

Oliver Twist

By Charles Dickens

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Introduction

Please note: the adaptation includes some scenes - from the original story - which depict violence and crime. Therefore, it is most suitable for Years 6-9, although you may wish to use some of the episodes with Year 5.

The episodes for this series can be found at:

www.bbc.co.uk/learning/schoolradio/subjects/english/oliver_twist

There are also playscripts for each episode which can be found here:

www.bbc.co.uk/learning/schoolradio/subjects/english/oliver_twist/episodes/episode_1

Charles Dickens was born in Hampshire, the son of a clerk. His family moved to Chatham in Kent when he was 4 and he enjoyed a comfortable childhood. However, at the age of 11, his father's spiralling debts meant that young Charles was sent to work in a London factory. His experience of the poor conditions endured there by the child labourers was to inform his later writings such as *Oliver Twist*.

On reaching adulthood Dickens worked as a legal clerk, and later as a journalist writing political "sketches" for newspapers and periodicals. From these sketches he progressed to writing short stories, and later novels – these tended to be published in instalments via the periodicals, which allowed him to adjust the plot as he went along, based on the reaction of readers.

Oliver Twist was one of his earliest novels. Dickens went on to be one of the most celebrated and influential writers of the Victorian period, travelling widely giving readings of his work. He was also well-known for his philanthropy, (for example in his support for Great Ormond Street hospital), and for his social commentary about the issues of the day. He lobbied for reforms in education, the treatment of children, and other elements of social policy.

He died at the age of 58 after suffering a stroke, and was buried in Westminster Abbey.

Oliver Twist

Published in instalments between 1837 and 1839, *Oliver Twist* was Dickens's second novel. It follows its central character, an orphan, from the workhouse via temptations of a life of crime to eventual salvation. It satirises the social inequalities of the day, raising awareness amongst its readers of issues such as child exploitation and the living standards of the poor.

Expelled from the workhouse for having had the temerity to ask for more gruel, Oliver is placed as an apprentice to an undertaker, but is mistreated and runs away to London. Here he meets the Artful Dodger, who with the offer of food and lodging lures Oliver to the lair of Fagin, head of a band of pickpockets. Captured in the act of trying to rob of a kindly gentleman named Mr Brownlow, the intended victim takes pity on Oliver and takes him into his home.



However, fearing that Oliver will divulge information that will lead to the discovery of his gang, Fagin arranges for him to be kidnapped and brought back. Together with criminal associate Bill Sikes, Fagin tries to force Oliver into a life of crime anew. Sikes takes Oliver to commit a burglary, but things go wrong, Oliver is injured, and Sikes abandons him. Oliver is again cared for by his intended victim, Rose Maylie.

Oliver's true identity is the illegitimate son of a country gentleman. Fagin has learned this information from a mysterious figure called Monks, and seeks to profit from it. Fagin and Monks are overheard by Sikes's lover Nancy, who now knows that he is still at risk from the gang, and tries to inform Brownlow and Maylie of this. Sikes, discovering Nancy's plan, murders her, but this crime leads to him being pursued by a mob and accidentally hanging himself.

Oliver is taken in again by Brownlow, and is discovered to be the nephew of Rose Maylie. He is seen to receive the reward of a happy life in the country, having avoided falling into the life of evil led by many of those he had encountered.



Assessment focuses for speaking and listening Levels 1-8, selected for relevance to the texts.

AF3 – Talking within role-play and drama

Create and sustain different roles and scenarios, adapting techniques in a range of dramatic activities to explore texts, ideas and issues.

Level 1

In some contexts

- Engage in imaginative play enacting simple characters and situations using everyday speech, gesture, or movement

Level 2

In some contexts

- Extend experience and ideas, adapting speech, gesture, or movement to simple roles and different scenarios

Level 3

In most contexts

- Show understanding of characters or situations by adapting speech, gesture, and movement, helping to create roles and scenarios

Level 4

- Convey straightforward ideas about characters and situations, making deliberate choices of speech, gesture, and movement in different roles and scenarios

Level 5

- Show insight into texts and issues through deliberate choices of speech, gesture, and movement, beginning to sustain and adapt different roles and scenarios

Level 6

Across a range of contexts

- Demonstrate empathy and understanding through flexible choices of speech, gesture, and movement, Adapting roles convincingly to explore ideas and issues

Level 7

Across a range of contexts

- Explore complex ideas and issues through insightful choice of speech, gesture, and movement, establishing roles and applying dramatic approaches with confidence .



Level 8

Across a range of contexts

Deepen response to ideas and issues by exploiting dramatic approaches and techniques creatively, and experimenting with complex roles and scenarios.



Assessment focuses for reading Levels 1-8, selected for relevance to the texts.

AF2 – Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text

Level 1

In some reading, usually with support:

- Some simple points from familiar texts recalled

Level 2

In some reading:

- Some specific, straightforward information recalled, e.g. names of characters, main ingredients

Level 3

In most reading:

- Simple, most obvious points identified, though there may also be some misunderstanding, e.g. about information from different places in the text
- Some comments include quotations from or references to text, but not always relevant, e.g. often retelling or paraphrasing sections of the text rather than using it to support comment

Level 4

Across a range of reading

- Some relevant points identified
- Comments supported by some generally relevant textual reference or quotation, e.g. reference is made to appropriate section of text but is unselective and lacks focus•

Level 5

Across a range of reading:

- Most relevant points clearly identified, including those selected from different places in the text
- Comments generally supported by relevant textual reference or quotation, even when points made are not always accurate

Level 6

Across a range of reading:

- Relevant points clearly identified, including summary and synthesis of information from different sources or different places in the same text
- Commentary incorporates apt textual reference and quotation to support main ideas or argument



Level 7

Across a range of reading

- Increasing precision in selection and application of textual reference to the point being made, e.g. close reference at word level to refute an argument in a short stretch of text, or, deft selection across a longer textual stretch to evaluate a writer's viewpoint
- Increasing ability to draw on knowledge of other sources to develop or clinch an argument, e.g. referring to sources beyond the text

Level 8

Across a range of reading

- Clear critical stance develops a coherent interpretation of text(s), drawing on imaginative insights and well supported by reference and wider textual knowledge

AF3 - Deduce, infer or interpret information, events or ideas from texts

Level 1

In some reading, usually with support:

- Reasonable inference at a basic level, e.g. identifying who is speaking in a story
- Comments/questions about meaning of parts of text, e.g. details of illustrations, diagrams, changes in font style

Level 2

In some reading:

- Simple, plausible inference about events and information, using evidence from text e.g. how a character is feeling, what makes a plant grow
- Comments based on textual cues, sometimes misunderstood

Level 3

In most reading:

- Straightforward inference based on a single point of reference in the text, e.g. 'he was upset because it says "he was crying"
- Responses to text show meaning established at a literal level e.g. "walking good" means "walking carefully" or based on personal speculation e.g. a response based on what they personally would be feeling rather than feelings of character in the text

Level 4

Across a range of reading:

- Comments make inferences based on evidence from different points in the text, e.g. interpreting a character's motive from their actions at different points
- Inferences often correct, but comments are not always rooted securely in the text or repeat narrative or content



Level 5

Across a range of reading:

- Comments develop explanation of inferred meanings drawing on evidence across the text, e.g. 'you know her dad was lying because earlier she saw him take the letter'
- Comments make inferences and deductions based on textual evidence, e.g. in drawing conclusions about a character's feelings on the basis of their speech and actions.

Level 6

Across a range of reading

- Comments securely based in textual evidence and identify different layers of meaning, with some attempt at detailed exploration of them, e.g. explaining the association of different words in an image, or exploring connotations in a political speech or advertisement
- Comments consider wider implications or significance of information, events or ideas in the text, e.g. tracing how details contribute to overall meaning

Level 7

Across a range of reading

- Comments begin to develop an interpretation of the text(s), making connections between insights, teasing out meanings or weighing up evidence, e.g. considering the relative importance of different pieces of evidence when evaluating a character's actions; rejecting an argument after exploring what is left unsaid by its proponent; developing a critique of a writer's viewpoint by adducing evidence from a range of insights

Level 8

Across a range of reading

- Clear critical stance develops a coherent interpretation of text(s), drawing on imaginative insights and well supported by reference and wider textual knowledge

AF4 - Identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

Level 1

In some reading, usually with support:

- Some awareness of meaning of simple text features, e.g. font style, labels, titles

Level 2

In some reading:

- Some awareness of use of features of organisation, e.g. beginning and ending of story, types of punctuation

**Level 3**

In most reading:

- A few basic features of organisation at text level identified, with little or no linked comment, e.g. 'it tells about all the different things you can do at the zoo'

Level 4

Across a range of reading:

- Some structural choices identified with simple comment, e.g. 'he describes the accident first and then goes back to tell you why the child was in the road'

Level 5

Across a range of reading:

- Comments on structural choices show some general awareness of author's craft, e.g. 'it tells you all things burglars can do to your house and then the last section explains how the alarm protects you'

Level 6

Across a range of reading

- Some detailed exploration of how structural choices support the writer's theme or purpose, e.g. tracing how main ideas/characters develop over the text as a whole
- Comment on how a range of features relating to organisation at text level contribute to the effects achieved, e.g. how the writer builds up to an unexpected ending, juxtaposes ideas, changes perspectives or uses everyday examples to illustrate complex ideas

Level 7

Across a range of reading

- Some evaluation of the extent to which structural choices support the writer's theme or purpose, e.g. exploration of the way a play's plot and subplot reflect on theme, or analysis of how the use of some inappropriate examples undermine the writer's argument against vivisection

Level 8

Across a range of reading

- Clear appreciation and understanding of how the text structure and language use support the writer's purpose and contribute to meaning



AF5 - explain and comment on writers' use of language, including grammatical and literary features at word and sentence level

Level 1

In some reading, usually with support:

- comments on obvious features of language, e.g. rhyme and refrains, significant words and phrases

Level 2

In some reading:

- some effective language choices noted, e.g. "'slimy' is a good word there'
- some familiar patterns of language identified, e.g. once upon a time; first, next, last

Level 3

In most reading:

- a few basic features of writer's use of language identified, but with little or no comment, e.g. 'there are lots of adjectives' or 'he uses speech marks to show there are lots of people there'

Level 4

Across a range of reading:

- some basic features of writer's use of language identified, e.g. 'all the questions make you want to find out what happens next'
- simple comments on writer's choices, e.g. "'disgraceful' is a good word to use to show he is upset'

Level 5

Across a range of reading:

- various features of writer's use of language identified, with some explanation, e.g. 'when it gets to the climax they speak in short sentences and quickly which makes it more tense'
- comments show some awareness of the effect of writer's language choices, e.g. "'inked up" is a good way of describing how the blackberries go a bluey black colour as they ripen'

Level 6

Across a range of reading

- Some detailed explanation, with appropriate terminology, of how language is used, e.g. tracing an image; identifying and commenting on patterns or structure in the use of language; or recognising changes in language use at different points in a text
- Some drawing together of comments on how the writer's language choices contribute to the overall effect on the reader, e.g. 'all the images of flowers make the events seem

**Level 7**

Across a range of reading

- Comments begin to develop precise, perceptive analysis of how language is used, e.g. showing how language use reflects Macbeth's changing emotional state or explaining how euphemisms conceal brutality in a political statement
- Some appreciation of how the writer's language choices contribute to the overall effect on the reader, e.g. demonstrating the greater effectiveness of imagery in poem A than poem B, or arguing that the use of highly emotive language in a campaign leaflet is/is not counterproductive in audience effect

Level 8

Across a range of reading

- Clear appreciation and understanding of how the text structure and language use support the writer's purpose and contribute to meaning

AF6 - identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader**Level 1**

In some reading, usually with support:

- some simple comments about preferences, mostly linked to own experience

Level 2

In some reading:

- some awareness that writers have viewpoints and purposes, e.g. 'it tells you how to do something', 'she thinks it's not fair'
- simple statements about likes and dislikes in reading, sometimes with reasons

Level 3

In most reading:

- comments identify main purpose, e.g. 'the writer doesn't like violence'
- express personal response but with little awareness of writer's viewpoint or effect on reader, e.g. 'she was just horrible like my nan is sometimes'

Level 4

Across a range of reading:

- main purpose identified, e.g. 'it's all about why going to the dentist is important and how you should look after your teeth'
- simple comments show some awareness of writer's viewpoint, e.g. 'he only tells you good things about the farm and makes the shop sound boring'
- simple comment on overall effect on reader, e.g. 'the way she describes him as "ratlike" and "shifty" makes you think he's disgusting'



Level 5

Across a range of reading:

- main purpose clearly identified, often through general overview, e.g. 'the writer is strongly against war and wants to persuade the reader to agree'
- viewpoint in texts clearly identified, with some, often limited, explanation, e.g. 'at the end he knows he's done wrong and makes the snake sound attractive and mysterious'
- general awareness of effect on the reader, with some, often limited, explanation, e.g. 'you'd be persuaded to sign up because 25p a week doesn't seem that much to help someone see'

Level 6

Across a range of reading

- Evidence for identifying main purpose precisely located at word/ sentence level or traced through a text, e.g. commenting on repetition of 'Brutus was an honourable man'.
- Viewpoint clearly identified and explanation of it developed through close reference to the text, e.g. 'you know it's told from Eric's point of view even though he doesn't use the first person'
- The effect on the reader clearly identified, with some explicit explanation as to how that effect has been created, e.g. 'when Macduff just says he has no children you hate Macbeth because you remember the scene in the castle. You realise Macduff's revenge can never be complete'

Level 7

Across a range of reading

- Responses begin to develop some analytic or evaluative comment on writer's purpose, e.g. showing how the absence of females in Lord of the Flies affects author's purpose
- Responses begin to develop some analytic or evaluative comment on how view point is established or managed across a text, e.g. tracing how a persona is established in a weekly newspaper column or dramatic monologue, or how a novelist establishes a first person narrator
- Responses begin to develop an appreciation of how particular techniques and devices achieve the effects they do, e.g. how the dramatic monologues serve to retain sympathy for Macbeth despite what he has done

Level 8

Across a range of reading

- Response to overall effect of the text shows clear understanding and critical evaluation of writer's purposes and viewpoints and how these are articulated throughout the text



AF7 – relate texts to their social, cultural and historical traditions

Level 1

In some reading, usually with support:

- a few basic features of well-known story and information texts distinguished, e.g. what typically happens to good and bad characters, differences between type of text in which photos or drawing used

Level 2

In some reading:

- general features of a few text types identified, e.g. information books, stories, print media
- some awareness that books are set in different times and places

Level 3

In most reading:

- some simple connections between texts identified, e.g. similarities in plot, topic, or books by same author, about same characters
- recognition of some features of the context of texts, e.g. historical setting, social or cultural background

Level 4

Across a range of reading:

- features common to different texts or versions of the same text identified, with simple comment, e.g. characters, settings, presentational features
- simple comment on the effect that the reader's or writer's context has on the meaning of texts, e.g. historical context, place, social relationships

Level 5

Across a range of reading:

- comments identify similarities and differences between texts, or versions, with some explanation, e.g. narrative conventions in traditional tales or stories from different cultures, ballads, newspaper reports
- some explanation of how the contexts in which texts are written and read contribute to meaning, e.g. how historical context influenced adverts or war reports from different times/places; or how a novel relates to when/where it was written

**Level 6**

Across a range of reading

- Some exploration of textual conventions or features as used by writers from different periods, e.g. comparing examples of sonnet form, dramatic monologue, or biography or travel writing
- Some detailed discussion of how the contexts in which texts are written and read affect meaning, e.g. how an idea/topic is treated differently in texts from different times and places or how the meaning of a text has changed over time

Level 7

Across a range of reading

- Responses begin to show some analysis of how a text is influenced by earlier texts written within the same tradition, e.g. how some features of a contemporary text show influence of earlier examples of that genre
- Some analysis of how different meanings and interpretations of a text relate to the contexts in which it was written or read, e.g. how a particular context influences writers in different ways; or how the meaning or interpretation of a text changes according to the context in which it is read

Level 8

Across a range of reading

- Sustained critical analysis/evaluation of the text(s) shows appreciation of how it relates to context(s) and tradition(s) and explores the meanings produced from it

Primary Literacy Framework Links

These episodes can be listened to and enjoyed in their own right, integrated into a unit of literacy and/or form part of a creative curriculum.

As part of an ongoing unit of literacy, these tales could be used to support the following Primary Literacy Framework units of work:

Year 5 Narrative Unit 1 – Novels and stories by significant children's authors

Year 5 Narrative Unit 4 - Older Literature

Year 6 Narrative Unit 1 – Fiction genres

Year 6 Narrative Unit 2 – Extending narrative

Year 6 Narrative Unit 3 – Authors and texts

Year 6 Non-Fiction Unit 1 – Biography and autobiography

Primary Framework for Literacy - Learning Objectives, selected for relevance to the texts

The following learning objectives could be delivered through use of this audio series of *Oliver Twist*.

These episodes could be used in whole or in part, but the following strands are relevant to using the recordings in Years 5 and 6, with progression into Y7. Other strands could be delivered through a unit of literacy work, further developed from the text, available in the episode transcripts.

1 Speaking:

Y5

- Tell a story using notes designed to cue techniques, such as repetition, recap and humour

Y6

- Use a range of oral techniques to present persuasive arguments and engaging narrative

Y6 progression into Y7

- Use exploratory, hypothetical and speculative talk as a tool for clarifying ideas
- Tailor the structure, vocabulary and delivery of a talk or presentation so that it is helpfully sequenced and supported by gesture or other visual aid as appropriate

2 Listening and Responding

Y5

- Identify some aspects of talk that vary between formal and informal occasions

**Y6**

- Make notes when listening for a sustained period and discuss how note-taking varies depending on context and purpose
- Listen for language variation in formal and informal contexts
- Identify the ways spoken language varies according to differences in the context and purpose of its use

Y6 progression into Y7

- Listen for and recall the main points of a talk, reading or TV programme, reflecting on what has been heard to ask searching questions, make comments or challenge the views expressed
- Identify the main methods used by presenters to explain, persuade, amuse or argue a case, e.g. emotive language
- Investigate differences between spoken and written language structures

4 Drama**Y5**

- Reflect on how working in role helps to explore complex issues
- Perform a scripted scene making use of dramatic conventions
- Use and recognise the impact of theatrical effects in drama

Y6

- Improvise using a range of drama strategies and conventions to explore themes such as hopes, fears and desires
- Consider the overall impact of a live or recorded performance, identifying dramatic ways of conveying characters' ideas and building tension
- Devise a performance considering how to adapt the performance for a specific audience

Y6 progression into Y7

- Develop drama techniques to explore in role a variety of situations and texts or respond to stimuli
- Develop drama techniques and strategies for anticipating, visualising and problem solving in different learning contexts
- Work collaboratively to devise and present scripted and unscripted pieces that maintain the attention of an audience, and reflect on and evaluate their own presentations and those of others

7 Understanding and interpreting texts**Y5**

- Make notes on and use evidence from across a text to explain events or ideas
- Explore how writers use language for comic and dramatic effects

**Y6**

- Appraise a text quickly, deciding on its value, quality or usefulness
- Understand underlying themes, causes and points of view

Y6 progression into Y7

- Read between the lines and find evidence for their interpretation
- Identify how print, images and sounds combine to create meaning

8 Engaging and responding to texts**Y5**

- Compare how a common theme is presented in poetry, prose and other media

Y6

- Sustain engagement with longer texts, using different techniques to make the text come alive
- Compare how writers from different times and places present experiences and use language

Y6 progression into Y7

- Explore the notion of literary heritages and understand why some texts have been particularly influential or significant
- Write reflectively about a text, distinguishing between the attitudes and assumptions of characters and those of the author and taking account of the needs of others who might read it



Drama techniques to support activities for Oliver Twist

Hot seating

A character is questioned by the group about his or her background, behaviour and motivation. Even done without preparation, it is an excellent way of fleshing out a character. Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group. The traditional approach is for the pupil playing the character to sit on a chair in front of the group (arranged in a semi-circle), although characters may be hot-seated in pairs or groups. It is helpful if the teacher takes on the role of facilitator to guide the questioning in constructive directions however the teacher could take on the role of the character themselves.

Freeze-frame

Working in small groups or a whole class, the children create a moment that shows the action in a narrative frozen in time, as if the pause button has been pressed. This allows them to think about what is going on for each of the characters in the frame, or to consider what is happening from different points of view. The moment itself may be the interesting thing, or they may be asked to think about what has just happened or is about to happen. Make sure children have sufficient background knowledge of the context for the freeze-frame to understand their own role in the action or to discuss it.

Thought tapping

When the freeze-frame has been created, the teacher moves quietly and slowly between the characters in the scene. At the teacher's given signal to an individual child, that child – in character – voices their thoughts aloud in a few words. This allows all the children to hear what some or all of the characters are thinking at that very moment. It gives clues about the role each child has chosen and can raise issues about different viewpoints. It also deepens children's engagement with the learning context being established.

Slow motion

Select one of the characters in the freeze-frame and ask the child to begin the action again, showing what happened next for that person, but moving slowly so that the rest of the class, still 'frozen', has time to think not only about what is happening but why. Another option is for the teacher or a child to narrate the slow-motion action that is taking place for one character.



Thought tracking

Similar to thought tapping, this approach allows the class to follow one character's train of thought through the action for longer. For example, one or two children move through the freeze-frame in slow motion, speaking their thoughts aloud as they continue to reveal their feelings, viewpoints and/or motivation. Alternatively, other children track the freeze-frame players' thinking by speaking their thoughts aloud for them.

Role on the wall

A character is depicted and developed in a visual way using a large format note making strategy. The teacher can use a flipchart, whiteboard, large screen or a big piece of paper displayed 'on the wall'. A simple character shape such as a stick person is drawn. The character may already be partly developed, for example through reading the first chapter of a class novel (What do we already know about this person?), or the children may be creating the character from scratch (What do we want this character to be like?). As children contribute their own ideas, the teacher adds brief notes to the visual in an appropriate position. Encourage children to talk and think about different dimensions of the character. For example, if they focus on physical description ask them what kind of person this might be.

Collective voice

The class sits in a circle and the teacher takes on the role of one speaker in a conversation. The whole class takes on the role of a single, second speaker. The teacher begins the conversation, talking to the 'other person' (the class) and any child can speak to continue the dialogue. A common purpose is for the children to find out some information from the first speaker or for them to give advice.

This sounds complicated but is a powerful teaching convention and most children quickly adopt the strategy to take turns at speaking. If more than one child speaks at once, the teacher decides how to answer one or both. Children usually manage the 'corporate role' well because they are focused on what the first character (the teacher) has to say and they want to find out more.

Once children are familiar with this convention, the class can take on the more responsible role of the character with information to pass on.

Overheard conversations

The children hear a conversation that they would not usually have access to and can use this extra information to consider its impact on a narrative or a situation. For example, they have been using conscience alley to explore two different sides of an argument. The teacher introduces two or more characters who are in some way connected with whatever the situation is, and the class is able to listen to a conversation they have.



For example, when the main character reaches the end of the conscience alley, the children all sit down and 'accidentally overhear' the conversation between two people walking along the road.

An overheard conversation often needs to include specific information that impacts on the situation. The teacher can ensure that the right information is included, by taking part in the dialogue.

Conversations can also be overheard to provide a range of different viewpoints about the same issue.

These have been taken from the *Primary National Literacy Strategy*.



Generic activities for use with *Oliver Twist*

Speaking and listening

- Orally tell and retell the story using props, puppets, masks etc.
- In pairs/small groups, retell the story as fast as you can.
- Orally retell the story from the point of view of a different character, e.g. Mr Bumble, Fagin, Nancy or Mr Brownlow.
- Play 'Word Tennis' – in pairs, retell the story one word/sentence at a time, each child saying the next word/sentence.
- Play 'Who Am I?' – take turns to provide clues about one of the characters in the story; the others have to guess who it is.
- Listen to an episode and make brief notes of the main events. Use as the basis for orally retelling or reinventing the story.
- Retell the story around a circle, each member of the group adding the next part.
- Research the original story/ Charles Dickens and present the information to a specified audience.
- Take on the role of 'Radio Critics' and comment constructively on the presentation of an episode/the whole adaptation.
- In pairs, create a dialogue for some or all of an episode/all episodes.

Drama

- Use drama as a 'talk for writing' strategy. Drama activities can be used to support discussion and oral/written outcomes of a unit of work.
- Use drama techniques to promote discussion about the story and/or to prepare for the writing of your own adventure story. See suggested techniques above.
- Hot seat the characters. Video Conferencing may be used to hot seat characters across, or between, schools.
- Prepare and present a monologue in role.
- Play 'Author's Chair'. Take on the role of Charles Dickens and answer questions in role.

Reading

- Make multiple copies of the transcripts/playscripts and use as a whole-class/ guided reading text.
- Use reading journals to record questions, ideas, sketches, observations, useful info, ideas etc. as you listen.
- Additional suggestions for using the transcripts include:
 - Listen to the audio version alongside the transcript/playscript.
 - Read part of the story and predict what might happen next.
 - Chop up the text and rearrange in correct order.



- Take on the role of one or more of the characters and write about them using information that you have gathered from reading/annotating the story.

- Compare to the original story/other adaptations.
- Practise reading aloud in pairs/groups.
- Record your own radio drama.

Writing

- Use the episodes as the basis of a unit of literacy work. Outcomes may include:
 - constructing multimedia/interactive stories using multimedia presentation software such as PowerPoint or similar;
 - developing your own class/school radio station, record your stories and enjoy.
- Rewrite a scene/the story as a playscript and act out in groups. Alternatively, create theatre programmes, tickets, posters etc. and put on a performance.
- Produce an animated version of this/another story using simple stop-frame animation software/PowerPoint or similar.
- Create character profiles/Wanted Posters/Missing Person Posters.
- Create a storyboard/cartoon depicting the story.
- Re-write an episode in the first person – from the point of view of one character.
- Write in role: postcards, letters, emails, notes, messages in bottles, songs, raps, newspaper articles.
- Write poems around an episode/the whole story.
- Write a non-chronological report/biography/first-person autobiography about Charles Dickens.
- Summarise the story.

Episode 1:

Synopsis:

Oliver is born in the workhouse. His mother dies immediately after the birth. He lives in an orphanage until the age of 9, when he is taken to the workhouse by Mr Bumble the beadle, and set to work picking apart old ropes.

The boys in the workhouse are over-worked and under-fed. At last, the boys draw lots to decide who amongst them should dare to ask for more. Oliver draws the short straw, and goes up to ask for a second bowl of gruel. For this, he is thrown into the cellar, and brought out only to be flogged at mealtimes in view of the other boys, as a warning to them.

The workhouse Board offer Oliver as an apprentice to anyone who will take him off their hands. Narrowly avoiding being sent up chimneys by a sweep, he ends up working for an undertaker named Sowerberry, and has some success as a professional mourner because of his naturally sad expression. However, an older apprentice named Noah is jealous of his success, and goads Oliver into violence by insulting his mother. Oliver is once again locked in a cellar and beaten, and decides to run away to London.

Sequence of events:

- Oliver is born, his mother dies
- Oliver in the orphanage
- Oliver taken to workhouse
- The workhouse boys draw lots to see who will ask for more gruel
- Oliver asks for more, and is punished
- Oliver becomes apprenticed to an undertaker
- Oliver fights with Noah, and is again punished
- Oliver runs away to London

Characters:

- Oliver
- Oliver's mother
- Mrs Mann (who runs the orphanage)
- Mr Bumble
- Mr Gamfield (the sweep)
- Mr Sowerberry (the undertaker)
- Mrs Sowerberry
- Noah Claypole

Understanding, interpreting and responding to texts:

- The woman present at Oliver's birth is described as "rendered rather misty" – what does this mean? (She is drunk)
- Discussing where Oliver's mother had come from, the doctor says "the old story – no wedding ring, I see". What does he mean by this? (He assumes that Oliver's mother has become pregnant outside of marriage)
- Why is Oliver taken to the workhouse at the age of 9? (It is the age at which pauper children are required to start to work for their keep)
- How does Oliver get his name? (Mr Bumble makes it up, as he does for other "foundlings" or children whose identity is not known)



- On being taken away to the workhouse, Oliver asks whether Mrs Mann will go with him. Why does he ask this? (He is afraid that she will, because she has mistreated him in the past).
- Why do the boys at the workhouse have very clean bowls? (They polish them to make sure they have eaten every last bit of gruel – because they are so hungry)
- Why is Oliver punished so badly for having asked for so much gruel? (Mr Bumble and the workhouse Board want to ensure the other boys are too frightened to ask for more in future)
- Why is Oliver useful to Mr Sowerberry the undertaker? (He has an “expression of melancholy”, i.e. looks naturally sad, and is therefore ideal for leading funeral processions)
- Why does Noah Claypole tease Oliver about his mother? (Noah is jealous of Oliver, because Oliver is making better progress as an apprentice than he is)
- Why does Oliver leave the undertaker’s? (He has been beaten and locked in a cellar for attacking Noah, and decides to run away)
- Write diary entries for Noah Claypole. Describe your feelings about the arrival of Oliver, his progress, and your plans for revenge.
- Imagine that Mr Sowerberry is informing the local police about the disappearance of Oliver. How does he describe the circumstances of the disappearance?

Activities

- Imagine that the Doctor makes notes, having attended the birth of Oliver. What does he say about the baby, his mother, and the circumstances of the birth?

Episode 2:

Synopsis:

Oliver, on his way to London, arrives in a small town. He is tired and hungry, and his feet are bleeding. He meets an odd-looking but confident young man, who buys a meal for him. The young man introduces himself as Jack Dawkins, known to his friends as the Artful Dodger. Dodger establishes that Oliver has nowhere to stay in London, and offers lodgings with a "respectable old gentleman" that he knows.

Dodger takes Oliver to a poor and rough part of London. Arriving at a particularly dirty old house, Dodger calls out a password and the pair are let in. Oliver is introduced to the head of the house, an ugly old man called Fagin, who is hanging up a large number of silk handkerchieves. Fagin claims that these are being made ready to wash.

When Oliver wakes in the morning, he and Fagin are alone. Oliver observes Fagin take out a jewelled watch from a hiding place. Fagin is angry when he fears Oliver has seen this, but Oliver convinces him that he was asleep.

Dodger and another boy, Charley Bates, return with food and drink. They play a game in which Dodger and Charley practice taking things from Fagin's pockets, and Fagin starts to teach Oliver to do the same thing, before setting him to work unpicking the initials from monogrammed handkerchiefs.

After a few days of this, Oliver is allowed out with Dodger and Charley. Oliver finally realises that his friends are thieves. They rob an old man, and make their escape, but Oliver is caught by the crowd and dragged off to the magistrate.

Sequence of events:

- Oliver meets Dodger
- Dodger takes Oliver to Fagin's lair
- Oliver observes Fagin looking at his treasure
- Oliver is unwittingly taught how to pick pockets
- Oliver is caught following the robbery of an old man

Characters:

- Oliver
- Dodger
- Fagin
- Charley Bates
- Old man who has his pocket picked
- Passer-by who stops Oliver

Understanding, interpreting and responding to texts:

- Dodger is described as "one of the queerest looking boys that Oliver had ever seen". What makes him look so odd? (He is unusually short, but wears a coat that is too big for him, and a hat which seems ready to fall off at any time)
- For what reason does Dodger assume that Oliver has been walking for so long? (A "beak's order", i.e. an order from a magistrate)



- Why do you think Dodger takes Oliver to Fagin? (He thinks that Oliver might be trained to become a pickpocket)
- Why does the Dodger need to give a password to be let into Fagin's house? (They are a criminal gang and do not want to be discovered)
- Why does Fagin say that he has so many handkerchiefs? Why does he really have them? (To get them ready for washing – in reality they are stolen)
- Why is Fagin angry, to begin with, when Oliver wakes up? (He thinks Oliver has seen the hiding place for his treasure)
- Why do Fagin, Dodger and Charley play a game together? (They are practising the skills they need as pickpockets)
- What does Fagin mean when, referring to Dodger and Charley, he advises Oliver to "make 'em your models"? (To be like them, and as good as they are at picking pockets)
- For what reason is Oliver set to work unpicking the letters from the handkerchiefs? (So that they can be re-sold to make money)
- What does Charley mean when he calls the old gentleman a "prime plant" (An ideal person of whom to pick the pocket)

Activities

- Write a diary entry for the old gentleman, describing how you are robbed, and your feelings when the apparent robber is caught
- Write a newspaper report describing the capture of a young pickpocket
- Act out how you imagine the scene when Dodger and Charley are on their way back to Fagin without Oliver. How do they think he will react, and why?

Episode 3:

Synopsis:

Oliver has been taken before the magistrate. The old gentleman who was the victim of the theft is present, and to begin with is mistaken for the criminal by the magistrate. Identifying himself as Mr Brownlow, the gentleman asks the magistrate to be lenient with the boy, as he does not believe him to be the thief. Oliver faints, which is dismissed by the magistrate as "shamming". A witness arrives, backing up the story about the robbery having been committed by Oliver's companion and not by Oliver himself. Oliver is taken out and left lying in the yard outside.

Brownlow takes the boy back to his house, and instructs his housekeeper to nurse him back to health. After being feverish for a few days, Oliver awakes and talks to the housekeeper about the lady in a portrait hanging near his bed. Brownlow arrives, and realises that the boy looks very similar to that lady.

Meanwhile, back at Fagin's lair, the gang are worried that Oliver will "peach" on them (i.e. betray them). Fagin's criminal associate, Bill Sikes, and his girlfriend Nancy, set out to find out where Oliver has been taken. Nancy does this by pretending to be Oliver's sister at the police-house.

Oliver has recovered from his illness, and volunteers to run an errand for Mr Brownlow. On leaving the house, he is grabbed by Nancy and Bill, and taken back to Fagin. He tries to escape, but is caught by the boys in Fagin's gang.

Nancy is horrified by violence shown by Bill and the gang, and is concerned that Oliver will be led into a life of crime as she has been.

Sequence of events:

- Oliver before the magistrate, Brownlow pleads for leniency
- Oliver faints in a fever
- Bookseller's evidence leads to Oliver's release
- Oliver nursed back to health at Mr Brownlow's house
- Bill Sikes and Nancy find out where Oliver has been taken
- Bill and Nancy kidnap Oliver

Characters:

- Oliver
- Mr Fang the Magistrate
- Mr Brownlow
- Mrs Bedwin the Housekeeper
- Book-seller
- Fagin
- Bill Sikes
- Nancy
- Dodger
- Charley Bates

Understanding, interpreting and responding to texts:

- What does the magistrate mean by "he's availed himself of your permission"? (Oliver has fainted – the magistrate believes he is faking illness after hearing Mr Brownlow suggest that he looks ill)



- Why does the magistrate say to Brownlow that “the law will overtake you yet”? (Mr Brownlow has forgotten to pay for the book he was reading when he had his pocket picked)
- Why does Mr Brownlow take Oliver back to his house? (Oliver is ill. There is also the suggestion that Brownlow recognises Oliver somehow)
- Why do you think that Oliver is so taken by the lady in the portrait by his bed? (Open to speculation at this point – the fact that Oliver closely resembles the portrait is a clue)
- Bill Sikes refers to Fagin as “an insatiable old fence”. What does he mean by “fence”? (A fence is someone who takes in stolen goods and sells them on for profit)
- Why are Fagin and Sikes keen to bring Oliver back? (They are concerned he will give information about them to the police)
- How does Nancy get information about Oliver’s whereabouts? (She pretends to be his older sister)
- On what errand does Oliver leave Mr Brownlow’s house? (Taking payment, and returning a book, to the book-seller)
- Why does Nancy try to defend Oliver from Bill and Fagin? (She dislikes the violence with which they are treating him, and recognises some of her own past – being forced into a life of crime by Fagin)
- For what reason is Mr Brownlow sitting and looking at his watch? (He is anxiously waiting for Oliver to come back, having expected him to return in 20 minutes)

Activities

- Write up the notes on Oliver’s case that Mr Fang the magistrate might have made.
- Imagine that Mr Brownlow, or Mrs Bedwin, keep a diary. Record your thoughts about Oliver’s arrival, his resemblance to the portrait, and his disappearance.
- Write a story about how Nancy became part of Fagin’s gang as a child.



Episode 4:

Synopsis:

Mr Bumble, on a trip to London, reads a newspaper advertisement placed by Brownlow, offering a reward for information about the missing boy. Mr Bumble goes to seek the reward, telling Brownlow that Oliver has a history of treacherous and violence. Mr Brownlow believes the story.

Meanwhile, Fagin wishes to indoctrinate Oliver into a life of crime. He arranges for him to accompany Bill Sikes on a burglary. Bill needs a small boy to help him break into a house that he and Fagin have planned to rob.

Sikes and Oliver travel to Surrey, and meet up with Bill's associate Toby Crackit. When he realises the plan, Oliver pleads not to be forced to steal, but is threatened with violence. They break into the house successfully, but the noise has awoken the inhabitants and they shoot at the intruders, injuring Oliver. Sikes abandons him in a ditch.

At the same time, back at the workhouse where Oliver was born, the old woman who had witnessed his birth is on the point of death. With her dying breaths, she tells Mrs Corney, head of the workhouse, a story about having stolen some gold jewellery that had been around the neck of Oliver's mother.

Sequence of events:

- Mr Bumble reads of the reward for information about Oliver Twist
- Mr Bumble visits Mr Brownlow
- Fagin and Sikes agree to take Oliver to burgle a house
- Sikes and Oliver travel to the house
- The break-in wakes up the house occupants
- Oliver is shot, badly injured, and abandoned in a ditch by Sikes
- At the workhouse, Old Sally tells Mrs Corney about the gold she stole from Oliver's mother many years ago

Characters:

- Mr Bumble
- Mr Brownlow
- Bill Sikes
- Fagin
- Nancy
- Oliver
- Toby Crackit
- Mrs Corney
- Old Sally

Understanding, interpreting and responding to texts:

- How and why does Mr Bumble come to visit Mr Brownlow? (He reads about the reward for information about Oliver, described in a newspaper ad by Mr Brownlow)
- Why does Fagin need a boy in order to burgle the house in Chertsey? (Because he will need to squeeze through a small window in order to get in)



- Why is Fagin keen for Oliver, rather than anyone else in his gang, to be part of the burglary? (Because he wants Oliver to be drawn in to a life of crime with the gang)
- Why does Nancy say “God forgive me” when told to fetch Oliver? (Because she sees that he is being forced into a life of crime, as she had been herself when she was young)
- Why does Oliver collapse in the garden of the house in Chertsey? (He has realised, in horror, that he is being taken to rob the house)
- Why does Toby stop Bill from shooting Oliver? (The noise of the pistol shot will alert the householders)
- How does Oliver come to be injured during the burglary? (He is shot by inhabitants of the house, apparently awoken by the noise of the break-in)
- Why does Sikes carry Oliver away from the house before abandoning him? (Open to speculation – perhaps he means to save him, perhaps he is concerned about Oliver giving information to the householders)
- How are Mrs Corney and Mr Bumble connected? (Mrs Corney runs the workhouse, overseen by Mr Bumble. There is also the suggestion that they are having an affair).
- Why does Old Sally tell the story about the gold to Mrs Corney? (Open to speculation – likely, she wishes to unburden herself of the guilt she felt about stealing the gold)

Activities

- Design the newspaper page containing the advertisement for information placed by Mr Brownlow
- Write an entry from the diary of Mr Brownlow, expressing your dismay about what you have learned about Oliver from Mr Bumble
- Write a newspaper report describing the attempted break-in at the house in Chertsey



Episode 5:

Synopsis:

Toby Crackit visits Fagin and tells of how the robbery went wrong and how he and Sikes abandoned Oliver in the country. We learn, through conversation between Fagin and Nancy, that Oliver is worth hundreds of pounds to Fagin, and that he is anxious for his return. This appears to be in connection with a contact of Fagin's called Monks.

Fagin later meets with Monks. They discuss how Fagin had planned to turn Oliver into a criminal, with the aim of him later being convicted and sent away. They also discuss how Nancy appears to have sympathy for the boy. We learn how Monks wants the boy to disappear, but not to be killed.

Monks fears that they have been overheard, believing that he has seen the shadow of a woman. In fact, he did indeed see a shadow – it was that of Nancy, who had eavesdropped on the conversation.

Meanwhile, back in the country, Oliver regains consciousness and staggers to the house where the break-in was attempted. The ladies of the house, Mrs Maylie and her niece Rose, take him in – not believing him to be a robber, or at least believing him to have been forced into crime.

Sequence of events:

- Toby Crackit visits Fagin
- Fagin visits Nancy, looking for Bill Sikes
- Fagin, followed by Nancy, meets with Monks
- Monks and Fagin discuss their plan to turn Oliver into a criminal – Nancy eavesdrops
- Oliver regains consciousness and staggers to the house
- Rose and Mrs Maylie take pity on Oliver, and take him in
- At their bidding, the Doctor convinces the local policeman to leave Oliver where he is

Characters:

- Fagin
- Toby Crackit
- Nancy
- Monks
- Oliver
- Giles, the butler
- Brittles, a servant
- Rose
- Mrs Maylie, Rose's Aunt
- Dr Losberne
- Constable

Understanding, interpreting and responding to texts:

- Why did Sikes and Crackit abandon Oliver? (They were trying to escape the pursuit, and believed him to be near death)



- Why is Fagin anxious about Sikes and the boy? (Not clear initially, but we learn that the boy's presence is of value to him, in connection with Monks, who wants Fagin to turn him into a criminal)
- What does Nancy mean when she says, about Oliver, "the sight of him turns me against myself"? (She is guilty about her own role about Oliver having been drawn into crime)
- Why do you think the door seems to shut itself when Fagin and Monks try to shut themselves away for a private conversation? (It is likely because Nancy has followed them)
- What does Fagin mean when he says, of Oliver – "Send him out with the Dodger and Charley? We had enough of that the first time, my dear; I trembled for us all" (When Oliver was caught for the theft from Brownlow, Fagin had been worried about the gang being betrayed)
- What does Monks imagine that he sees? What did he actually see? (The shadow of a woman – in fact, the shadow of Nancy)
- Why are Rose and Mrs Maylie surprised by how the supposed thief looks? (He is a child – they had expected a ruffian)
- Why had Giles not told Rose and Mrs Maylie that the intruder was a child? (He had been happy to accept praise for his bravery – that the intruder was a child makes him seem less brave)
- How does Dr Losberne manage to avoid Oliver being taken away by the police? (He manages to confuse Giles into saying that he is not sure that Oliver is the boy who he shot)
- Why do Rose and Mrs Maylie want to look after Oliver? (They believe he must have been forced into crime)

Activities

- Write a diary entry for Giles, the butler. How do you describe events, and why?
- Write an alternative version of the episode, in which the constable insists that Oliver is taken into custody. How do the Maylies react, and what happens next?
- Write the report that the constable later might have made to his superior officers about the boy at the Maylie residence



Episode 6:

Synopsis:

Oliver returns to health in the care of the Maylies. Dr Losberne takes him to Mr Brownlow's house to explain his disappearance, but Brownlow is away. Oliver continues to live happily with the Maylies, until Rose is taken ill, and Mrs Maylie sends for her son, Harry. Oliver, sent on the errand to post the letter to Harry, bumps into Monks outside the inn, and shocked by the aggression of Monks's reaction, assumes him to be a madman.

Rose recovers from her illness, shortly before the arrival of Harry. The initial conversation between Harry and his mother suggests that he has deep feelings for Rose.

Later, Oliver falls asleep in a cottage. He is subconsciously aware of being observed in his sleep by Fagin and the madman he met at the inn. He alerts Giles and Harry to their presence, but they cannot be found, and he is assumed to have had a dream.

Rose having recovered fully, she speaks with Harry, begging her to forget him, lest his attachment to her be barrier to his ambitions in politics. It is not clear why this should be the case, but she describes herself as having been "a friendless, penniless girl". She does concede that he may speak to her again, "within a year".

Sequence of events:

- Oliver recovers at the Maylies
- Rose falls ill, Mrs Maylie sends for her son Harry
- Oliver encounters Monks at the inn
- Rose recovers, Harry arrives
- Fagin and Monks observe Oliver in the cottage
- Rose entreats Harry to forget her Mr Bumble, now married to Mrs Corney, encounters Mr Monks in the pub
- Mr Monks learns that Mrs Corney may have information about Oliver

Characters:

- Oliver
- Dr Losberne
- Monks
- Mrs Maylie
- Giles
- Harry
- Fagin
- Rose
- Mr Bumble
- Mrs Corney

Understanding, interpreting and responding to texts:

- Why does Mrs Maylie send for her son, Harry? (Because Rose is gravely ill – it later becomes clear that she and Harry have a close relationship)
- Why does Oliver think Monks is a madman? (Because of the strangeness of Monks's reaction to him – Oliver has not met him before)



- How does Oliver come to be asleep in the cottage? (He visits the cottage to take lessons in reading and writing – he feels sleepy on what is a warm afternoon)
- Why would Monks and Fagin be observing Oliver in the cottage? (Monks and Fagin both want Oliver to be returned to a life of crime)
- How does Harry explain Oliver's vision of Fagin? (A dream)
- Why would Rose be begging Harry to "forget" her? (Open to speculation at this point – they appear to be close, but Rose is worried that her background will be a hindrance to Harry's prospects)
- What has happened to Mr Bumble since he appeared previously in the story? (He has married Mrs Corney)
- How would you describe the balance of power between Mr Bumble and Mrs Corney? (Mr Bumble is described as "hen pecked" – he is bossed around)
- What does Monks mean when he says to Bumble, "you have the same eye to your interest that you always had"? (He assumes, rightly, that Mr Bumble can be bribed for information)
- For what reason does Monks agree to meet Bumble again the next evening? (Bumble will introduce her to Mrs Carney, who has information about Oliver, gleaned from Old Sally before her death)

Activities

- Write the letter that Mrs Maylie sent to Harry – and a reply from Harry to her.
- Write diary entries for Rose and Harry, describing their feelings about the conversation that they have.
- Act out imagined scenes from Mr Bumble and Mrs Corney's early married life – how does Mr Bumble discover that life will not be as lazy as he might have imagined?



Episode 7:

Synopsis:

Monks meets with Bumble and Mrs Corney at a warehouse beside a river. He bribes Mrs Corney for the information she can give about Oliver. She presents a locket and ring, taken from Oliver's mother when she died, and passed on to her by Old Sally. Monks throws these items into the river.

Meanwhile, Nancy is nursing Bill Sikes on Fagin's bidding, despite Bill continuing to treat her roughly. Fagin arrives, and Bill demands money from him. Nancy goes with Fagin to collect the money – on arrival at Fagin's den, they find Monks waiting for Fagin.

Monks tells Fagin about having disposed of the locket and ring. He explains his interest in Oliver – that Oliver is his brother, and he is seeking to protect his inheritance. Nancy, eavesdropping again, hears this, and also hears about "Miss Maylie", currently staying in a London hotel.

Nancy drugs Bill into a deep sleep, and goes to the hotel. She tells Rose Maylie what she has learned about Monks and Oliver and about Fagin's financial interest in turning Oliver into a criminal. Rose offers to take Nancy to safety, but despite Nancy's fear of Bill she professes herself unable to leave him. Nancy says she will walk on London Bridge on Sunday nights, should Rose wish to meet her again.

Sequence of events:

- Bumble and Mrs Corney meet with Monks – Monks hurls the ring and locket into the river
- Nancy nursing Bill, Bill demands money from Fagin
- Monks meets Fagin and tells the story of the ring and locket – Nancy eavesdrops
- Nancy drugs Bill, and goes to find Rose Maylie
- Nancy tells Rose about Monks and his connection to Oliver

Characters:

- Mr Bumble
- Mrs Corney
- Monks
- Nancy
- Bill
- Fagin
- Rose

Understanding, interpreting and responding to texts:

- How did Mrs Corney come to have the items which she shows to Monks? (They were passed to her by Old Sally, who stole them from Oliver's mother)
- Why does Monks throw the ring and locket into the river? (They could prove the identity of Oliver, and thus put Monks's inheritance at risk)
- Why did Bill need to be nursed by Nancy? (He is sick after his flight from the failed burglary)



- How is Nancy able to go and seek out Rose Maylie at the hotel? (She drugs Bill with a sleeping draught)
- Why does Nancy tell Rose what she has learned about Oliver? (It is likely that she feels guilty about her involvement in his earlier kidnapping)
- What is the implication of what Nancy reports Monks to have said about Rose Maylie – “it seemed contrived by Heaven, or the devil, against him, that Oliver should come into your hands”? (That Rose should be wary of the threat to Oliver from Monks)
- Why does Nancy refuse Rose’s offer of being taken to a safe place? (Open to speculation – she feels herself unable to leave Bill, despite fearing him – perhaps she loves him)
- Why does Nancy say that she will walk on London Bridge every Sunday night? (So that Rose Maylie will know where to find her if she wishes to)

Activities

- Act out an imagined scene between Bumble and Mrs Corney when they return home after their encounter with Monks
- Act out a conversation between the housemaids at the hotel. What do you say about the strange woman who has come to see Mrs Maylie? Why do you suppose she is there?
- Write a letter that Rose might have sent to Mrs Maylie after her encounter with Nancy?

Episode 8:

Synopsis:

Oliver has seen Mr Brownlow and Rose takes him to visit him, explaining the circumstances of Oliver's disappearance and subsequent events. Mrs Maylie and Dr Losberne are also informed. Together, Oliver's friends put together a plan to discover Oliver's identity and recover his lost inheritance. The plan, which is to be kept secret from Oliver, involves capturing Monks alone. To do so, they must get Nancy to identify him or at least describe him, so they must meet Nancy on London Bridge the following Sunday.

Meanwhile, Noah Claypole, the former undertaker's apprentice, has stolen money from Sowerberry, and is on his way to London along with Charlotte. Noah is keen to embark on a life of crime, and soon does so having encountered Fagin. Fagin explains to Noah how their interests are linked – Fagin needs Noah to commit the thefts, but Fagin handles the proceeds and could betray him at any time. Fagin needs a new thief because Dodger has been caught and transported to Australia.

On the Sunday night, Nancy seeks to go out to the Bridge, but Bill does not let her leave. Fagin, who observes this, wonders whether she might be persuaded to poison him. The following Sunday, Bill is away, and so Nancy can go to the Bridge. Noah, tasked by Fagin to follow her, eavesdrops as she meets with Rose and Brownlow.

Sequence of events:

- Oliver sees Brownlow; he and Rose go to meet him
- Oliver's friends resolve to catch Monks – to do so they need to meet with Nancy
- Noah Claypole arrives in London, falls in with Fagin
- Fagin learns that Dodger has been transported to Australia
- Sikes prevents Nancy from making her rendezvous at the bridge
- Fagin tasks Noah to follow Nancy
- The following week, Nancy meets Rose and Brownlow at the bridge. Noah has followed her and will overhear their conversation.

Characters:

- Oliver
- Rose Maylie
- Brownlow
- Noah
- Charlotte
- Fagin
- Charley
- Nancy
- Bill

Understanding, interpreting and responding to texts:

- How does Rose come to meet Mr Brownlow? (Oliver sees him, and therefore knows that he has returned to London)
- Why do Oliver's friends need to capture Monks? (In order to discover the secret of Oliver's identity)



- Why is Nancy's help necessary to capture Monks? (If the plan is to be kept secret from Oliver, they will need her help to point out Monks)
- What do we learn of the character of Noah from the way that he and Charlotte are described as carrying their luggage? (She is carrying nearly all of it, which suggests he is lazy)
- What does Noah mean when he says to Charlotte that he would like to be "the captain of some band"? (To head up a criminal gang)
- What, do we hear during the course of this chapter, has happened to Dodger? (Caught picking pockets, he has been sentenced to transportation to Australia)
- For what reason is it suggested that Nancy has grown pale and thin? (She is worried about having spoken to Rose about Oliver)
- What does Bill Sikes mean when he says "Dark and heavy it is too – a good night for business"? (A dark night is good for committing crime, which is Bill's business)
- What does Bill Sikes mean when he says, of Nancy, "I'll let her a little blood, without troubling the doctor, if she's took that way again"? (He means that he will, himself, carry out a medical procedure known as 'blood-letting', in which an amount of blood is taken from the body to aid recovery. The practice was still current in Dickens's time)
- Why does Fagin get Noah to follow Nancy? (He wants to find out why she was keen to leave the house)

Activities

- Draw up a list of pros and cons for Nancy staying with Bill Sikes. In this context, discuss why you think she stays with him.
- Hotseat Fagin. What are you thinking at this point? Where do your loyalties lie, and why?
- Retell the story of the chapter, from Nancy's point of view.



Episode 9:

Synopsis:

Noah Claypole listens as Nancy talks with Rose and Brownlow. She agrees to betray Monks, by describing where and how he might be found, but refuses to give up Fagin. She refuses once more the offer of safety - insisting on returning home - and refuses to take money from Rose, but accepts her handkerchief as a keepsake.

Noah tells all this to Fagin, who is angry, because Nancy's actions have spoiled his money-making schemes. When Bill Sikes arrives with some stolen goods, Fagin tells Bill (falsely) that Nancy has betrayed him. Noah also tells Bill how Nancy had drugged him in order to meet Rose at the hotel.

Bill returns home in a rage and murders Nancy. Knowing that he will be hanged for the crime, he runs away from London, but is haunted by visions of Nancy. In desperation he decides to return to London and find somewhere to hide.

Meanwhile, Monks is picked up and taken to Brownlow's house. Brownlow, who turns out to be a friend of Monks's father, tells Monks that he knows his real identity (Edward Leeford). He also knows the story of his inheritance, and how he has a brother named Oliver Twist, who has a claim to it.

Sequence of events:

- Noah eavesdrops on conversation between Nancy, Rose and Brownlow
- Nancy gives information on how to find Monks, but refuses to betray Fagin
- Noah informs Fagin about the conversation
- Sikes arrives at Fagin's and is told about Nancy's supposed betrayal
- Sikes returns home and murders Nancy
- Sikes, on the run, is haunted by visions of Nancy
- Monks is apprehended and brought to Brownlow
- Brownlow tells Monks that he knows about his true identity, inheritance, and brother

Characters:

- Nancy
- Rose
- Brownlow
- Noah
- Fagin
- Sikes
- Monks

Understanding, interpreting and responding to texts:

- Why does Nancy refuse to betray Fagin? (Open to speculation – likely because Fagin could have betrayed her for crimes in her past)



- What does Nancy take from Rose, and why? What does she refuse to take, and why? (She takes the handkerchief to have something that belonged to Rose, but refuses money, since her actions have not been motivated by money)
- Why is Fagin so angry to hear about Nancy's actions? (A range of reasons – most notably that his scheme to make money is spoiled and that he does not trust her not to betray him)
- When Bill leaves in a rage, Fagin entreats him to not to be "too violent for safety". What do you think he means? Is he sincere? (He expects Bill to beat Nancy – whether he expects or wants him to kill her is open to speculation)
- How does Nancy make a last, desperate attempt to stop Bill from killing her? (By offering to beg Rose and Brownlow for mercy on his behalf)
- Why does Bill flee London, and why does he return? (He knows that he will be pursued for the murder of Nancy, but knows that news of her murder will follow him, so decides to return to London and find somewhere to hide)
- Why does Bill's dog run away? (Bill has decided he will need to kill the dog – it seems that the dog realises this)
- How has Brownlow been able to bring Monks to his house? (Because of the information provided by Nancy about where to find him)

Activities

- Design "wanted" posters offering a reward for the capture of Bill Sikes
- Act out how you imagine the scene where Monks is apprehended and taken to Brownlow
- Write an obituary for Nancy



Episode 10:

Synopsis:

Brownlow continues to tell Monks what he knows about Oliver's lost inheritance. He also tells Monks about the death of Nancy, in which Monks "played a part, morally if not actually". Monks is shamed into promising to tell the truth and to providing Oliver with his rightful inheritance.

Meanwhile, Bill Sikes has been hounded by a mob to an old house by the river. He attempts to escape by jumping off a roof, but accidentally hangs himself.

Oliver is taken to the town of his birth, along with his friends. There, he hears the truth about his half-brother and lost inheritance. He also hears that Rose is his mother's sister, and therefore his aunt.

Fagin, condemned to be hanged, is visited by Oliver in jail and reveals that papers proving Oliver's identity can be found concealed in his chimney. (This appears perhaps to be an oversight by Dickens - an important element of the story to date is that Monks has destroyed all proofs of Oliver's identity).

In the end, Rose and Harry are married and Oliver is adopted as Brownlow's son.

Sequence of events:

- Brownlow informs Monks how he knows the truth of his relationship to Oliver
- Monks agrees to tell the truth
- Sikes, pursued by a mob, accidentally hangs himself
- Oliver learns the truth about his brother and inheritance and that Rose is his aunt
- Oliver visits Fagin in prison
- Oliver is adopted as Brownlow's son

Characters:

- Brownlow
- Monks
- Losberne
- Sikes
- Charley Bates
- Oliver
- Rose
- Fagin

Understanding, interpreting and responding to texts:

- Why did Brownlow visit the West Indies? (He knew that Edward Lee-ford had an estate there, and went seeking information after Oliver's disappearance)
- What causes Monks to stop denying the truth? (The news that he his actions have led to the death of Nancy)
- How is Sikes tracked down to the old house by the river? (His dog is seen lurking there)



- How does Sikes come to hang himself by accident? (Seeking to lower himself from a rooftop using a rope, he falls and it catches around his neck)
- What causes Sikes to fall from the roof? (Screeching about “the eyes”, it appears that he has been haunted by another vision of Nancy)
- Why does Oliver shriek with surprise on seeing Monks? (He remembers his encounter with him at the inn, when he had taken him for a mad-man)
- Why did Agnes’s father flee to Wales? (To escape the shame caused by his daughter’s affair with Oliver’s, and Monks’s, father)
- Why, do we learn, had Rose broken off her relationship with Harry? (She was concerned about the “stain on her name” getting in the way of his future prospects – this supposed stain being her relationship to Agnes)

Activities

- Write a newspaper report describing the circumstances of Bill’s death
- Act out a meeting which might take place later in life between Oliver and Charley Bates
- Describe how you imagine Mr and Mrs Bumble might have become paupers.



Post Listening:

Understanding, interpreting and responding to texts:

- Re-write the story from the point of view of one of the other characters – for example Fagin or Charley Bates
- Which words would you use to describe the following characters?
 - Bill Sikes
 - Mr Brownlow
 - Noah Claypole
 - Mr Bumble
 - Nancy
 - Artful Dodger
- Why do you think Brownlow recommends for the remaining inheritance to be split between Monks and Oliver? Why not just give it to Oliver?
- What happened next to Oliver later in life? Imagine he is writing his memoirs. Describe your childhood in the workhouse, your escape from a life of crime and what you did in later life. Did you have any more adventures? What did you do for a living, and why?
- Imagine that Bill Sikes manages to escape from the rooftop. What happens next? Does the mob catch him?
- Write obituaries for some of the main characters:
 - Oliver
 - Rose
 - Brownlow
 - Fagin
 - Bill Sikes