This is just between you and me, you understand. I’m not sure Mr Blunt
would approve.”

He held out a hand. There was a gold ear-stud lying in two pieces in the middle of his
palm; a diamond shape for the front and a catch to hold it at the back. The stud looked
tiny surrounded by so much flesh.

“They told me you’d had your ear pierced,” he said. “So I made you this. Be very careful
after you’ve put it in. Bringing the two pieces together will activate it.”

“Activate what?” Alex looked doubtful.

“The ear-stud is a small but very powerful explosive device. Separating the two pieces
again will set it off. Count to ten and it’ll blow a hole in just about anything – or anyone, I
should add.”

“Just so long as it doesn’t blow my ear off,” Alex muttered.

“No, no. It’s perfectly safe so long as the pieces remain attached.” Smithers smiled. “And
finally – I’m very pleased with this. It’s exactly what you’d expect any young boy leaving
for school to be given, and I bought it specially for you.” He produced a book.

Alex took it. It was a hardback edition of Harry Potter and the Chamber of Secrets.
“Thanks,” he said, “but I’ve already read it.”

“This is a special edition. There’s a gun built into the spine and the chamber is loaded with
a stun dart. Just point it and press the author’s name on the spine. It’ll knock out an adult
in less than five seconds.”
Group task

1. Working in groups, and following your teacher's example, extract information from the novel about the gadget which you have been allocated by your teacher. Focus on its key features and how it is used.

2. Transfer this information to the gadget record sheet below.

Gadget record sheet

<table>
<thead>
<tr>
<th>Gadget</th>
<th>Key features</th>
<th>How it was used</th>
</tr>
</thead>
</table>
| Yo-yo    | • Black plastic  
           • 30 metres of strong nylon  
           • Motorised  
           • Clips onto belt | Yo-yo was attached to belt. Cord was attached to a harpoon. Harpoon was fired at plane. Button was pressed. Motor drew Alex up to plane. He gained entry. |
Group task

1. Select an item (e.g. a key ring) and adapt it as a gadget for a spy. Use a sheet of sugar paper to help you organise your ideas about how you could adapt the object into a gadget for a spy.

2. Record the details on the gadget planning sheet below. An example has been started for you.

You will be swapping your gadget planning sheets with another group, so make sure that your explanation is clear. You may include illustrations and labelled diagrams.

Gadget planning sheet

<table>
<thead>
<tr>
<th>Object: key ring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typical features: metal split ring, decorative attachment, e.g. plastic flower, leather fob</td>
</tr>
<tr>
<td>Possible adaptations:</td>
</tr>
<tr>
<td>Split ring can be opened, straightened and then used for picking locks.</td>
</tr>
<tr>
<td>Flower/fob attachment can be used as a secret camera.</td>
</tr>
<tr>
<td>Flower/fob attachment can be used as a remote detonating button.</td>
</tr>
<tr>
<td>Name of gadget:</td>
</tr>
<tr>
<td>Special features:</td>
</tr>
<tr>
<td>How could it be used?</td>
</tr>
</tbody>
</table>

3a) Write a description of the gadget, using the key features of the description of a gadget noted in your reading journals.

b) Write an explanation of how to use the gadget. Include how to treat it, what you must do with it and safety tips during use.

Think about which connectives you could use. Choose some from the following list:

- for example
- next
- first
- second
- third
- after
- meanwhile
- following.
Teaching objectives
• Sn11 vary the structure of sentences within paragraphs to lend pace, variety and emphasis
• R12 comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure
• R14 recognise how writers’ language choices can enhance meaning, e.g. repetition, emotive vocabulary, varied sentence structure or line length, sound effects.

Focus
• Chapter 9
• Exploration of how the author builds a sense of unease.

Modelled reading
Model a close reading of the extract below from Chapter 9, focusing on how the author builds a sense of unease through word and sentence level features. Give pupils other sections to explore, following your example.

Chapter 9: page 103
The academy at Point Blanc had been built by a lunatic. For a time it had been used as an asylum. Alex remembered what Alan Blunt had told him as the helicopter began its final descent, the red and white helipad looming up to receive it. The photograph in the brochure had been artfully taken. Now that he could see the building for himself, he could only describe it as mad.
It was a jumble of towers and battlements, green sloping roofs and windows of every shape and size. Nothing fitted together properly. The overall design should have been simple enough; a circular central area with two wings. But one wing was longer than the other. The two sides didn’t match. The academy was four floors high but the windows were spaced in such a way that it was hard to tell where one floor ended and the next began. There was an internal courtyard that wasn’t quite square, with a fountain that had frozen solid. Even the helipad, jutting out of the roof, was ugly and awkward, as if a spaceship had smashed into the brickwork and lodged in place.

from Point Blanc by Anthony Horowitz
Teaching objective
• Wr7 use a range of narrative devices to involve the reader, e.g. withholding information.

Focus
• Exploration of how the author builds a sense of unease, focusing on Stormbreaker.

Modelled writing
Using the opening sentence of a paragraph from Stormbreaker (Chapter 7), model writing one paragraph, developing the strategies explored in Lesson 11. Move to shared writing for paragraph two.

Ask pupils to continue to draft a third paragraph in which a sense of unease is built, using the strategies explored in the previous lesson.

Chapter 7: page 69

The car reached the main gate, where there was a security cabin and electronic barrier. A guard in a blue and grey uniform with SE printed on his jacket waved them through with his MP5SD6 sub-machine gun. Alex was puzzled as to why the guards needed guns with silencers. But before he could phrase the question, a piercing alarm cut through his consciousness, making him wince and bring his shoulders up to his ears. The noise was excruciating. That, the silent guns and the bitter cold that was gnawing away at his fingers, made Alex question what he was doing in such a place. He was a long way from home.
Teaching objectives

- Wr9 make links between their reading of fiction, plays and poetry and the choices they make as writers
- Wr18 identify criteria for evaluating a particular situation, object or event, present findings fairly and give a personal view.

Focus

- Linking points to explain evidence.

Model the point/example/explanation process, using the ‘Post-it’ notes from the starter activity.

Use the example and the grid below to model how to link points to explain evidence. Show pupils how notes can be remodelled into an evaluative comment.

### POINT: what the writer does

<table>
<thead>
<tr>
<th>In the</th>
<th>opening line paragraph</th>
<th>the narrator s/he compares ... to ... suggests uses ... to ... talks about describes focuses on</th>
</tr>
</thead>
<tbody>
<tr>
<td>In this</td>
<td>opening line paragraph</td>
<td>the narrator s/he compares ... to ... suggests uses ... to ... talks about describes focuses on</td>
</tr>
<tr>
<td>In chapter ...</td>
<td>opening line paragraph</td>
<td>the narrator s/he compares ... to ... suggests uses ... to ... talks about describes focuses on</td>
</tr>
</tbody>
</table>

### EXAMPLE: evidence from the text

- For example, ‘quotation’
- For instance, ‘quotation’
- This is illustrated when the writer suggests ...
- This is highlighted when the narrator says ...
- The words ‘...’ and ‘...’
- The phrase ‘...’
- The description of ...
- The alliteration of ...
- The choice of ...

### EXPLANATION: what this effect has on you, the reader

This/which
- creates the/an impression of/that ...
- shows that ...
- emphasises that ...
- makes the reader feel that ...
- suggests that ...
- conveys a sense of ...
- highlights the ...
- illustrates ...

### Example

In Chapter 2, the writer describes Alex as being unsettled at school. The phrases ‘Another school day’ and ‘part of him wanted it to happen all over again’ tell us this. This shows that Alex has changed, highlighting just how much he has developed. He feels different from his peers.
Teaching objective
• Wr6 portray character, directly and indirectly, through description, dialogue and action.

Focus
• Chapter 12
• Exploration of how Horowitz manages the transition between dialogue and narrative comment.

Activation of prior knowledge
Ask pupils to explain what dialogue is.

Explain that a dialogue is when characters speak to each other (in for example, a novel) and their words are placed in quotation marks so that the reader knows which words each character has said.

Ask pupils why writers include dialogue in stories. Explain that dialogue can have many functions, and a good writer will try to give each piece of dialogue more than one function at a time, if possible. Focus pupils on some of the ways dialogue can be used, including:
• to convey the action – in other words, to function the same way as expository prose, but with a character doing the explaining
• to show character
• to convey sense of place and time – by including specific phrases or words used in a particular time or place
• to develop conflict – dialogue is a great way to have characters argue, express feelings and opinions and much more.

Remind pupils that, although dialogue represents speech, it is not real speech. To help pupils understand why, ask them to write down a conversation word for word and then read it through. They will see that real speech is boring. This reinforces the point that we need to craft dialogue to give the illusion of speech while avoiding all the annoying aspects of actual conversation. Explain that one way to keep dialogue interesting is to make action part of dialogue as well as speech by interspersing the dialogue with sentences describing what a character is doing as they speak.

Following a shared reading of Chapter 12, model a close reading of Chapter 12 (focusing on pages 152–153 using Annotated text 15.2), exploring how Horowitz manages the transition between dialogue and narrative comment.

Then ask pupils to focus on pages 158–160 of Point Blanc and explore in pairs how the transition between dialogue and narrative comment is handled. This could be an opportunity to work with a small guided group of pupils who are weaker at exploring this aspect.
DELAYING TACTICS

It was raining in London, the sort of rain that never seems to stop. The early evening traffic was huddled together, going nowhere. Alan Blunt was standing at the window looking out over the street when there was a knock at the door. He turned away reluctantly, as if the city at its most damp and dismal held some attraction for him. Mrs Jones came in. She was carrying a sheet of paper. As Blunt sat down behind his desk he noticed the words Most Urgent printed in red across the top.

“We’ve heard from Alex,” Mrs Jones said. “Oh yes?”

“Smithers gave him a Euro-satellite transmitter built into a portable CD player. Alex sent a signal to us this morning … at ten twenty-seven hours, his time.”

“Meaning?”

“Either he’s in trouble or he’s found out enough for us to go in. Either way, we have to pull him out.”

“I wonder …” Blunt leaned back in his chair, deep in thought. As a young man, he had gained a first class honours degree in mathematics at Cambridge University. Thirty years later, he still saw life as a series of complicated calculations. “Alex has been at Point Blanc for how long?” he asked.

“A week.”

“As I recall, he didn’t want to go. According to Sir David Friend, his behaviour at Haverstock Hill was, to say the least, anti-social. Did you know that he knocked out Friend’s daughter with a stun dart? Apparently, he also nearly got her killed in an accident in a railway tunnel.”

“He was playing a part,” she said. “Exactly what you told him to do.”

“Playing it too well, perhaps,” Blunt murmured. “Alex may no longer be one hundred per cent reliable.”

“He sent the message.” Mrs Jones couldn’t keep the exasperation out of her voice. “For all we know, he could be in serious trouble. We gave him the device as an alarm signal. To let us know if he needed help. He’s used it. We can’t just sit back and do nothing.”

“I wasn’t suggesting that.” Alan Blunt looked curiously at her. “You’re not forming some sort of attachment to Alex Rider, are you?” he asked.

Mrs Jones looked away. “Don’t be ridiculous.”

“You seem worried about him.”

“He’s fourteen years old, Alan! He’s a child, for heaven’s sake.”

“You used to have children.”

“Yes.” Mrs Jones turned to face him again. “Perhaps that does make a difference. But even you must admit that he’s special. We don’t have another agent like him. A fourteen year old boy! The perfect secret weapon. My feelings about him have nothing to do with it. We can’t afford to lose him.”

from Point Blanc by Anthony Horowitz
Tension hooks readers and keeps them turning the page. Writers employ many methods of keeping the tension high. You are going to explore three ways of maintaining tension.

**Group task – the clock, the crucible and the contract**

1. Work in a group of six and then subdivide into three pairs. Label yourselves A, B or C.

<table>
<thead>
<tr>
<th>1 The clock – Pair A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set your action against the shadow of a ticking clock. This is not a real clock, but a time limit which presents automatic tension. Time forces your characters to take action. The clock can provide:</td>
</tr>
<tr>
<td>• mental tension (a personal goal for your character)</td>
</tr>
<tr>
<td>• emotional tension (the character will suffer embarrassment or shame if the task is not completed on time)</td>
</tr>
<tr>
<td>• impending danger (harm will come to the character or someone he or she cares about when the time is up).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2 The crucible (a crucible is a vessel in which substances are heated to high temperatures) – Pair B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constrain your characters as you apply the heat. Lock them in so that when you turn up the heat they cannot run away – they have to find solutions to their problems. James Bond is always being put in a crucible – and he always works it out!</td>
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<thead>
<tr>
<th>3 The contract – Pair C</th>
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<tbody>
<tr>
<td>Make promises to your reader and then keep them. Good writers fill their novels with promises to their readers. For example, if a writer mentions a loaded shotgun in a cupboard, readers will expect that, if they keep reading, the gun will be used. This promise is called foreshadowing and creates tension. Remember – if you make a promise to your reader, it must be kept!</td>
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2. Each pair must explore how their method of applying tension works in *Point Blanc*. You draw a mind-map to map your ideas. Refer to the novel and to your reading journals for ideas.

3. Now come together and provide feedback to each other about your findings.

4. Read Chapter 13 together. Can you see more examples of the clock, the crucible and the contract in this chapter? What happens to the tension?
1 Working in pairs to fours, list the common factors belonging to all the spy novels and films which you have read/seen.

2 Update your timeline for Point Blanc and then identify the similarities and differences between the structure of Point Blanc and the generic structure of spy novels/films. Use the grid below to record your ideas. If you have read other Horowitz novels in this series use this knowledge too.

<table>
<thead>
<tr>
<th>Similarities between Point Blanc and spy novels/films</th>
<th>Differences between Point Blanc and spy novels/films</th>
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Lesson 19

Pupil worksheet 19.1

The role of the action hero

1 Identify action heroes from your reading/film viewing. Working in pairs, note the key characteristics of an action hero, in a spider diagram. You may want to revisit your notes on the key features of the action/adventure genre explored earlier.

- A hero: is a person of distinguished courage or ability, admired for his or her brave deeds and noble qualities. Anyone can become a hero when they act courageously and nobly.
- An idol: is any person or thing regarded with blind admiration, adoration or devotion.

2a) Can you think of any idols, rather than heroes?

b) How is a hero different from an ‘action hero’?

3 Now you are going to explore Alex’s role in Point Blanc. Working in pairs, discuss the following statements about Alex. Say whether you agree or disagree with each statement, supporting your answer with evidence from the novel.

4 Is Alex a hero? Support your answer with evidence from the novel.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Disagree</th>
<th>Evidence from Point Blanc</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Alex is brave and strong.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<tr>
<td>2. Alex is caring and thoughtful.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<td>3. Alex is selfish.</td>
<td>Agree</td>
<td>Disagree</td>
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<td>4. Alex is never frightened.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<td>5. Alex makes mistakes.</td>
<td>Agree</td>
<td>Disagree</td>
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<td>6. Alex is never dishonest.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<td>7. Alex puts others before himself.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<tr>
<td>8. Alex stands up for himself.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<tr>
<td>9. Alex never gets angry.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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<tr>
<td>10. Alex is always a popular person.</td>
<td>Agree</td>
<td>Disagree</td>
<td></td>
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