

A Project On Studying A Novel With Four Year 9 Classes

For 6 weeks, from September to the end of October 2018, an English department in outer London was involved in a Year 9 project for EMC's group work research, 'It's Good To Talk.' The project was designed by me and Lucy Hinchliffe, who works four days a week at the school and one day a week at EMC. The idea was to re-design a scheme of work on a Year 9 novel – Fabio Geda's *In the Sea There Are Crocodiles*. It started with the department's desire to build more group work and dialogic learning into their curriculum but soon became something much more all-encompassing. It led to a significant re-thinking in the department about what KS3 English should be offering to students and what kinds of experiences will best prepare them for GCSE without sacrificing a genuine and deep development of subject knowledge and capability.



The existing scheme of work

The department had already been teaching *In the Sea There Are Crocodiles* for four or five years and had an existing scheme of work that all the teachers followed, taught largely from PowerPoint presentations. Last year the scheme was adapted to explicitly focus on preparing the students for the demands of the new Language GCSE. (This is something that English departments are increasingly doing – slanting the experience of *literary* texts, both at KS3 and KS4, not only towards GCSE in general but more specifically towards addressing the specific requirements of the GCSE *Language* exam). The new scheme involved lots of work on close language analysis and paragraph writing, looking towards each of the sections of the Language exam and as preparation for the internal assessment that forms part of the whole school data and student performance tracking. As well as focusing heavily on the GCSE requirements, the scheme had a strong contextual element, with students doing their own research on the Hazaras and Pashtuns of Afghanistan and the political context which is the impetus for the events of the novel. The teachers provided lots of scaffolding in the form of PEETAL (Point, Evidence, Explanation, Technique, Analysis, Link) and other forms of detailed support for writing. Inference was taught explicitly, using images of Afghanistan and of migrant journeys. The general classroom pattern was varied, including reading, presentation and explanation from the front, with some open tasks and opportunities for talk. There was no creative/critical writing (such as 'writing in the style of') and it involved a significant amount of modelling of paragraph writing.

Introducing a new scheme of work, with group work... and much more

Of the 12 teachers teaching Year 9, 6 continued to work on the novel in this way, using the existing scheme. The classes were all mixed ability. The other 6 (4 groups with some shared teachers) agreed to change their scheme of work, to follow a completely different model. Though taken on by the teachers and developed by them in their own way, it came to be known by everyone as 'the EMC way'. In the first instance, Lucy and I were hoping to build in group work, as a way of testing what difference it might make to the learning for the students. However, from very early on in the project it became quite clear that this focus on group work was bringing with it something much more than just a new classroom methodology; it was radically and dramatically changing the whole nature of the study of a class novel.

In trials of classroom pedagogy, there is often an attempt to isolate out one intervention to prove its efficacy. At EMC we have been sceptical about the viability of doing this in such context-bound, complex, organic places as classrooms, and in our work with these Year 9 classes, this very much proved to be the case. The shifts in thinking that occurred went way beyond just 'teaching from the front versus group work', as I hope this write-up will show. Equally, in classrooms, teachers gave the scheme their own inflection, classes responded differently, and some teachers retained some elements of previous practice, whilst others 'went the whole hog' with changing the approach. Despite these caveats, it seemed that for the teachers involved, a whole new set of understandings emerged about what it means to teach a class novel. For the students, as their writing and their evaluative questionnaires at the end of the unit show, the scheme also involved a significant shift in thinking – in some cases, a revelatory one – about what studying texts in English might involve.

What were the key differences in 'the EMC way'?

Here, in brief, are some aspects of what the new scheme of work did differently in comparison with the school's original Scheme of Work. Links to fuller documentation are provided along the way, if you want to see more detail about this.

At an initial meeting in advance of starting the scheme, the teachers talked with me about what key literary and linguistic understandings and ideas were of central interest in this book. In other words, they identified significant aspects of the text. These included, among other things, its genre-mixing of fact and fiction, its structure as an 'odyssey', in which the trials and tribulations of the protagonist are described, its powerful impact on readers, its raising of many themes around migration, freedom and oppression, its rich use of a developing and changing symbolism. These were going to be at the forefront of the teachers' minds while presenting the text in their lessons. They tried out a 'taster' of the first lessons that would be so vital in setting up a new way of working, to give them confidence in the approach and the kind of issues and ideas about the book that might emerge in the classroom. They ended this meeting with a shared understanding of key issues about the book itself.

1. The scheme of work was flexible. Each lesson was mapped out in basic terms but teachers were asked to adapt, slow down and speed up, and make choices of activity according to what they saw happening in the classroom and how well their students were coping both with the book and with their new ways of working. In other words, the scheme was a responsive framework, not a rigid schedule. (Link 1: Scheme of work.)
2. At the heart of the work was the idea of a developing, shared 'agenda' about the novel, that anchored all the work back to a sense of what we had agreed to be most interesting and significant about it – the *characteristic* features of this text. The agenda was not 'presented' to the class by the teacher but came out of the class work as a form of shared thinking, being adapted as it went. Students were encouraged to add their own items and think for themselves about what was important in the text. However there was also a strong underpinning in the work the teachers had done in the planning meeting to establish a shared sense of what the students should come away with as a result of reading this text, to take forward into all future work on novels. The teachers were encouraged to feed in ideas, encourage connections to be made and prompt thinking that would get to the heart of key elements in the novel.
Here is the agenda I created to share with the English department – my own thinking about what I found most interesting about the text. (Link 2: Barbara Bleiman's Agenda.)
Here too are the agendas that emerged in each of the different classes by the end of their first lesson on the book, as a result of group work exploring fragments from the text (mini-quotations), and making predictions about the nature of the book they would be reading. Each group's agenda was extended and enriched across the course of the half term. (Link 3: Agendas developed in lesson 1.)
3. Group work formed a significant part of the work, but not necessarily in whole lessons, or all of the time – rather as a way of exploring ideas raised by the teacher, or raising new issues first in groups as a prelude to class discussion, or individual writing. Much of it happened in intense little bursts – ten or fifteen minutes with a requirement to choose something, decide something, agree something, argue through something. Some teachers did more extended group activities along the way and there was an opportunity to reflect afterwards on whether these longer activities, stretching over a whole lesson or even more than one lesson, were the most successful elements of group work or not.
4. Though the teachers knew that the students would be assessed on the basis of a test that would mirror the GCSE Language paper, they agreed not to put any emphasis on this through the teaching, nor to specifically prepare the students for the demands of the assessment. There was no 'now you're studying this in order to be able to answer this question at GCSE, or in your assessment'. The reading of the book, the discussion and the writing about it were all for their own sake – a good enough reason to be working hard on the text. All of the teachers agreed that they would not teach PEETAL or focus written work on 'paragraph writing'.
5. When the students wrote more formally about extracts from the text – drawing on their understandings of the book as a whole – the titles they were given were broad and open, along the lines of 'What, in this extract, is characteristic of the book as a whole?', encouraging them to apply their knowledge of the writer's style and the themes and experiences he is revealing to the reader. This was in stark contrast to the narrower, more specific questions that students in the 'control' group were asked to address (for example 'Write a PEETAL paragraph about a sentence from the text').

What happened? – The headlines

So much happened, of so much significance, that it is hard, in a blog, to do justice to everything. What follows is an attempt to draw out some of the most important findings.

1. The teachers' reactions – positive impact

Within a week or two of teaching, several of the 'EMC way' teachers reported that they had decided to radically re-write their schemes of work for their KS4 and KS5 classes, to adopt the 'agenda' approach and a more open dialogic way of working in introducing the texts, *An Inspector Calls* at KS4 and *Wuthering Heights* at KS5. The reasons for this? Teachers reported a greater interest from students, a surprise at how much their students could contribute, and a sense that the teachers themselves were much clearer about the rationale for focusing on one thing rather than another in the study of a novel. The scene by scene, or chapter by chapter approach was not entirely dismissed but was overlaid with big picture ideas about the texts that were debated and discussed.

The teachers, in interim feedback and then in more detailed questionnaires at the end of the scheme and in a department meeting, were positive about the impact, both for them and their classes. Some key points that emerged were:

a. Behaviour

Some had feared that behaviour would be worse with more group work. None found this to be the case, though one teacher qualified this with concerns about behaviour in more extended discussion activities.

Teacher D, who was particularly nervous of the whole approach, reported that she was pleasantly surprised at how well the group work went and that the behaviour of students was in fact better than in previous work with the class:

'I think the group work element worked well for this, as did the discussion work – less chaotic than I imagined! They were interested to hear each other's ideas.'

Some of the teachers who had changed the arrangement of tables and chairs in their classroom just for the half term working on this text decided to keep their classroom like this for subsequent lessons and in different classrooms.

b. Engagement and response to literary issues

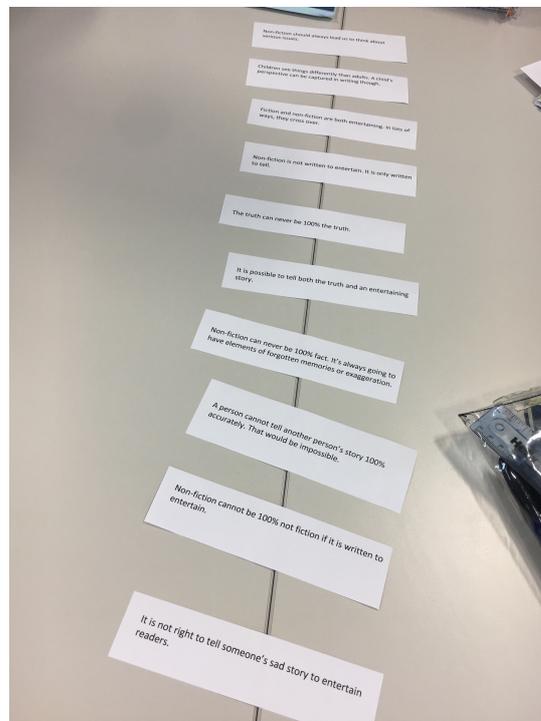
The teachers reported noticing how much more engaged their students were and expressed some surprise at the level at which students were operating and how quickly they were becoming confident with concepts (and associated vocabulary) that were being lightly and easily introduced in the class, concepts like 'narrative arc', 'voice', 'rites of passage novel', 'symbolism' and so on.



c. Thinking about the text – and thinking beyond the classroom

Lucy noted, early in the project, how her students were taking their thinking out of the classroom after the lessons. One very quiet girl stopped to question her at the end of one lesson, raising an issue that hadn't been dealt with to her satisfaction in class. Lucy made this question a feature of the start of the following lesson. Students seemed to be taking the book and the ideas to heart. Quiet students were coming out of their shells. I observed the lesson in which this particular student's question was explored and saw her working in a group, initially tentatively but by the end of the group work, engaging in a focused and intense debate about an aspect of the book with another student, a boy, with whom she then went on to develop a friendship, seemingly as a result of talking together in class. (Link 4: Statements.)

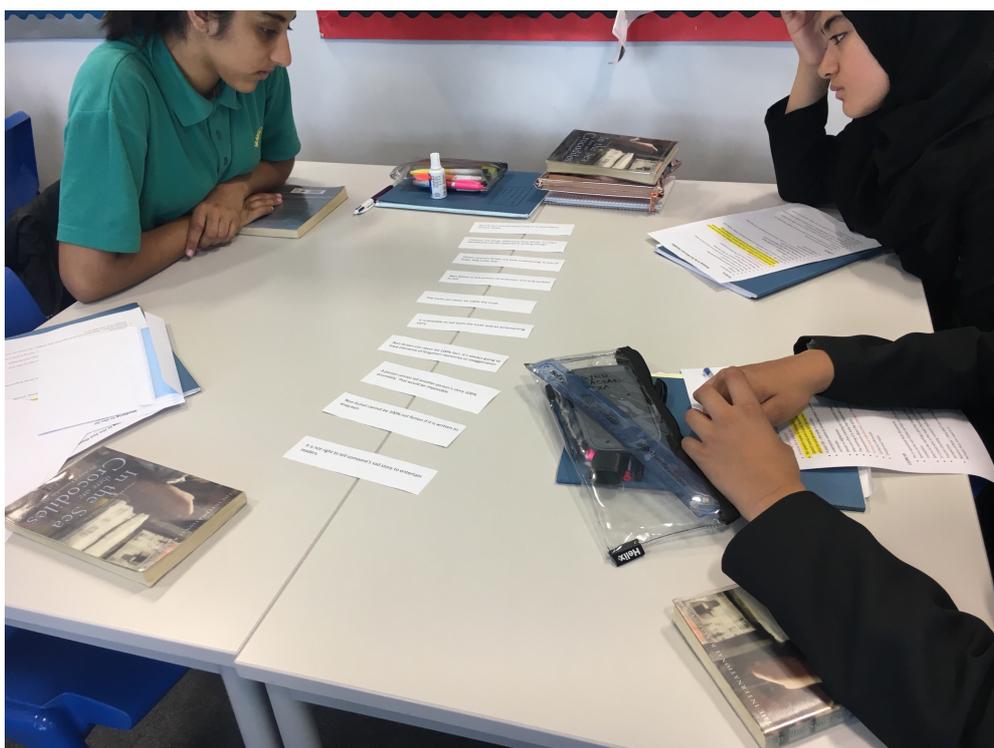
In the department meeting, Teacher A identified students having to 'think' as being the most significant shift in the new approach. Teacher B's evaluation also highlighted that students were having the opportunity to 'think about why a writer crafts their writing in the way that they do'.



d. The power of exploratory talk – and exploratory writing

Exploratory talk was coupled with exploratory writing. This was particularly evident in some of the classes. Students were encouraged to write down their thoughts, without pre-planning, sentence openers, formulae or any other explicit structure. The questions they were encouraged to think about were high level ones, by any standards – the kind of literary ideas that would not be out of place in A Level classrooms. So, for instance, in the early lesson I witnessed of Lucy's she wanted to address the issue of the book being an amalgam of fact and fiction – a true story told as fiction by a journalist, who kept reminding us, at a metanarrative level, about the way the story was being told. She gave the students 8-10 statements about fact and fiction.

Having modelled it herself by showing them what she'd written about a different statement not included in their selection, she asked them to talk about which ones they agreed with and which they found most interesting. The statements were ones like 'Non-fiction is not written to entertain. It is only written to tell.', 'Non-fiction can never be 100% fact. It's always going to have elements of forgotten memories or exaggeration' and 'Children see things differently than adults. A child's perspective can be captured in writing though'. Having talked in groups, individuals then wrote their thoughts about the statements, in an open way, followed by class discussion. See here for the statements, the teacher's modelled writing and one student's exploratory writing on this.



The teacher evaluations identified opportunities to write 'I think' and 'I like' as particularly powerful and a 'legitimate' way of getting them to be analytical. Teacher C said, 'It's funny how removing the scaffolding of PEE actually seems to make it easier for some students to express themselves and build interesting arguments.'

e. The power of creative and creative/critical writing

The EMC classes all did some creative/critical writing – writing an extra chapter, or an episode from their own lives, in the style of the novel. This produced some excellent writing, that showed a depth of understanding of Geda's style, particularly when it was set up with a clear set of 'success criteria' reminding students of key elements of the style of the original text, followed by peer assessment using this list of elements. (Link 5: 2 examples of students' creative/critical writing showing their understanding of the original text.) In their questionnaires, both teachers and pupils referred to this kind of activity as being particularly enjoyable and valuable. Teacher B talked about this 'allowing the students to...think deeper into how and why writers make certain decisions.'

2. Student writing – in what ways did the writing reflect a change in pedagogy and practice?

I did a detailed analysis of the writing in four exercise books from two classes – one an EMC group, the other not. The two teachers of the four students were both very experienced practitioners whose classes were working diligently throughout the scheme. Two high ability boys and two high ability girls were chosen in each class, so that the work of students of a similar standard was being compared. My analysis included a statistical look at full paragraphs written and amount of sustained writing. It found some key differences in the writing, outlined briefly below.

I also gave the student writing to Anne Turvey, for many years a PGCE tutor at the Institute of Education, who has a special interest in writing. She did an independent write-up of her observations on the student writing in these same 4 exercise books, without reference to my analysis. Her write-up made many similar points to mine, observing significant differences in the nature of the writing.

The relevant pages in the 4 exercise books are available to look at here, along with my analysis of the writing and that of Anne Turvey. (Link 6: Student Writing & Analysis.)

What follows is a brief summary of some of the most interesting aspects of the writing that we compared, and the teachers' own thoughts about it.

i. At length and in depth

In classwork, but even more so in homework, the teachers in some of the EMC classes were surprised by how much students were writing, and by the care and thoughtfulness with which they approached their writing. Lucy identified writing in homework, in particular, as qualitatively and quantitatively better – a significant shift emerging from this way of working. The writing in the exercise books reflects this. Though the 'non-EMC' books show lots of work, much of it is in the form of short notes, responses to questions, filling in charts, exploding quotations and annotating. There is less sustained writing, constructing a line of thought or argument. My statistical analysis corroborates this.

ii. Big picture thinking versus small detail

What the students chose to write about was as different from the 'non-EMC' groups' writing as *how* they went about the process of writing, the *quantity* and *nature* of the writing. In terms of content, they were looking at big issues and large concepts about narrative, exploring their own responses and thinking more broadly about questions of reader response, focusing on whole text thematic and structural developments, overarching ideas about the impact of the writer's choices and significant aspects of the writers' style. They ranged across the text, as well as looking at specific details. This was in contrast to the 'non-EMC' group who did little of this kind of 'big picture thinking' about texts and were much more closely focused on smaller 'devices' and 'techniques'.

iii. **Student confidence and independence – thinking about texts**

It was interesting to observe how, in their exercise books, students in the EMC groups chose their own ground, identified their own examples and evidence, and were required to make judgements about what to focus on. By contrast, in the other groups, the students all tended to do work on exactly the same quotations. Much of the work therefore focused on just a handful of sentences that the students hadn't selected for themselves – in one case, just three or four individual sentences across the whole novel. One can see the difference by looking at the annotations in Harram's exercise book (EMC) on pages 8, 9 and 13 of her book – done entirely on her own – and contrasting this with the work Sophia (non- EMC) did on exploding quotations on page 4, 5 and 6 of her exercise book, or PEETAL paragraphs on pages 12 and 13 of her book. (Link 6: Student Writing & Analysis.)

Teacher A, one of the 'EMC' teachers, observed in the final department meeting that the key difference was that the students were having to 'think' about the text. We agreed that this was a key change.

3. What students thought about the new way of working – enjoyment and learning

In their evaluations, the students were asked whether they had enjoyed the book more, the same or less than previous novels in Year 7- 9. They were also asked whether they had enjoyed the *style of learning* more, the same or less, and a similar question was put to them about *what* they had learned. There was some variation in this but overall, we noted a positive response to the changed ways of working and an even more positive response about how they felt they had learned. Some students clearly felt that the removal of procedural tasks like 'PEETAL' paragraphs was harder, perhaps less contained and therefore more anxiety-provoking. However this was a minority view. The majority commented explicitly on how much they enjoyed *not* doing PEETAL. Some students weren't very aware of the change in approach, while others could articulate what was different in ways that corresponded closely with our own thinking about the significant changes from previous work on a novel.

Overall scores for the 122 students involved in the 'EMC' scheme

65 liked the way of studying more	(53%)
46 liked the way of studying about the same	(38%)
11 liked the way of studying less	(9%)
76 thought they'd been learning more	(62%)
35 thought they'd been learning about the same	(29%)
6 thought they'd been learning less	(5%)
5 didn't respond to that question	(4%)

What was interesting was not only the positive scores on the style of learning but also what they chose to write about on the questionnaires by way of explanation. In the most enthusiastic class, where 87% enjoyed it more, 13% about the same and 0% less, in expanding on their answers what they said itself reflected how much deep thinking they had done about the text itself. This went well beyond routine replies. For instance, many students referred to 'Geda's writing style', or identified specific (and recognisable) elements in the text that they had enjoyed learning about. See a selection of student comments from the questionnaires here. (Link 7: Student Questionnaires.)



Of course, for some students a sudden shift to asking them to make judgements, debate ideas and think for themselves was not always easy. Interestingly, some of the few students who said they'd enjoyed the way of working less identified their reason as being associated with the group work, but then also thought that they had learned more than in previous work at KS3. Thinking is perhaps harder than following a set formula or procedure, with everything spelled out for you.

4. Boys doing better?

An unexpected outcome of the work came in the form of some of the teachers noticing a marked shift in the work of boys. The school has identified boys' achievement as a concern, so it was particularly interesting to them to discover that the boys, especially those who should be high achievers, were responding with special commitment and energy to this new way of working. This ran counter to some of the prevailing thinking in the school, that boys needed extra structure, being kept tightly on task, and given limited activities in order to pin them down. There was also a feeling that boys' behaviour and approach might cause problems in relation to the group work. What emerged was quite the opposite. In the meeting, some of the teachers commented on particularly difficult boys who had begun to engage more with the work. The boys who were capable of high achievement were most marked in their changed response. Comparing students' writing in the 'EMC' groups with the 'Non-EMC' groups highlighted this in concrete terms. In fact, when I went in to read across exercise books with Lucy, I often mistook boys' writing for that of girls, because of my own false stereotypes and preconceptions that only girls write with such expansiveness, and care. My frequent question to Lucy, 'Is this a girl?' was met with the response, 'No, a boy!' and a shared cry of delight. The boys, when given more open tasks involving explaining their ideas, or developing responses, seemed to relish the opportunity to control the process for themselves more than was usually the case.

In past research studies on boys and achievement there have been many mixed messages and contradictory ideas about boys benefitting from structure but equally being frustrated by too much rigidity, lack of choice and the loss of opportunities to put their own stamp on the work. Caroline Daly's 'Literature search on improving boys' writing' of 2002 remains a useful overview of these and other issues. <http://dera.ioe.ac.uk/4781/> Our project seems to offer some small-scale evidence of what can happen when the balance tips more towards ownership of ideas and away from tight control.

5. What's in it for students and teachers? Lucy's Top Ten Takeaways

At the end of the project, Lucy wrote a short summary of the 10 most significant things that she thought she had discovered during the project – her top 10 takeaways. This provides a succinct summary of some of insights that she, and the department, will be taking away from the project and will perhaps allow others to consider what this approach can offer. (Link 8: Lucy Hinchliffe's Top Ten Takeaways.)

We are happy for this report to be shared widely. We would be very interested in any responses.



Year 9 Mayfield EMC Collaboration Scheme

*In the Sea there are Crocodiles***Key Principles:**

- We are studying Crocodiles as a work of **literature, to give our students the experience of studying a terrific novel and advance their understanding of how literary texts work** (though of course we can learn a lot about historical/cultural context from it). i.e. where does this novel fit in to the canon of literature? What's special about it as a novel? What are its most striking features as a literary text? The old scheme focused on literary features minutiae but we want to go further than that for a more holistic study. We're starting the study of the text differently to reflect this – focus on the novel, not context.
- Context is important, but it's not that much of a stretch for students to understand, particularly as we have Hazara and Pashtun representation in most of our classrooms. A lot of necessary context is given in the text itself – with brief discussion and explanation along the way, as and when it's needed.
- Interesting convergence – we say pupils don't have enough 'cultural capital' but that's not just context – it's also their understanding of literariness. How will pupils enjoy this book? What will they respond to, in the text, how and why? Will it encourage them to go and read more and in different ways?
- Think throughout about why you are teaching the novel: a great read? Global/local issues? Diversity? We think it's for both pleasure and understanding. Some of these things are generic to many novels, but some of the reasons we chose this novel are quite specific. **You as a teacher should have a think about why teaching this novel is important before starting to teach – what's special about it? What do you personally like about it as a piece of literature? What are the key interesting things about this text that will take your class further based on what you know of them/their learning/their existing knowledge?**
- We're interested here in pupils' personal responses to the text – we don't read texts like 'How wonderful is that simile' very often. More often we read texts with our emotions e.g. 'that made me really sad' Or 'I was really nervous at that point'. This is what exam boards have been saying they want more of first and foremost. There's a lot of a good discussion to be had in our classrooms about how we as readers respond, and you as a teacher sharing your responses too.
- We want pupils to have a varied repertoire of close analysis but we also want them to have 'big picture' ideas about the text. Their close analysis should serve bigger ideas, about the nature of the text, its genre, its structure and the big choices the writer has made about voice, point of view and so on.
- We think that the principles of reading as a writer and writing as a reader have got a bit lost, so we'd like to bring them back in this scheme within some tasks.

The scheme:

- Is not designed to be followed to the letter – you will find that below in the table are the ‘ideas’ which you need to tailor to your class. We need to be reflective on what has come out of the lesson, and what might need more time spent on it, or what could be cut dependent on whether your class are interested or not.
- The ‘activities’ are not designed to take up one lesson – plan/adapt as you go. Talk about things along the way, let diversions happen if they are valuable. Move on fast, if students seem to have got an idea quickly. Slow down if something important comes up that needs unpicking.
- We’d like you to make use of homework – share it in class and make space for adapting your lessons around the ideas that come out of it. This makes it valuable and shows those who don’t do it how useful it can be, and how it can be made something of.
- Group work forms a significant part of the scheme. If you have your own classrooms, you might want to change the layout of your room to reflect this. Would always recommend that it’s worth spending time moving tables, if only for the one lesson. You should have some groups ready and saved in preparation for the scheme: Mixed groups of 3/4, similar ability groups of 3/4, friendship groups etc. Would recommend preparing these in advance and having them saved somewhere accessible. Adapt regularly depending on success of chosen groups.
- Opportunities for marking should be taken where you think they are important. Feedback should be based on pushing pupils’ ideas. For this reason, your Success Criteria won’t be based on a structure like PEETAL, but potentially linked to the ideas in your class Agenda e.g. Consider why the extract is important to the novel as a whole, consider the way the writer has crafted the extract, consider the different voices in the extract and why these are important. You can still tick or cross for quick marking, and offer more in detail marking on pieces you see as worthwhile.
- BB sees that there are a number of ‘big things’ you’d want your class to get out of their study of Crocs:
 - Fiction/fact – what’s the difference?
 - What features/aspects of novels do we see in this text?
 - What are you expecting from this novel? Do you get what you’re expecting?
 - Narrative structure - Trials/tribulations/rags to riches/a happy ending? The Rite of Passage novel – story of a journey (encompassing the loss of a mother, a key narrative trope). The epic journey, across the world (an ‘Odyssey’). Introducing students to these structures.
 - The conversational and the poetic
- **We’d appreciate any sort of tracking/reflecting you can do. You’ll be given a notebook to jot down quick thoughts about how the lesson went, what didn’t go so well and why you think that was, anything that surprised you etc. it would also be good to think about how and if something was done completely differently to how you might have taught before, and your ideas about that.**

LOs – for you to complete	Activities	Teacher Notes	Resources
1 LO:	<ul style="list-style-type: none"> • Pupils are given 5 snippets per group. All pupils should read all the ones on their table. • Ask pupils what they can say about what kind of book it seems to be/what the storyline might be/events you envisage happening/what it might be about. • Pool ideas as a class. • Ask pupils to pick one snippet each that appeals to them/they find interesting. • Do a ‘Stand up if...’ activity for different ideas that haven’t emerged so far. For example, ‘Stand up if you have a quotation you think...sounds conversational/seems to give a child’s view of events/is a moment of high drama/seems to be speaking to someone directly/has minor sentences etc. • Pool ideas as a whole class and record somewhere (paper/word doc) – what things seem important in this novel? It’s important to draw out <u>why</u> at this stage i.e. what is the function of the minor sentences etc. This document will be called the Agenda throughout and will be crucial to the entire scheme. For example, lots of students might stand up for ‘child’s view of events’ so you might add ‘Child’s narrative’ to the Agenda. • Look at the map. What more does this tell you 	<p>Here, we are setting up for the students what an expert reader does, and what they look for.</p> <p>Pupils should be aware, by the end of the lesson, that this isn’t just the casual telling of a story – it’s been strongly shaped. You can explicitly make this part of a discussion.</p> <p>You should be using questioning to push the direction of thinking based on your own thinking about what’s important in Crocs. So add your own ‘stand up ifs...’ to direct your class.</p> <p>When pupils stand up, you might get them to read out their snippet and perhaps explain it in relation to the category that has just been read out.</p> <p>If you have a free display board, this might be a</p>	Mini-quotations cut up



	<p>about this novel? Share what they already know about Afghanistan, migration to Europe from the middle East/Africa via Turkey and Greece & tell them the book will reveal a lot more about this.</p> <ul style="list-style-type: none"> • If there's time over, just look at sentence 1 of the novel. What's it like? How does it relate to what we've already been saying? What does it tell you about what type of novel this might be? Discuss group then whole. 	<p>good place for your Agenda across the half term.</p>	
<p>2 LO:</p>	<ul style="list-style-type: none"> • Read Chapter 1 up to p8. • Exploratory writing. Pupils choose one or two of these to write about. Start with one, see how far they get. If they run out of steam, choose another: <ul style="list-style-type: none"> - The saddest part for me is.... - The most memorable moment for me is... - The bit of language or description that was most beautiful, or interesting, or unusual was... - This reminded me of...(in my life, or that of other people I know) - This reminded me of...(in books, or films, or stories, or TV programmes) - What I find most unusual or interesting about this as the opening of a novel - A question I have about this novel to ask the group/the teacher/the whole class. • Share as a pair. • Broaden out discussion to whole group. • Feedback one idea from each table to the rest of the class. All members of the group should be able to talk about the chosen one; it should not just be 	<p>If you want to make this more structured, you could give out specific sentence starters at the beginning of the lesson.</p> <p>Or, you could give each pupil a different one on each table. Then pool ideas as a group. Then out to the whole class.</p> <p>Where pupils are writing then sharing, emphasise it's just an opportunity for them to get down their genuine thoughts about the novel so far then generate some interesting discussion. It's not a piece of writing that's going to be read by a teacher, so don't feel the need to 'finish' it.</p> <p>Use the 'What type of novel is this?' moment in the lesson to bring in story trajectories. Perhaps get pupils drawing some shapes of stories they know after you've modelled them. You may want to extend this activity and use the Kurt Vonnegut video:</p>	<p>'What kind of novel' sheet</p>



	<p>left to an individual.</p> <ul style="list-style-type: none"> • Followed by predictions about what will happen next, what the novel will be like? What type of novel is this? • End the lesson by reviewing and adding to the Agenda from 1. 	<p>https://www.youtube.com/watch?v=oP3c1h8v2ZQ</p> <p>You could either use this now to introduce them to thinking about structure or you could watch it at the end, in hindsight. I'd be tempted to show it now then come back to it to review after finishing the novel.</p>	
3 LO:	<ul style="list-style-type: none"> • Read rest of Chapter 1. • Have an initial look at the Critical Literacy cards. Last lesson you should have talked about what sort of novel it seems to be. Add to this by getting pupils to discuss in groups which Critical Literacy cards seem most relevant and why. • As an extension, you could ask pupils to find you a part of the novel so far to prove their ideas about a particular Critical Literacy card. • Feedback as whole class. • Review Agenda in light of chapter 1 and the cards – have these things continued to be important? Are there any items to add? 	<p>While reading, you should display your class Agenda for the reading of the novel.</p> <p>You should try to bring up structure here - Chapter 1 has a cyclical structure.</p>	
4 LO:	<ul style="list-style-type: none"> • Read up to end of Chapter 2. • Read Author's Note. Discuss. Things you might want to discuss: <ul style="list-style-type: none"> - Fiction vs non-fiction - Is non-fiction fact? Can it ever be 100% fact? - Can fact ever be fact if fact is written to entertain? - Truth and exaggeration - where Crocs seems to sit on the spectrum - Can you think of any other texts Crocs is like? 	<p>This will probably take 2 lessons, with the activities only taking about half an hour.</p> <p>You might want to do some nodding towards GCSE here: why knowledge of a spectrum of texts is important, why knowledge about fiction/non-fiction is important and its purposes.</p> <p>Organise this discussion however you like. You may want to have different tables thinking about</p>	



	<ul style="list-style-type: none"> - How all this relates to the way Crocs is written – lack of punctuation/how we know speech is there even though it’s not marked the conventional way/why this is important - Serious vs humorous – how does the writer strike a balance in what is quite a difficult text? How does this relate to fiction/non-fiction? - How the structure keeps reminding you that it’s fiction based on fact. The italicised sections of actual conversation between Fabio & Enaiat. • Refer back to Agenda. <ul style="list-style-type: none"> - What can be added? • Continue to read if you have time left. • HL: Bring in a text you think relates to Crocs in some way. It can be fiction, non-fiction or poetry, fairytale, folk tale. Must be able to justify what the connection is with the novel, why they chose it. 	<p>different questions, and then do some carouselling. Or make each member of the group responsible for a question, send them away to an expert group, then come back to their original group with information.</p>	
<p>5 LO:</p>	<p>Writing as a reader, reading as a writer</p> <ul style="list-style-type: none"> • Pupils try telling each other an event in their lives. (Something they’re willing to share with other people in your class.) The person who hears your story will be writing it up, in their own way, making choices about what to embellish, add to, leave out, where to start, where to end. Every telling is a fiction, even if it’s based on fact. <p>OR</p> <ul style="list-style-type: none"> • The teacher tells a story of something that happened to them, something that relates to their reading of Crocs. The class write it in whatever way they want to. They don’t have to finish it. 	<p>Here, you’re thinking closely about Fabio’s role in telling someone else’s story. You can make this explicit.</p> <p>Make clear to pupils that they have to make some choices about what to keep and what to ditch – there might be a bit of the teller’s story that they think is quite slow, and wouldn’t make for good reading.</p>	

	<ul style="list-style-type: none"> • Share in groups and comment on choices e.g.: <ul style="list-style-type: none"> - Fabio puts himself in the story. Did anyone do that? - Voice - Beginning - Ending - Tone 		
<p>6 LO:</p>	<ul style="list-style-type: none"> • Read chapter 3 up to p100 at the bottom ‘One day, as I was going to go shopping’. You are going to use this part up to ‘taking you back to Afghanistan’ on p102 for some closer analysis. • Pupils will firstly use the Agenda to think about how this part of the novel is characteristic of the novel as a whole. • Use this as a way into to discussing what makes a story? Is this a story? Broaden out to a whole novel focus. Things to tease out: <ul style="list-style-type: none"> - It’s told like a story some of the time. There are certainly climaxes, twists and turns like a story - There’s recurring imagery and motifs like a story - Fabio shapes and selects the story to make it more entertaining. We are not told too much too quickly and we are not told it in chronological order all of the time e.g. going back in Ch1 to add details about why he has ended up in Pakistan in the first place – his father, the Taliban wanting to use him and his brother for slaves - The openings to sections are enigmatic and 	<p>You might want to model this again for pupils with your own extract under the camera, to show them your thought process. P96 could work for this as some of the features in the list on the left are also present.</p> <p>Possible responses to what in the extract is characteristic of the novel as a whole:</p> <ul style="list-style-type: none"> - Conversational reminders that this is a true story (or fact – you choose the terminology you use) ‘I swear’, ‘if I’m not mistaken’ - Something good followed by something bad – Enaiat’s ups and downs - Cultural references - Time - Minor sentences often used to denote important events that Enaiat cannot find the words for: ‘So I went in and did it. I bought the watch.’ - The idea of home and settling. 	

	<p>often hook you, like a story, they drop you in the centre of the action often</p> <ul style="list-style-type: none"> - There are definitely deliberate attempts to affect your emotions, like a story. • So when something is technically fact (non-fiction) does that mean it can't also be a story? What effect does this have on their understanding of what they might like to read? 		
<p>7 LO:</p>	<ul style="list-style-type: none"> • Pupils to do this activity with the p100-102 extract from the previous lesson. Model first: • Now, they will do a bit of writing to address this idea by re-writing e.g. <ul style="list-style-type: none"> - Different voice, (1st to 3rd) - Take out everything conversational in tone - Take out everything poetic and replace it with 'plain' language - Write speech differently, with all the attributions • Interesting discussions to come out of this: how did you make your choices? How did you know how to do this? • Look at some under camera and discuss/carousel pupils e.g. get pupils together who have done the same activity. • Get pupils to do some reflective writing in response to the third bullet point on the Narrative card previously discussed. • Reflect on what it shows about original text – how can it add to our agenda? 	<p>You will want to have your part prepared in advance to show the class. You could use p96 again.</p> <p>It's your choice how you organise the rewrite. You might have groups of three each doing one of the changes. Or you might give free choice. You might, as a teacher, see something as most important or a different thing that's missed here.</p> <p>The whole class doing the same thing would also yield interesting results/discussion.</p> <p>There are interesting, small-scale things to teach here: How does the reader supply the story? How do we know how it's said e.g. 'sharply' even though we're not given it?</p> <p>Meta-cognitive elements – get them thinking about what they are learning from this.</p>	



<p>8 LO:</p>	<ul style="list-style-type: none"> • Read the rest of the chapter up to p106 ‘They started firing with their Kalashnikovs.’ • Pupils will now do a ‘write the next part’ activity. • Introduce this using your Agenda. Tell them ‘You might have established interesting things about the author’s writing by now’. Have a quick re-discussion about this and what you’ve learnt about Geda/Enaiat’s writing. • Pupils write the final page of the chapter. Show pupils the image stimuli to give them guidance. Tell them it’s only 1 page long and tell them that he survives. • Look at the pieces of writing either in groups or as a whole class. • Come up with a list ‘If you want to write like Enaiat/Geda, you need...’ • Compare to original. Discuss choices. 	<p>Setting the agenda with images like this can be really helpful to the discussions that follow. Pupils have an idea of what actually happens which means they’ll be able to concentrate better on the imitation of Geda/Enaiat’s writing.</p>	<p>Image stimulus for writing the rest of the chapter.</p>
<p>9 LO:</p>	<ul style="list-style-type: none"> • Use the HL – share texts found in groups. Discuss what you find out related to fiction/non-fiction. • Start reading Turkey if your activities take less than the whole lesson. 	<p>This part will be driven by 4 – you’ll need to direct what you want to be explored based on what your classes came up with in 4.</p> <p>The narrative at the beginning of Turkey is an interesting one – Enaiat is self-conscious of his story. He, like the reader, is stopping to say ‘Right, where are we in this story?’ Worth pointing out and thinking about what’s on your Agenda and this idea of fiction/non-fiction and the fact we keep being reminded it is actually a real story.</p>	
<p>10 LO:</p>	<ul style="list-style-type: none"> • Look at Critical Literacy cards in groups – which one/s seem most relevant to the story of Crocs so 	<p>Increase structure to this lesson by giving cards/giving card + question to each pupil.</p>	

	<p>far? Has this changed since 3? Why do you think this is? How does it relate to the structure of the story?</p> <ul style="list-style-type: none"> • Check Agenda. Is what’s important about the novel changing as Enaiat changes? • Flick back through the book and find a part that that you think exemplifies your chosen card best. • In your group, discuss how this part exemplifies the chosen Critical Literacy card, and your personal responses to the questions asked on the cards. Be prepared to feed back. • Feed back to whole class. • If time, write some more questions for this card, as the card says. • HL: Teacher chooses a short passage to give to pupils, saying they chose it because they felt it was characteristic of the novel somehow. They should write about: <ul style="list-style-type: none"> - How the passage is characteristic of the novel as a whole - What about it spoke to you as a reader - What you think Enaiat/Geda was trying to show in this part • Continue to read Turkey if you finish in time. 	<p>Here, you could use Barbara’s model from the Iran passage or write your own. You should be demonstrating what an expert reader notices when they are reading, and how this links to the Agenda set so far. What has the teacher picked up on from the Agenda in their writing? No doubt they haven’t covered everything that’s important about the novel because it’s not evident in every passage taken from it; reassure them that this is fine. They should be picking out what they see as important.</p> <p>Let them take pictures of the Agenda for help.</p>	
<p>11 LO:</p>	<ul style="list-style-type: none"> • Finish reading Turkey. • Pupils to create their own mini-quotations (as in 1) for Turkey. 	<p>LHI – I usually do this with A3 paper and post-its per group. Pupils write the quotations on post-its then stick them on the A3 paper. When it comes to</p>	



	<ul style="list-style-type: none"> • Aim for 10 that represent the most interesting elements. Not just plot: Language/emotions/odd parts/structure/narrative. • Carousel A3 sheets (see instructions on the right) maybe twice. Then the sheets go back to their original groups to review and see if they agree! • If time, repeat 'stand up if...' activity from 1. Perhaps ask a pupil to lead. • Review your Agenda in light of the important quotations chosen. 	<p>the carousel, another group are allowed to replace quotations if they think the group's quotations don't cover the most crucial parts from Turkey. They should stick the post-it they have replaced on the back of the sheet and replace with their own.</p> <p>You can do this however you like. You could get each individual pupil to choose one of their 10 that they really like, for example. Then they can stand up when something about that quotation is called out.</p>	
12 LO:	<ul style="list-style-type: none"> • Share HL – discuss important ideas that come up. • Review in light of your Agenda. • Spend some time making notes on your passage as a group using the points on your class Agenda. • Share as a class. • Start reading Greece if you have time. 	<p>At this point it might be useful to show them an example of the Literature Paper 1/Language Paper 1 exams for the first time and how they both use passages of text.</p>	
13 LO:	<ul style="list-style-type: none"> • Read Greece. • Keep Agenda visible. • During/after reading Greece, do one/both of the following activities: <ul style="list-style-type: none"> - Ask groups to choose a passage that they particularly liked from the chapter. Get them to discuss why they liked (could be their emotional response or could be something more technical) it and how it fits in to the Agenda and the novel as a whole. Share as a class with one group representative speaking from each. 	<p>There are some parts of this chapter that become much more 'adult' – like the Greek man stroking Jamal and the brothel part. Might be worth referring to how these parts indicate changes in Enaiat as he gets older. Keep in mind 'What kind of story is this?'</p> <p>Comedic elements in serious situations.</p> <p>In Greece, there are opportunities for close analysis sections like the loss of Liaqat.</p>	

	<ul style="list-style-type: none"> - Do a novel hunt in groups. Find me a part where: he is childlike/we are reminded that this is a true story/when it's deliberately story like/when a metaphor is used to describe a difficult situation/there are cultural references/it's obvious how much Enaiat has changed. 	<p>There are also discussions worth having about cultural differences that emerge from being in Greece – officially a Christian country and the first time Enaiat has been in one. Dealing with larger amounts of money, learning about the Olympics etc.</p> <p>With the novel hunt, you could give each group something different to hunt at the same time to make it more structured, then feed back, or you could have all groups looking for the same part more competitively.</p> <p>With these reading activities, you could also save one for Italy. Up to you.</p>	
14 LO:	<ul style="list-style-type: none"> • Read Italy. • Keep Agenda visible. 	More comedic elements – the Rome/rum confusion.	
14 LO:	<p>Reflecting on the novel with our Agenda.</p> <ul style="list-style-type: none"> • Go back to what you set up with the class at the beginning and throughout. • We said this was a _____ (political? Rites of passage?) novel. Is that still true? What's happened? Is he the same? Did he keep his promises? Did bad things stop happening? • Story shapes https://www.youtube.com/watch?v=oP3c1h8v2ZQ • Discuss in more detail – if you drew the trajectory of Crocs, what would it look like? • Use the 'Form and Structure' card from the Analysing Texts cards to generate group then class 	<p>This is a quite holistic look back – did the novel fulfil our expectations as readers?</p> <p>Try and broaden this out – can pupils think of any novels that they felt let down/satisfied by?</p>	What kind of novel sheet



<p>15 LO:</p>	<p>discussion.</p> <ul style="list-style-type: none"> • Teacher models the below first with a part from one of the reviews that won't be given to pupils. • Read your extract from a review of the novel. In your groups, discuss: <ul style="list-style-type: none"> - One thing you already thought about the novel - One new idea that you like - One thing you disagree with • Pupils should highlight the above in three different colour highlighters on the review extract itself, and be prepared to put them under the camera to elaborate on their ideas further, as modelled by the teacher. All members of the group should highlight on their copy of the extract. • Groups to decide on their favourite statement made about the novel from their review extract. Write on to a slip of paper. • Teacher collects one of these from each group and displays under camera (discard any replicas). • Class to order these, sharing their opinions on which they most agree with and least agree with. • Whole class should end up with an order they (for the most part!) agree on under the camera. <p>HL: Give pupils a choice of Literature style exams and ask them to work on it over an extended period, maybe give them a week or so to complete it. They can use their previous writing as a guide for how to do this. So they're looking for:</p> <ul style="list-style-type: none"> - What stands out to them as important about the extract they've chosen 	<p>This lesson should use similar ability groups of 3/4. The members of the group will have the same extract to generate discussion.</p> <p>You will want to think about which reviews you are giving to which group based on ability.</p> <p>As there are 4 reviews available, you will probably have 2 groups studying each review.</p> <p>HL: You do not need to mention the fact this is exam style at all. Make sure you tell them that it's very much in the style of what they've been used to.</p>	<p>Extracts from reviews</p>
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	<ul style="list-style-type: none"> - How does it fit in to the novel as a whole - How is it characteristic of the novel as a whole - How is language/narrative/style used in interesting ways. - What do they overall think this extract shows? They can think about the Critical Literacy cards to help them. 		
16 LO:	<ul style="list-style-type: none"> • Show pupil example Qs1-4 from Language Paper 1. • Working in groups, they should make initial notes under each question about how they would answer it using what they've learnt in the scheme. • Carousel, sending an 'expert' around to each table to share and gather ideas. • Expert to return to their original group with their new ideas and share. • Feedback as a whole class. 	<p>A good way to think about this would be: Where does your learning fit?</p> <p>As and when pupils go overboard e.g. for question 2, they almost know too much, you can talk to them about paring back their responses, and ramping them up for Q4, for example, which they should be well prepared for.</p> <p>In the whole class feedback, make sure you are adding in your ideas and reassuring them of how much they already know.</p> <p>They may ask about structures to write within. Just tell them to use paragraphs as they have been doing throughout the scheme.</p>	Example exam paper
17	<ul style="list-style-type: none"> • Complete exam 	<p>LHI – I understand that you might not feel comfortable not letting them have a practice exam. If you think it's valuable, please feel free with your own classes but think about managing your feedback. I'm going to try it this way, as I want to think about/reflect on how well pupils are able to apply what they've learnt without drilling</p>	



		question by question with a structure.	
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Possible exam passage for Language exam: 130-132 in the false bottom of the lorry.

Barbara Bleiman's provisional agenda for *In the Sea There are Crocodiles*

What kind of novel is this?

A rites of passage novel

The story of a journey – the idea of an odyssey

A political novel arguing about a big issue

An adventure story – in which there is danger, risk and suspense

A non-fiction account

A mixed genre – non-fiction written as fiction, fiction drawing on non-fiction. Enaiat's own statement that he's only interested in the facts

What kind of telling? What kind of voice?

Told as if speaking directly to Fabio –

Minor sentences

Speech-like constructions

Direct questions to the reader

The intrusion of Fabio himself, in italicised sections of dialogue

Direct address to Fabio in the narrative itself

It's the older Eniat looking back but we get a 'child's eye perspective'. Sometimes innocent of what we as readers understand. Simple, unworldly in the early chapters.

Use of Afghani words and phrases – not so many as to cause confusion but giving a genuine 'feel' for the place, the culture, the people, their lives.

Suspense and drama – moments of intense anxiety for the boy, highs and lows, shocking scenes, moments of great sorrow

Structure – an epic journey, across the world, encountering lots of dangers. In looking at each episode, one can think about it in relation to the others.

Characters – the boy himself, Fabio, Sufi, various characters who pose threats or who are kind to him along the way. Do they fit into any 'types'?

Villains/aggressors

Protectors and humane figures

Women/mother figures

Other people like him – children, migrants

His sidekicks

Authorities and authority figures

Places – distinguishing between different worlds of Afghanistan, Pakistan, Iran, Turkey, Greece Italy

Political and social messages

What are they? Issues of migration, cultural identity, oppression and repression, humanity and cruelty, global upheaval

Strongly expressed or lightly suggested?



Agendas compiled with students during Lesson 1

Groups looked at fragments from the novel. The teacher orchestrated feedback and discussion, prompting ideas with their own observations and encouraging students to notice interesting patterns, thematically, in terms of plot and character as well as context and style. In this first lesson, tentative ideas were shared that were later added to, developed and reconsidered. At the end of the 4 class agendas is an example of how Lucy Hinchliffe continued to develop the agenda lesson by lesson. As time went on, additional bullets were left blank, allowing students to add their own fresh ideas, building on what had gone before.

Lucy Hinchliffe's class

Studying our novel

- Leaving home
- Unhappy
- Away from home and imagines going back
- Some is in italics, some isn't
- Some of the italics are used for words which are clearly from his home.
- The use of dialogue between the teller and Fabio.
- Moving to another family
- Money problems that cause the family to separate
- A background story?
- A move for a better life
- No speech marks for dialogue – why?
- A poor life – the teller is not rich
- Indentation seems to show importance to some of what he's saying. Usually short sentences.
- Based in Afghanistan
- Men are often treating our storyteller badly
- The retelling of a story that happened to them
- Conversations about the story
- Formal and informal mix = teenager?
- Cultural references
- **Enaiat** and Fabio

Teacher A's Class

- A group of people “cramped” up somewhere people in trouble, distress
- Someone escaping war—, carrying something, going on a journey
- New places, travelling, learning
- Culture, ways of doing things
- Different settings
- Slaves being transported
- Setting= genre
- Mystery, action, adventure
- Flashback, memory
- Afghanistan

Link 3: Agendas developed in lesson 1

- Family
- First person—personal memories, about more than one person
- Fabio—who is Fabio? Is Fabio the one who has written this story?
- Script—two people talking?
- Self-doubt, monologue, reflecting, a character lost within himself: identity

Teacher D's Class

Muslim (Shia / Sunni) Pilgrimage – takes a long time, 18 months

Enaiat? Fabio? Companions

Journey – travellers?

Sadness

Sea, Mountains, woods, meadows, streams

Escape – left very young. illegal? Smuggling?

Places: Iran, Isfahan, Nava

Italics – conversation with someone

Division between people

Differences in identity

Who is he talking to? Someone or himself? Doesn't trust anyone. Wants something to take his mind off the bad situation.

Feeling unsure about opening up. Fear

Bad relationship with mother

Danger with mother and without

Bad situation made him run away from home

Difficult situations: cramped place.

Describing situations and conversations

Looking for a better life. Hopes. Home

Poverty

Slavery

Pashtun / Hazara

Good manners

Family; adoption?

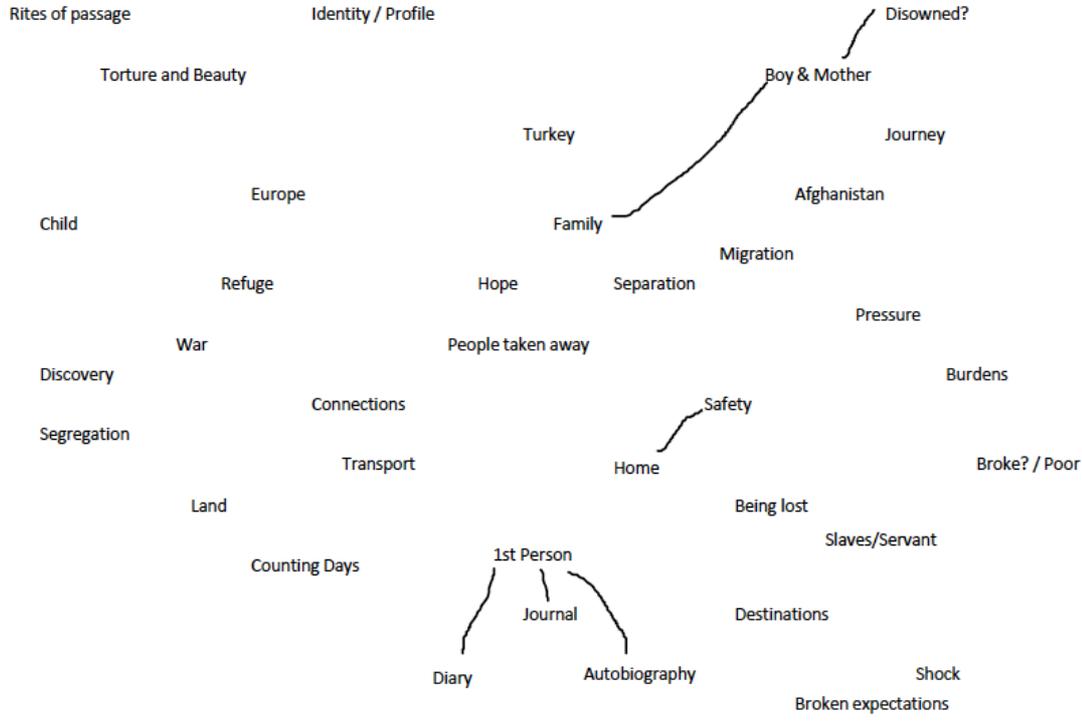
An important watch

Teacher E's Class

THE AGENDA

05 September 2018 21:03

Thursday 6th September
Lesson 1



Studying *In the Sea there are Crocodiles*

06/09/18

- Leaving home
- Unhappy
- Away from home and imagines going back
- Some is in italics, some isn't
- Some of the italics are used for words which are clearly from his home.
- The use of dialogue between the teller and Fabio.
- Moving to another family
- Money problems that cause the family to separate
- A background story?
- A move for a better life?
- No speech marks for dialogue – why? Why is the dialogue never clearly marked out?
Speech marks aren't used- because of his age. Vanessa – doesn't remember exactly what he said because he's young and his memories aren't completely clear.
- A poor life – the teller is not rich
- Indentation seems to show importance to some of what he's saying. Usually short sentences.
- Based in Afghanistan
- Men are often treating our storyteller badly
- The retelling of a story that happened to them
- Conversations about the story
- Formal and informal mix = teenager? *Seems to be a young boy at the beginning*
- Cultural references
- Enaiat and Fabio

12/09/18

- He is separated from his parents.
- Seems to be non-fiction written in a fiction way e.g. imagery like similes and metaphors
- Seems to be starting a journey maybe to find his mother (after first 8 pages)
- It's Enaiat who is the main character (protagonist)
- Teacher shooting moment really powerful – moral protest. Seeing it from a student's perspective.
- Naivety of boys – they don't run and hide from the Taliban. We think we would. Perhaps they are used to it.

Statements on fiction and non-fiction for small group discussion, followed by individual exploratory writing

Fiction and non-fiction are both entertaining. In lots of ways, they cross over.

Non-fiction can never be 100% fact. It's always going to have elements of forgotten memories or exaggeration.

Non-fiction is not written to entertain. It is only written to tell.

The truth can never be 100% the truth.

It is possible to tell both the truth and an entertaining story.

A person cannot tell another person's story 100% accurately. That would be impossible.

It is not right to tell someone's sad story to entertain readers.

Non-fiction should always lead us to think about serious issues.

Non-fiction cannot be 100% not fiction if it is written to entertain.

Children see things differently than adults. A child's perspective can be captured in writing though.

Lucy Hinchliffe's modelled exploration of her own thinking on a different, related statement:

'Memory is unreliable, and we remember odd details when we look back.'

It's strange that Enaiat remembers kaka Rahim's fuzzy haired face, for example, or the way he smoked a cigarette, or how his newspaper looked. This is strange to me based on the fact that I would have thought Enaiat had far bigger things on his mind, like his abandonment. The way it's told, it's like this point in his life was so crucial that he's almost forgotten nothing at all. Despite this, Geda says in the Author's Note that we should think of the book as fiction. The level of detail definitely reads like fiction, especially all the imagery, so it's hard for me to think of this as someone's real life.

One student's individual written response after group discussion and Lucy Hinchliffe's modelled exploration

'Non-fiction can never be 100% fact. It's always going to have elements of forgotten memories or exaggeration.' This Statement links very well with the Story as in the author's note, he says 'Enaïstollah didn't remember it all perfectly' and 'This book must be considered to be a work of fiction.' This is interesting as I believe some of the drama in the Story has been exaggerated to build the character's personality. For example, when the Pashtun stole his chewing gum, the drama could have been exaggerated to show how brave and naive Enaïst can be. → Think Hard How is this reflected in the narration being told in the present, by an adult? Why might this cause difficulty in creating authenticity?

Monday 17th September 2018
 Themes in Crocodiles - my view

Manyot – Writing in the style of Fabio Geda (Teacher B's student)

2/9/2018) I think that I hid behind a sturdy rock. I could hear the other people on the bus screaming and shouting for help. They had been caught. I didn't know what to do when I heard the driver say "run!". That's when what I did. I ran into the thick branches of the forest hiding behind the leafy leaves of the tree. One of the policemen must have seen me because out of nowhere a bullet hit my arm. I screamed in pain. I tumbled down the hill. I must have ~~been~~ knocked my head or something because when I ~~was~~ woke up I was in a van. I shuffled around and shouted to see if anyone could hear.

It was so loud everyone in my class couldn't hear it.

After a point I just gave up and sat there between the ~~branches~~ ^{boxes}. For all I know I was in the police van being taken to Telisia, sang safid. That was all I could think of.

Telisia, sang safid
 Telisia, sang safid

I would come out mad just like those other boys. Then, the van stopped. We had arrived at ~~sano~~ Telisia, sang safid. NO, we were in Turkey.

Harram – Writing in the Style of Fabio Geda (Lucy's student)

Wind was engulfing me like a tornado as we sped down the road on the motorbike. I remember it, it was a beautiful sensation, my hair was flying everywhere and it was hard to catch my breath. All you could hear was the wind pushing against us and nothing else.
Suddenly, my foot hit something hard and cold...
AHH! MY FOOT!

It all started when my cousins wanted to race on motorbikes at midnight. I stepped outside the house, agreeing to participate. It was a beautiful, clear night; stars shining bright in the sky.

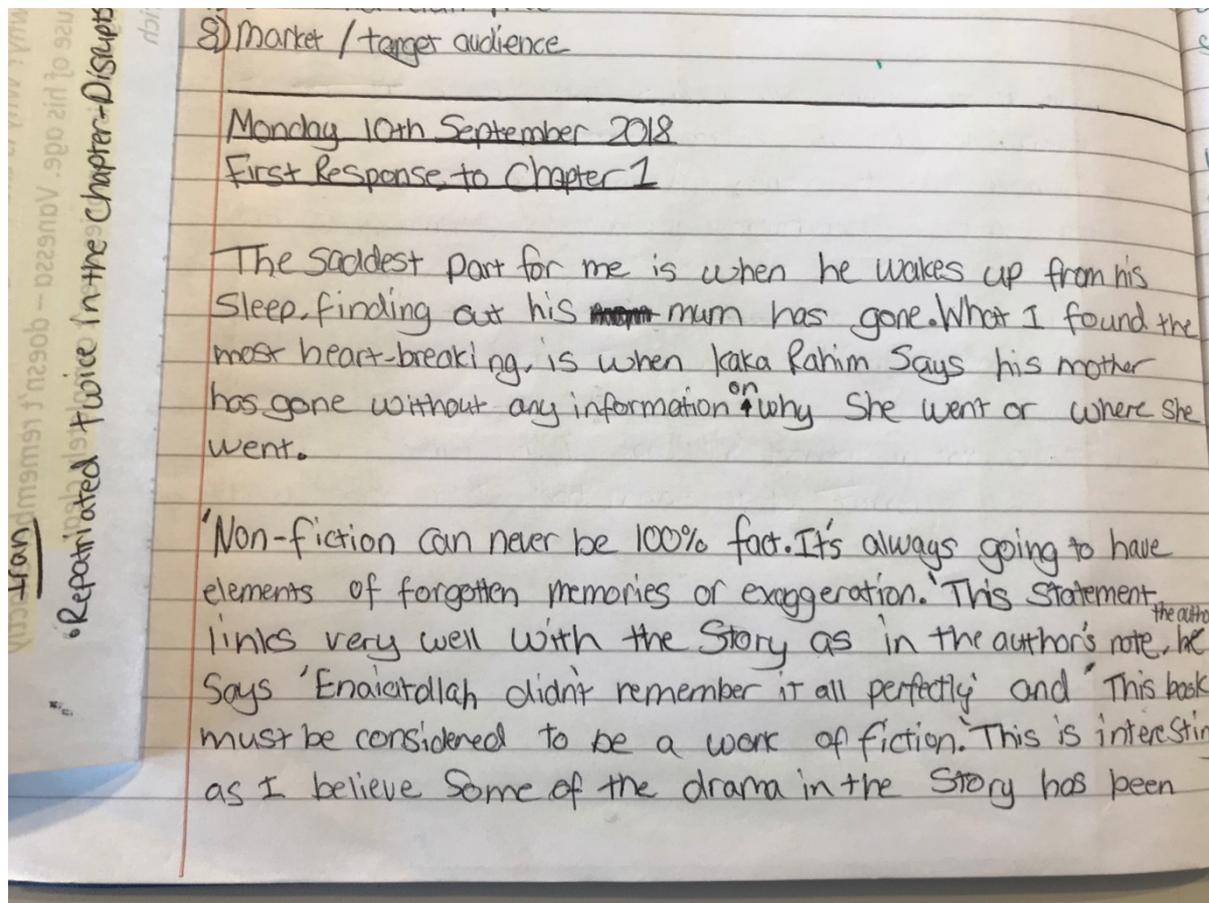
You didn't listen to me did you?
I didn't think anything would happen though!
Well obviously, I was right, once again. I told you not to ^{sit} ~~sit~~ at the back.

Okay, Okay, you were right!
Yeah I know, I always am aren't I?
Now let's carry on with MY story.

We were about to sit on behind my cousin when my sister wanted to sit at the back.
I'm older than you she said.
But you always do, it's not fair!
You're going to hurt yourself, what if you fall down?
I won't, trust me.

She did trust me, but I broke ~~it~~ her trust.

Ridhwan – a boy in an 'EMC' class (Pages 1-6)



exaggerated to build the character's personality. For example, when the Pakistan stole his chewing gum, the drama could have been exaggerated to show how brave and naive Enaiyat can be. → Think Hard How is this reflected in the narration being told in the present, by an adult? Why might this cause difficulty in creating authenticity?

Monday 17th September 2018
Themes in Crocodiles - my view

How do the actions and choices of the characters in the text have an impact on their lives and their communities? Do the characters' actions help to change the world for the better or worse? → Think Hard about this.

"I met a lot of boys who were going to Iran. Or who had come back from Iran. They said things were better in Iran than in Pakistan and that there was much more work in Iran. This statement affected the choice of Enaiyat as he wanted to live a better, luxury life than he had in Quetta and hearing what the boys said persuaded his decision massively on going to Iran. This decision had a big impact on their lives because they knew there was better work and conditions so they could live there comfortably."

Tuesday 18th September 2018
Telling Stories like Gedh

I was there, Stranded. Abandoned. Alone. Could see no friendly faces. All strangers. I was lost in the big world of IKEA. It all started in on a nice, sunny day. I was getting ready to go to IKEA to buy new furniture for my house. After what felt like a numerous amount of hours, we finally arrived. As soon as I stepped foot down in IKEA, it was like stepping into a maze; different sections led to even more. We were about half way through the store even



...ing moment really powerful – moral protest. Seeing it from a student's perspective.

- Naivety of boys – they don't run and hide from the Taliban. We think we would.

though it was massive. We ~~were~~ ^{were} in the plant section when I realised my shoe lace was undone. I was really bad at tying my shoes but after I finished I stood up, no one was there. My parents were nowhere to be seen.

I sprinted, ~~no, not~~ sprinted, darted, as fast as I could to the end of the hallway to see if I could spot my parents. They weren't there. I ran to the other end, they weren't there. I was panicking. I was alone. I didn't know what to do. After a while, I saw a security guard. I had said to him that I had lost my parents. He said that he would notify the staff but as soon as he did it, I saw a familiar face. It was my dad. I ran to him, relieved that he was there. He had saved me from the awful nightmare I was in.

Thursday 27th September 2018
Turkey Opening

It ~~felt like~~ ^{felt like} days, weeks, even months, and I felt like I had made no ~~progress~~ progress to my destination. It was hot. It was more than hot. You couldn't describe how I felt. For some reason, I felt really uncomfortable. I don't know if it was because I was stressed or because I felt excited for Turkey, but I didn't ~~like~~ like it. It felt like the road wouldn't stop. I saw many different people; some were traveling like me. I was close to giving up until I saw it. I saw the border in the distance. I had done it. I had made it to Turkey.

Strength: You had many interesting minor sentences



Monday 1st October 2018
 How is this Extract Characteristic of the rest of the novel?

This extract is characteristic of the whole novel in the way that something positive leads to something negative happening but also in the way Geda toys with Enaiat's emotions. Enaiat makes a huge decision which, in my opinion, toys with how Enaiat feels making the decision and how he feels after it.

Does Geda do this?

What stands out the most in this extract is how exhilarated Enaiat feels buying the watch. He stated that he would've ran all the way to Nava just to show it to my brother. In addition, he finds the watch symbolic as he ran to have it blessed at the Shrine of Fatima at Masuma, which he believed to be one of the holiest places in Shia muslim. The watch gave him a sense of control in his life and of what he was doing with it. But what intrigued me ^{the most} was how much he actually cared for the watch. He stated, 'I was so happy with my watch there was a moment when I even thought that, despite the danger of losing a finger or whatever, I might stay in Qom for a long time.' This gives us an understanding that Enaiat almost forgot that he was a refugee as well as the danger he was in. This reminds us ~~here~~ that he is still a child and will over-exaggerate little things.

↳ What does the watch mean to him?

However, Enaiat's little heaven is stopped ^{dramatically} ~~surprisingly~~. 'Repatriation. Again. I couldn't believe it. It was really depressing. This was I imagine very heartbreaking for Enaiat because he had just had a joyful day and it all goes away. This is not surprising because based on the previous chapters, this is expected from the reader as something good has happened to him but is countered by something negative

that some of his struggles will lessen as the novel comes to an end.

English Homework
How IS This Extract typical of Geda's writing In In The Sea There are Crocodiles?

This extract is typical ^{that} of Geda's emphases writing in the way that Enaiat desires a more luxurious life than the one he has improved already. He moves to Turkey for a better life and almost instantly wants to move to Greece.
 — What's happening in this extract? Enaiat moves to different countries for a better life.

In the extract Geda starts to show us how much Enaiat has grown over the years. Enaiat dupes the boys into letting him go with them to Greece. Deceiving the boys shows us that he has matured and grown up a lot as well as become much more intelligent. However this part of the extract reminds us that Enaiat is disobeying his mother's 3 rules: do not kill, Do not take drugs and do not Cheat.

In Geda's writing, we are used to seeing Enaiat persevering through ups and downs. It says in the extract, "As I've said, whenever anyone wishes me good luck, things go wrong." This quote is already telling us there is going to be clownfalls in his journey to Greece before reading it. Even Enaiat knows that there are going to be problems which makes the reader intrigued on what obstacles he faces in the way. when else does he do this?

Geda has ^{written} said in this extract, "so I said one of the few words I knew: house." After all the tragedy and traumatic experiences in his life, it is nice from the reader to hear a humorous tone of the story and for a laugh.

Is this to do with Geda's methods or is this plot?

What methods are used here? What's the effect?

Clear topic sentence needed.

clear topic sentence added.

(We are constantly reminded by Geda that this event happened a long time ago and that it was hard recalling Enaiat's memory. "I don't remember the exact words, but this was the gist of it." It is a constant reminder that this is partially fictional but the story of Enaiatullah Akbari.)

what technique is this?

In conclusion, this extract contains similar features to the in the earlier parts of the novel but also introduces different features like humour and intelligence. Hopefully Enaiat's ups and downs come to an end.

Are these methods or plot?

Shakeel – a boy in a ‘Non-EMC’ class (Pages 1-15)

English Homework
Ho

Wednesday 10th October 2018
Favourite Passages so far

1. a. I think at one point a fight will break out on the transport
 b. Someone could befriend crocodiles.

2. a. Ocean } 2 ways of refugee travel
 b. Railway }

3. a. Friendship - the refugees could bond together.
 b. Bravery - they could come across obstacles

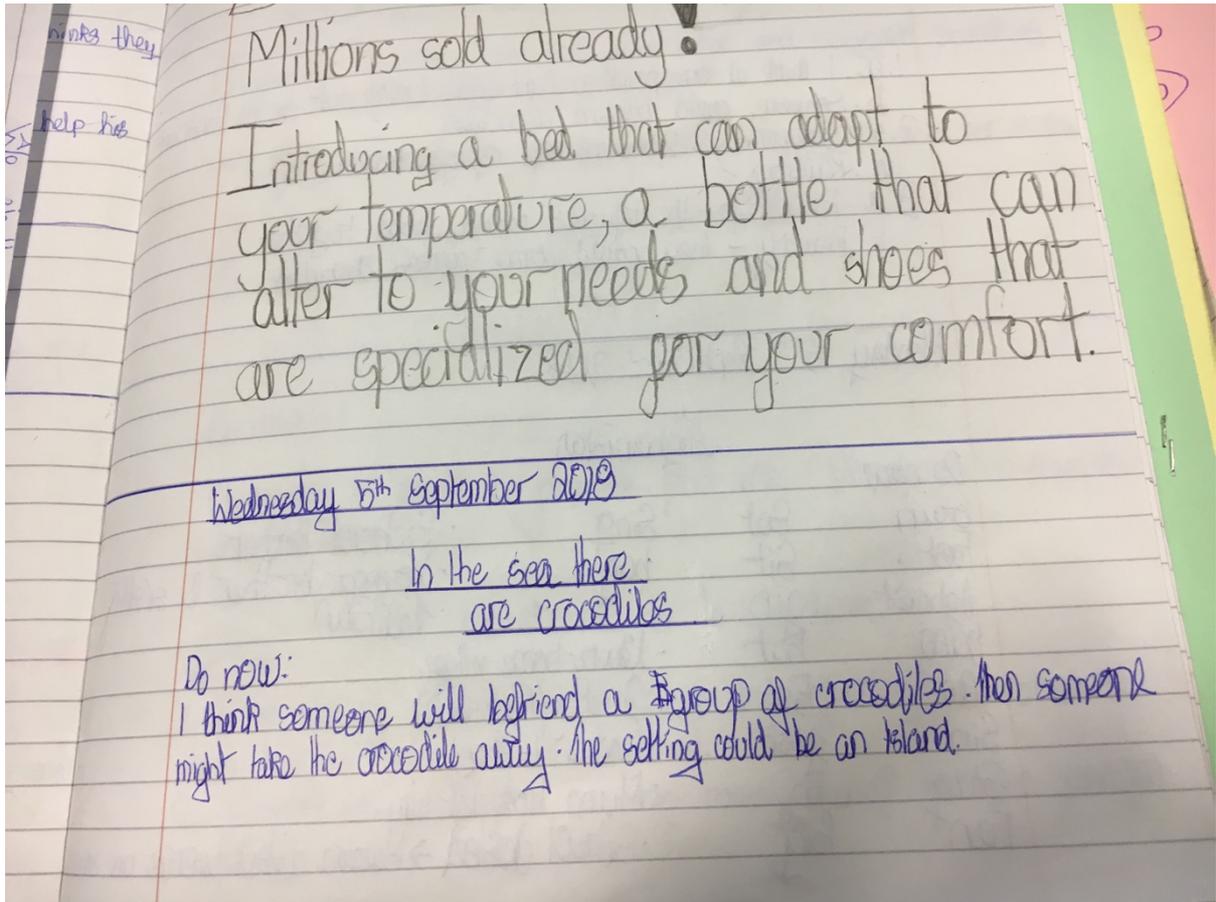
Monday 10th September 2018

Afghanistan

Do now:

Gain	Eat	Sing	• School teacher
Fast	Sit	hag	• Younger brother & sister
Aghast	gin	↓	• Taliban
hang	hat		• New-home village
Team	Fist		• Quetta (Pakistan)
Sin	quest		• Teacher is shy
Stag	Fig		• Mum has left him
Fant	face		• School closed → Hazara didn't deserve an education





English Homework

Wednesday 12th September 2018

Exploding Quotations.

Do now:

1. It makes you feel like it's an actual thing as it's coming from the person itself.

How does Geda use language to convey Faust's experiences effectively?

"...in a strange, low voice as warming as embers..." (p.4)

↳ Implies that he hasn't heard that voice before and suggests something ahead. Suggests something (trouble) ahead.

↳ Trying to comfort & soothe her son, trying to cover her escape.

Thursday 13th September 2018

Analysing Language

Do now:-

Challenge: It should be ~~played~~ put into paragraphs ~ separated into sections.

↳ "A warehouse for bodies & souls."

1. He is using a metaphor because it is referring to what the place he is being held in is like

2. Warehouses are often storing many things in often cramped places.

PEETAL Model

Task: Label where the model response has used each of the PEETAL success criteria.

<u>The P.E.E.T.A.L. Paragraph</u>	
P	<ul style="list-style-type: none"> Start with a POINT that answers the question.
E	<ul style="list-style-type: none"> Introduce your evidence (what is happening at the time?) Write your EVIDENCE to support your point (a quote from the novel).
E	<ul style="list-style-type: none"> EXPLAIN what the quote suggests overall.
T	<ul style="list-style-type: none"> Identify the TECHNIQUE used (alliteration, verbs/adverbs/adjectives, similes ...) in a keyword or phrase – give the most obvious explanation first.
A	<ul style="list-style-type: none"> Start to ANALYSE: Explain how it makes the reader FEEL and why it makes the reader feel this way. Develop your ANALYSIS of the key word/ phrase by exploring layers of meaning by interpreting: what else could it suggest? Any other TECHNIQUE in the quote? Use it to ANALYSE another effect.
L	<ul style="list-style-type: none"> Three types of LINKS that you could make: LINK back to the question/your main point. (This is the least you <i>must</i> do!) LINK to ANOTHER QUOTE from the novel that gives further support to your point and explain it in a similar way. You could LINK a contrasting quote too.

Geda presents Enaiat's point of view through first person narrative. When Enaiat is talking about his mother's voice as she helps him to go to sleep on the night before she leaves him on his own, he describes that she talked "...in a strange, low voice as warming as embers...". Overall, this suggests that Enaiat's mother is trying to comfort him as he goes to sleep because of the warm imagery used. He describes his mother's voice using the simile "as warming as embers". The word "warming" suggests to the reader that he feels comforted and secure in the presence of his mother. However, the simile of "embers" refers to the smouldering remains of a fire that is about to die out, and this could suggest that Enaiat's instinct tells him that he will be starting a new phase of life without his mother. Just like the fire will die out and become cold, his mother will leave him in the cold world to cope on his own. Furthermore, the fact he thought his mother's voice was "strange" even though it was "warming" could reinforce that his instinct is telling him that his mother was not her usual self and something is wrong, highlighting his sensitivity and foreshadowing his separation from his mother. Therefore, Geda effectively uses Enaiat's first person viewpoint to convey his sense of his last moments with his mother.



English Homework

Wednesday 19th September 2018

Iran

Do now:

- ① He made friends with a group of boys.
- ② He delivered chai/tea to people.
- ③ He often stood outside the school playground watching the kids playing.

The word I think is most linked to this novel is work. This is because Enaiyat works for the trafficker along with Sufi and the others.

He might choose the word conscience because of how Enaiyat is in a way losing it. This is because of the fact that everyone he meets he changes his mind about something.

Friday 21st September 2018

Iran

Do now:

Noun - It can be a place, thing, person or object - England, pen, John

Verb - This is a doing word or an action - Jump

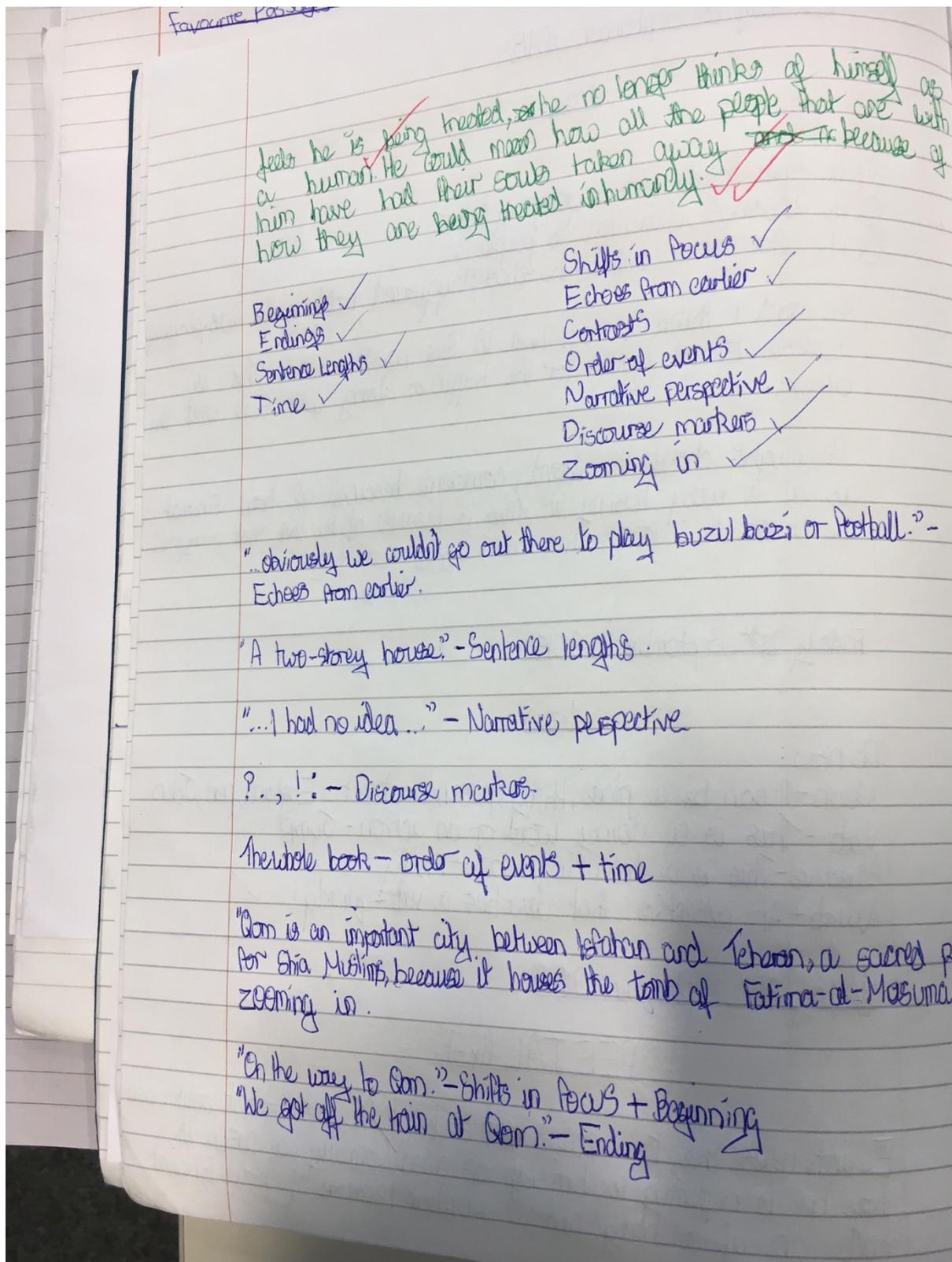
Adjective - This is a describing word - Fluffy

Adverb - An adjective that describes a verb - quickly. ✓

Monday 24th September 2018

PEETAL fix-it.

Enaiyat uses the term "bodies and souls". ~~fix-it~~ means that could mean how he is referring to himself as dead. Normally, a person is made up of a body and a soul, but because of how Enaiyat



English Homework

Wednesday 26th September 2018

Iron

This picture relates to the chapter Iron because of how it shows struggle. It shows a man trying to push a massive boulder in a similar way as to how Enaiat is struggling with the events in his life. However, it also shows the man enduring through it and not giving up in the same way that Enaiat is.

Thursday 27th September 2018

Analysing Structure

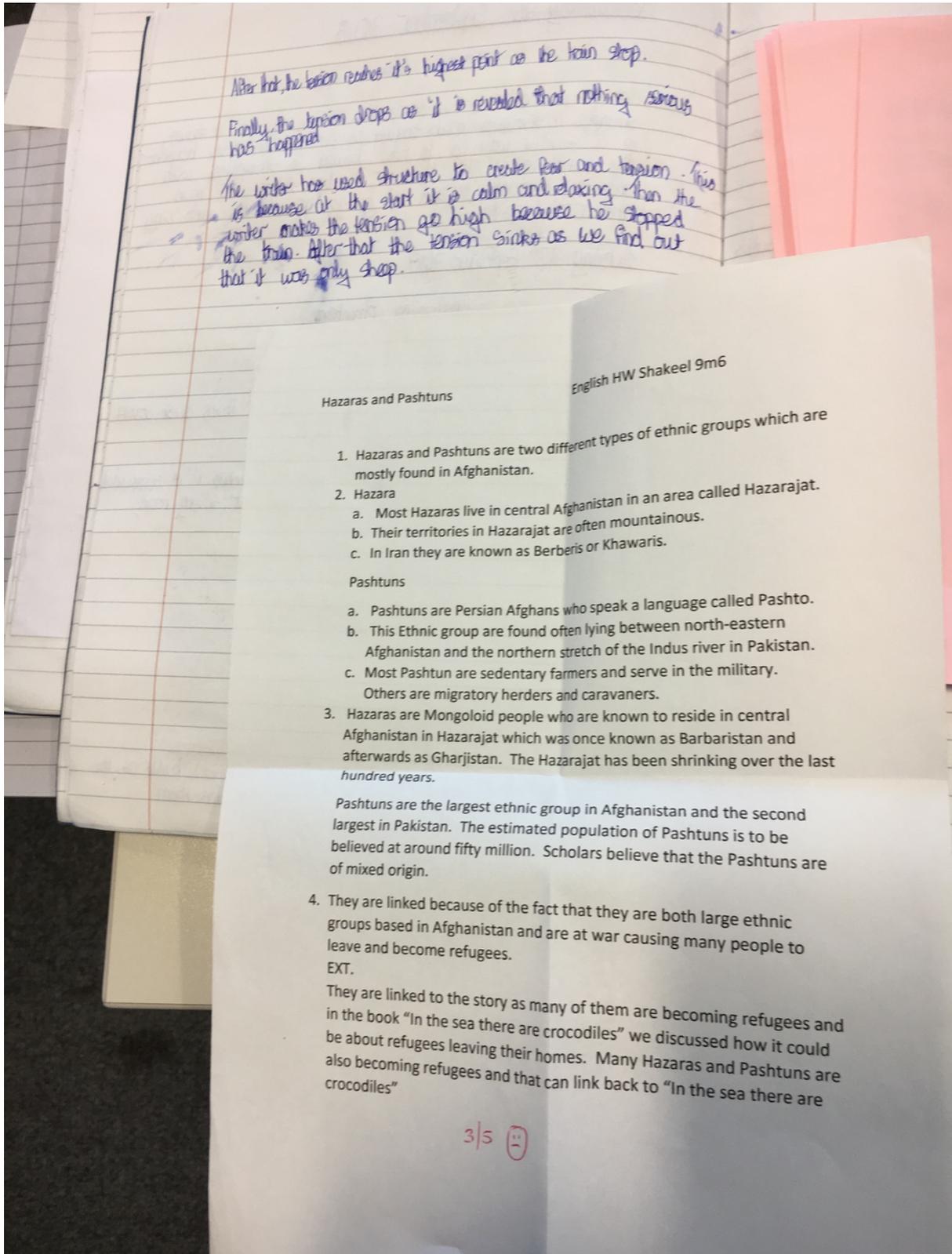
Do now:

A cascade of unfinished buildings. A wave of thick dust covers the ragged ground below.

A ~~most~~ perfect row of cozy and enticing houses. It is surrounded by a ~~luscious~~ bed of greenery and a flat, silvery road

At the beginning the tension is low as there is nothing to worry about. Later, the tension builds as the trafficker warns them





Year 9 Homelearning Booklet

In the Sea there are Crocodiles

Language Paper 1

Over the course of this topic you will be practising the skills needed for GCSE Language Paper 1. You will only have the opportunity to have a go at each question type **once** in your lessons. This homelearning booklet will give you the opportunity to have another practise for each question. It is therefore really important that you **complete all these tasks when your teacher asks you to**, in order to make sure you are fully prepared for your exam at the end of the unit.

Task 1: Question 2 Practice

Date set:

Due Date:

Look in detail at this extract from the novel.

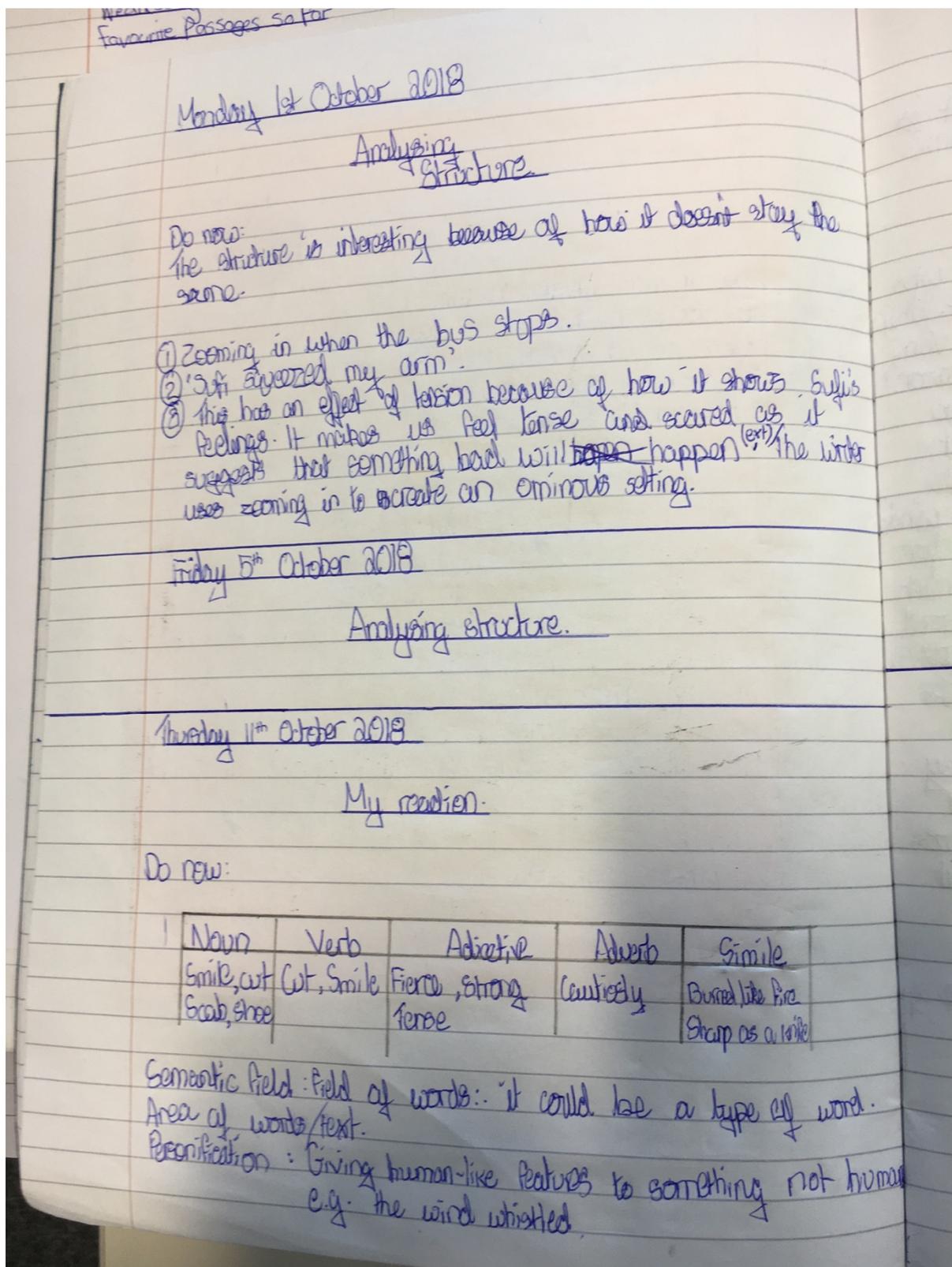
On the second day we saw a bird of prey circling over the body of a donkey. The donkey was dead (obviously). Its legs were trapped between two rocks and it was no use to us at all because we couldn't eat it. I remember we were near Shajoi, which was one place in Afghanistan that Hazaras really had to avoid. In that area, it was said, passing Hazaras like us were captured by the Taliban and thrown alive into a deep well or fed to stray dogs. Nineteen men from my village had vanished like that on their way to Pakistan, and the brother of one of them had gone to look for him. He was the one who'd told us about the stray dogs. All he had found of his brother was his clothes, with a piles of bones inside.

That's how things are in my country.

There's a saying among the Taliban: Tajikistan for the Tajiks, Uzbekistan for the Uzbeks, and Goristan for the Hazara. That's what they say. *Gor* means 'grave'.

How does Geda used language here to show how dangerous Enaiat's journey is?

Geda uses language to represent the danger in Enaiat's journey successfully. This is proven because when Enaiatollah talks about his journey, he uses the quote "Nineteen men from my village had vanished like that..." This quote means that



English Homework
 How is this extract typical of Gatsby's writing? To To The

Makes me feel ~~the~~ worried & sorry for Enclat. Because of how cold it must be. Razors cut you so the wind there was so cold that it felt as if he was being pierced by a sharp wind.

the wind was like a razor...

Razor is a key word. It is a noun. Makes you feel that the wind was so cold it cut your cheek!

This is a simile as it is comparing the wind to a razor. They make you feel sorry for Enclat because of how cold he must be feeling.

Friday 12th October 2018

My reaction

Do now:
 Explodes quote well



A student having read this extract said "in this extract, Enayat is clearly struggling to survive. It makes me feel sorry for him." To what extent do you agree?

Structure strip Q4
 Make your own **point** using the statement by the student.
 'I agree with the statement that...'

Give **evidence** from the text and embed into a sentence.
 'This can be seen in the extract when...'

Explain what the quote means overall.
 'This suggests...'

Identify **technique** (key word or phrase from the quote) and **analyse** it.
 What is the effect? How does it make you feel?
 'The simile/adjective/noun _____ makes me feel _____ because...'

Link all your ideas back to the effect on the reader.
 Use **discourse markers/ connectives** to link your points.
 'Therefore, this leads me to agree/disagree with the statement because...'

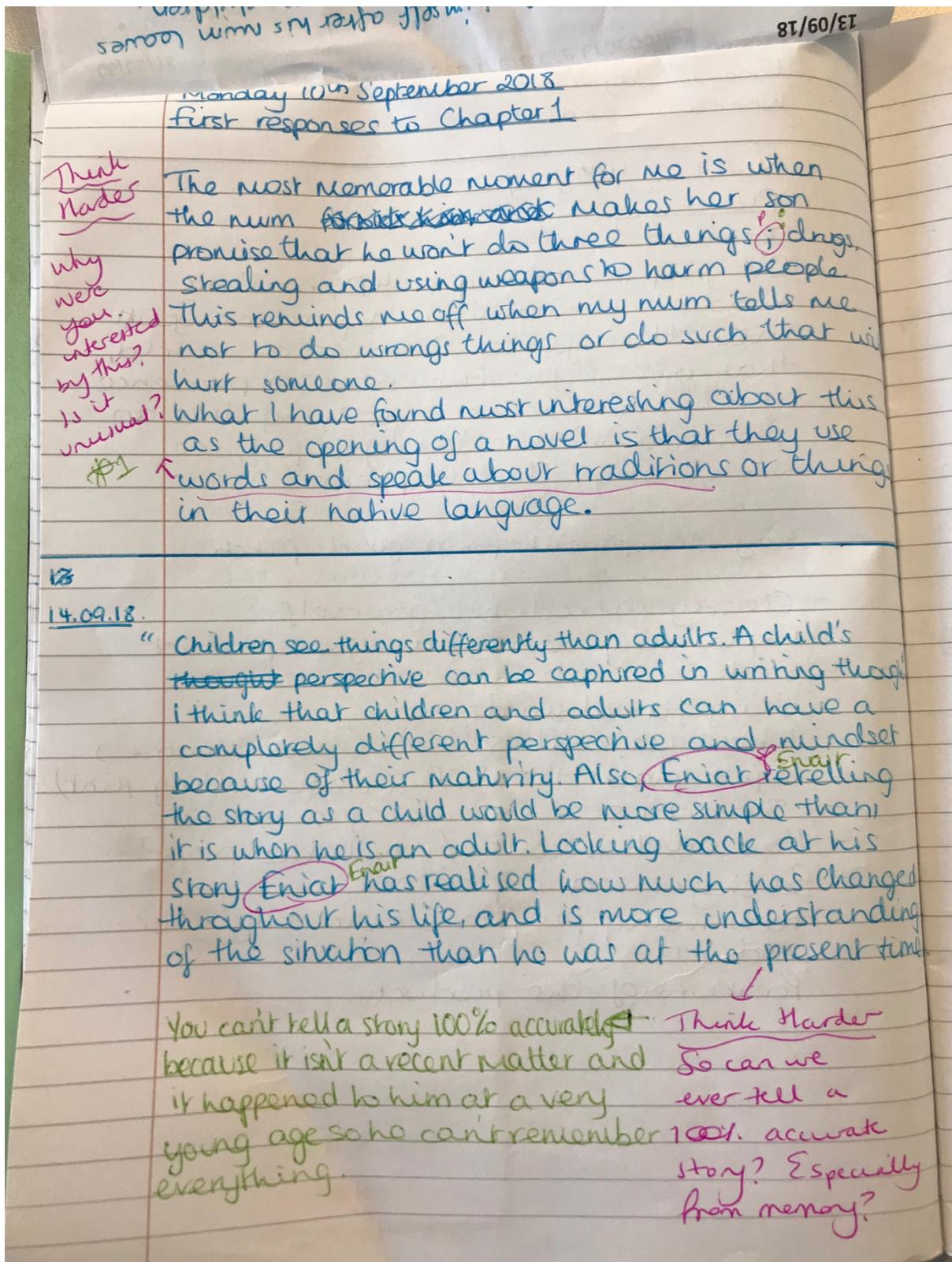
I agree completely with the student who says that he feels sorry for Enayat. When Enayat is making his way to Van, he encounters wind that was like a razor. This quote means that the wind was so **incredibly cold** that it felt like it was cutting at his cheek. This **simile** because of how it is comparing the wind to a razor. **This makes me feel sorry for Enayat because of how cold he must be feeling.** A razor is sharp and would cut you and this suggests that it was so cold during the journey that it felt like he was being pierced by a really sharp wind. **Razor is a second key word.** It is a noun that makes you feel sorry for Enayat as the wind was so **quite harsh and freezing cold** that it cut your cheek, **similar to a razor.** Therefore, this leads me to ~~agree~~ agree with the statement because of the use of a simile.

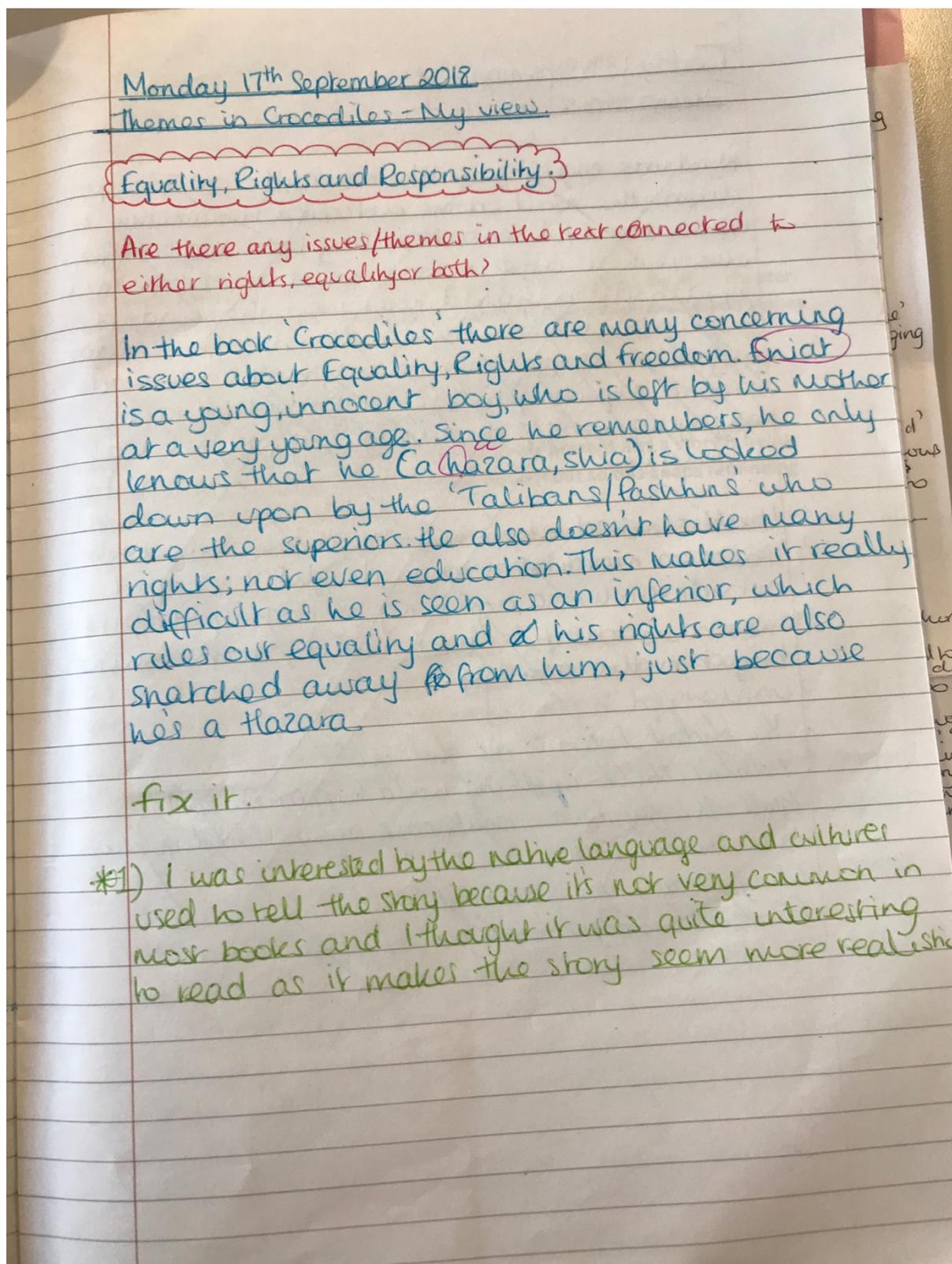
Can you further support your argument by analysing another quote with a different technique?



A second quote is when they are on the twenty-second day of the journey. Eniacat uses the term rations. This means that people who were taking part were only allowed a certain amount of food. Due to this, he probably probably was never fully satisfied as he did not get to choose how much food he is allowed. This makes me feel sorry for Eniacat. In this context rations is a noun. The use of this would remind readers of war. This is because of how during war food is often scarce. The war is a sad and upsetting period because of the deaths & fighting. Eniacat relates this to himself to describe how it felt in his situation. Therefore, this makes me feel sorry for Eniacat.

Harram – a girl in an ‘EMC’ class (Pages 1-14)





Wind was engulfing me like a tornado as we sped down the road on the motorbike. I remember it, it was a beautiful sensation, my hair was flying everywhere and it was hard to catch my breath. All you could hear was the wind pushing against us and nothing else. Suddenly, my foot hit something hard and cold...
 AHH! MY FOOT!

It all started when my cousins wanted to race on motorbikes at midnight. I stepped outside the house, agreeing to participate. It was a beautiful, clear night; stars shining bright in the sky.

You didn't listen to me did you?
 I didn't think anything would happen though!
 Well obviously, I was right, once again. I told you not to ^{sit} ~~sit~~ at the back.

Okay, Okay, you were right!
 Yeah I know, I always am aren't I?
 Now let's carry on with MY story.

We were about to sit on behind my cousin when my sister wanted to sit at the back.
 I'm older than you she said.
 But you always do, it's not fair!
 You're going to hurt yourself, what if you fall down?
 I won't, trust me.

She did trust me, but I broke ~~it~~ her trust.

Thursday 27th September 2018
Turkey

My eyes opened to the beautiful smell of 'Doner'. It is a
lamb covered in seasoning, ~~season~~ I imagined
the food on my tastebuds. I sat up on my seat
and looked at the heads in front of me; most of
the people were still asleep as it was early morning.
Some read the newspapers left by other
passengers on their seats, and I wondered when
we would reach our destination. I looked out of
the window to see the sun rising like a
golden ball in the distance. Shopkeepers
were opening up the shops, I even past souvenir
places where they were selling Keyrings,
posters and traditional necklaces.

Success Criteria	Peer assessor: Norman
An interesting opening sentence – not just 'One day...' or 'I woke up in the morning and...'	✓
Unmarked speech	
One sentence paragraphs	
Minor sentences	✓
A clear, personal, first person voice	✓
A writer who speaks to the teller in the present tense	
Good and bad events following one another	
A sense of time and place	✓
Cultural references in italics.	✓

Strength It is very good & ^{on} the writing is very inter
interesting & enjoyable.

next you could talk to the reader at times & have
more speeches



Monday 1st October 2018.

How is this extract characteristic of the whole novel?

In my opinion, this extract represents how Geda tells the story of Enaiat in a very unique way. In this extract, Enaiat is filled with pride after buying a watch but then also has to face depressing problems like repatriation.

The repetitive structure of this novel really caught my eye; Enaiat's life includes many negative situations and also some positive ones. He ~~first~~ buys his first watch with his ^{well} earned money and swells with pride and joy and ^{definitely} deserved his watch. 'I swear I was beside myself with joy.' These emotions prove that he hadn't been this happy in a long time and didn't have these type of things. Also, he says, 'just to give meaning to the passing time.' This suggests that Enaiatollah didn't know how long he was working for or how long he was away from his family - this helped him count the days passing by.

This the watch is actually metaphorical isn't it?

However, his happiness doesn't stay too long; the ^{police!} repatriation people find him and his co-workers again. Enaiat describes this as 'really depressing'. We can infer from this that Enaiat faces many adult-like problems even though he is still a teenager; ^{this} makes us as readers feel sorry for him. Nor every teenager goes through such problems and he is still vulnerable and doesn't have all the knowledge of how the world works.

What also caught my attention, was the way



Geda uses simplicity when writing about serious, eventful problems ^{that} happen in Enaiat's story. 'Repatriation, Again.' or 'They were well organized. They had lorries. The undetailed sentences describe how Enaiat is used to these things happening in his life and has almost become a routine. This proves that he isn't shocked or surprised but he already knows the process from past experience. As a reader, this shuns us because if we were to be in that position we would've reacted differently.

How would we? Does it humble us?

What's also really characteristic is how Geda still brings flashbacks into Enaiat's story. For example, when Enaiat purchases his watch he remembers his brother back in Nava. 'I would have run all the way to Nava just to show it to my brother (how envious he would've been). This suggests that Enaiat still loves and remembers his family when he's happy, even though he hasn't seen them for a long period of time. Geda ~~also~~ ^{also} uses ~~this~~ ^{this} to remind us of his child-like behaviour; trying to make his brother jealous of his watch. We remember that even if Enaiat is working and providing for himself he still has the mindset of a young teenager, who hasn't fully matured yet. What impact does this therefore have?

This extract is also characteristic because although Enaiatallah is maturing and the world is evolving around him, he is still treated as an inferior. Like the behaviour hasn't changed towards the Hazards and we are getting used to this now. 'They broke down the door of the shed where we were sleeping and started kicking us.' kicking us.'

And how do we feel about this?



The brutal police treat them badly, kicking them to give get up. This suggests that the police treat them as animals and don't care about what happens. I also noticed how Enaiat's behaviour changes throughout the chapters and how he reacts to the police or Taliban. From throwing rocks at a shopkeeper, who dumped his soup to quietly listening to the police has created a big affect on us. This shows that his understand^{ing} and has changed towards the problem and has also ^{accepted} made it as part of his life.

Geda's writing also stands out to me in the way that he brings religious beliefs and cultural ideas into the story. Throughout the chapters Enaiat uses a lot of his own language and culture, he

And how do we feel about this?

Success Criteria for essay – How is this extract characteristic of the whole novel <i>In the Sea there are Crocodiles?</i>	Tick/cross
A clear introduction stating your thoughts on how well the extract is characteristic of the whole novel and why	✓
Clear topic sentences explaining clearly your thoughts about whether the extract is characteristic of the whole novel	✓
A personal element to your response where you give your own opinions on the novel/writer	✓
Named methods that Geda uses	✓
Clear explanation of each method you recognise and how it is characteristic or not (link to question)	✓
Analysis of methods – what is Geda trying to achieve? What is the effect this has on the reader?	1/2
A clear conclusion summing up your thoughts on the extract. Possibly a comment about what you expect from the rest of the novel	✓

Strength:
A fantastic essay Harram - you have a lovely, fluent writing style and it's great for the reader! So much understanding of the novel shown.

Next:
A clear next for you is to push your thinking about reader response. Every time you write about the "what" (i.e. method) consider the "why" - what is he using it for? What impact is it having?



Shows bad treatment to the illegals.

Settings: In Iran, buying his first watch

Even though he's not he still how he talks casually to work and it's about it.

It's important to him because he doesn't even know his exact age and this helps him count the days passing by.

Also shows he's independent and lonely and must work to survive

Given the gaping wound and everything, for a while I worked only in the kitchen. One day, as I was going to do the shopping, I saw a beautiful watch in a shop window. It was made of rubber and metal, and it didn't cost too much. I've already said - if I'm not mistaken - that I'd often thought about having a watch, just to give some meaning to the passing of time, a watch that would show the date and tell me how much I was ageing. So, when I saw that particular watch, I counted the money I had in my pocket and even though I didn't have much I realized I could buy it.

He feels triumph and it's described in a short sentence.

He thinks before he buys, growing up and maturity.

So I went in and did it. I bought the watch. Leaving the shop, I swear I was beside myself with joy. It was the first watch I'd ever had in my life. I kept looking at it and lifting my wrist so that I could see the sun reflected in the dial. I would have run all the way to Nava just to show it to my brother (how envious he would have been), but running all the way to Nava would have been a problem, so I ran to have it blessed at the shrine of Fatima al-Masuma, one of the holiest places in Shia Islam and one of the most appropriate (so I believed) for blessing something that means a lot to you, the way my watch did to me.

He keeps repeating scratch it.

I rubbed the watch against the wall of the shrine, to purify it, but taking care not to

I was so happy with my watch, there was a moment when I even thought that, despite the danger of losing a finger or whatever, I might stay in Qom for a long time.

Then, one night, the police came to the factory. They were well organized. They had lorries, so that they could take us straight to the border without having to go to a temporary detention centre. Repatriation. Again. I couldn't believe it. It was really depressing. The police knew lots of illegals worked in that factory. They broke down the door of the shed where we were sleeping and started kicking us to wake us up.

Get your things together. We're taking you back to Afghanistan.

He's tired of it happening knows the process from experience.

It's very simple yet very effective because creates a lot of fear and suspense to the end of the chapter in just two sentences.

His life is going in a repeated pattern, one good thing happens (like the watch) and then a bad thing happens (repatriation).

He's proud of his family remembers family.

He's proud of his family remembers family.

Uncertainty. So I believed.

Shows his belief is still strong. / uses religion to show something important.

Describing his emotions, "Depressing" going through a hard time.

Young people shouldn't have so much stress but he does which creates sympathy.



I picked up my bag. I apologized to the girl next to me and asked if she could let me through, and as I passed her I got an even stronger whiff of her perfume. Everyone watched me as I walked down the aisle, and I could feel their eyes burning into the back of my neck.

As soon as I stepped down on to the ground, the bus closed its doors with the same pneumatic hiss as before and set off. Without me.

There was a small police station, with a car parked outside it.

Telisia. Sang Safid.
Drums in the night.
Telisia. Sang Safid.

I can pay, I said immediately. I can pay for my repatriation. I did in fact have money with me that I'd earned on the site. But for some reason they wouldn't listen to me. One of the policeman, a huge Iranian, pushed me through a door. For a fraction of a second I imagined a torture chamber caked with blood and strewn with fragments of bone, a deep well filled with skulls, a pit going down into the bowels of the earth, little black insects crawling over the walls and acid stains on the ceiling.

What was inside? → Question: creating tension and suspense.
A kitchen. That's what. → Don't give away much. 'Mountains' metaphor used to show how much work he had to do.
Mountains of filthy plates and pots, waiting to be washed.

Get down to work, said the huge Iranian. The sponges are over there.

It took me hours to win the battle against the remains of sauce and caked rice. I don't know how many years those pots had been there, waiting for me. As I was washing the cutlery and plates, four other Afghan boys arrived. When we'd finished in the kitchen, they took all five of us and set us to work loading and unloading cars and vans and so on.

Whenever there was a boot or a trailer to be checked, the policeman called us and we started emptying it. When they'd finished their checking, they called us again, there were crates and suitcases to be put back, boxes to be stacked, and so on.

I stayed there for three days. Whenever I was tired, I sat with my back against the wall and my head on my knees. If someone arrived and there was unloading and loading to be done, a policeman would come and kick us and say, Wake up, and we would get up and start again. On the evening of the third day they let me go. I don't know why. The four other boys stayed there and I never saw them again.

I got to Qom on foot.

I don't know why" → Doesn't remember much of his story, the three days aren't described much, but only the key events are remembered.

Shows how bad they were treated, inferiors to the iranians.

was embarrassed and ashamed everyone watched. Persecuted by others

Without me suggest lingering sadness.

Small sentences, effective, Repetitive emotions, mind is all over the place but focussing on Telisia, Sang Safid

Without me suggest lingering sadness.

He doesn't know why they won't listen to him. Shows innocence and vulnerability. They don't listen because he's looked down upon.

again worked alot, repeating to show how much work.

He has to listen. The huge man makes him look scary and he must obey him.

set off, telling, he has not succeeded in leaving. Some not detailed to create a lot of tension.

set off, telling, he has not succeeded in leaving. Some not detailed to create a lot of tension.

set off, telling, he has not succeeded in leaving. Some not detailed to create a lot of tension.



English Homework

How is this extract typical of Geda's writing in 'In the sea, there are crocodiles?'

From my point of view Geda's writing in 'In the sea there are crocodiles' is very unique in its own way. Throughout this extract Geda continues to use the typical writing methods in his story as he narrates Enaiatollah Akbari's life in an entertaining, enjoyable way. In this extract, Enaiat persuades the younger boys in ^{Turkey} Greece to take him with them as it's his last hope to create his own life. ^{to...} Greece

One very typical feature of Geda's writing really caught my eye; in the first sentence Enaiat describes the journey ahead of him as 'fateful'. As a reader, this gives us many ideas of what may happen next in Enaiat's story, with just the use of one word. It also suggests that Enaiat can predict how his journey from Turkey to Greece will be due to past, traumatic experiences - he has suffered a lot for a young boy and knows what lies ahead of him and the pain he must endure to reach his destination.

Geda uses language and emotion to describe how Enaiat feels about this.

Is this a method or just a feature of the story? What's Geda's job in the process?

Another typical feature of Geda's writing that can be picked up on is the constant reminder of Enaiat being looked down upon wherever he may go; (even if it's a different country) 'you always need new clothes when you arrive in a place where you're a nobody.' This suggests that Enaiat knows how he must present himself so that he isn't noticed in a bad way by others. Geda does this because he wants us to feel and see Enaiat's difficulty from his perspective.



Another 'typical Geda' writing feature that caught my attention was the small elements of humour added into the story. What I found particularly funny was the conversation between Enaiat and the young boys leaving for Greece. 'Do you really speak English? Yes. Left hear... house. and they accepted?' This shows that the boys are extremely gullible and buy into the first words they hear even though it doesn't prove he can speak English. However, it also shows Enaiat's cheek and how much he has grown from the beginning of the novel. He tries his luck and succeeds, it even shows his determination to achieve his goal even if the plan wasn't the best. Geda does this in his writing to prove that Enaiat has changed and adapted to this environment.

In addition to this, we also notice as readers, how Geda still uses the lack of speech marks to remark the dialogue in the novel. It can be assumed that Enaiatollah doesn't remember everything that happened when he ~~recounted~~^{told} his life to Geda - so he uses unmarked dialogue to tell us that not everything that is said is 100% accurate, which also makes this a story. I think Geda does this because Geda is only retelling this and clarify that the dialogue is also partly a story within the story he has created.

One very typical feature of Geda's writing is minor sentences, and they really draw

Again, method of plot? I see Geda's role in reminding us of his mother's promise at the beginning of the

clarifies

Success Criteria for	A clear introduction and why
	Clear topic sentence typical of Geda's
	A personal element
Named methods	Clear explanation
Analysis of methods	
A clear conclusion from the rest of the text	
Strength:	A seriously and how than be
Next:	K
	- make method where

Well do you think Geda's story is special?



attention to us as readers as many writers don't do this; it also shows Enaiat's calmness towards the situation at hand. And he did. When we got to Aiyalik, he switched off the engine '... and he pointed at the sea and said, 'Greece is that way. Good luck.' This suggests that Enaiat isn't at all shocked at how much help or support he has been given to go to a different country on a boat without an adult. Geda does this to draw our attention to Enaiat's dissappointment and how he finds this almost normal whereas, we would have reacted differently and taken this as a huge blow.

Geda also likes to and some of the sections of the novel with very less but also powerful information. Giving readers an insight of what may happen next in the novel. 'As I've said, whenever anyone wishes me good luck, things go wrong.' This suggests that Enaiat has been through similar things from the past and knows something will eventually happen. I think Geda does this to feel remorse for Enaitollah but also be prepared for a shock or terrible things to happen.

In conclusion, Geda has many writing techniques that make his story interesting and good to read. I think that Geda will continue with the typical features to end the story of Enaiat.

Read again. Are you convinced by this? Yes.

sp
&
Disappointment

Well done you think about Geda's role here specifically

page copy head.



you should have so much stress

He lies to the boys, clever and sneaky getting them to take him with them

By the time the fateful day was approaching when those Afghan boys were supposed to leave for Greece, I was beginning to think that I might have done better to accept their invitation. But it was too late now. They'd worked to pay for the journey.

So I made up a lie. If you want to go to Greece, I said, it's better if I come with you, because it's likely you'll need someone with you who can speak English, and I speak English. If you pay for me, too, I said, and I come with you, you'll be able to communicate with the Greeks, ask them for help or information or whatever. What do you say? I'd be useful to you. I hoped they'd fall for it, because they were all a bit younger than me, and much less wise about the ways of the world.

Really? they said.
Really what?
Do you really speak English?
Yes.
Let's hear.
What do you want to hear?
Say something in English.
So I said one of the few words I knew: house.
What does that mean?
I told them.
And they accepted.

Where did you learn English?
From people I met. When you get into your head that you're going to emigrate it's good to know a bit of English. Lots of people were trying to get to London, and sometimes I helped friends to rehearse a few useful phrases.
So you really could speak it.
No, I couldn't. I knew a few words. Like ship, and port, things like that.
Did they ever find out?
Wait and see.

That week, while waiting to leave, I worked for three days - I was lucky - and earned enough to buy new clothes to wear to Greece. You always need new clothes when you arrive in a place where you're a nobody.

There were five of us: Rahmat, Liaqat, Hussein Ali, Soltan and me.
Hussein Ali was the youngest, he was twelve.
From Istanbul we went to Ayvalik, which was on the Turkish coast opposite the Greek island of Lesbos. We were taken from Istanbul to Ayvalik by the trafficker, a moustached Turk with pock-marked skin, who had said - I don't remember the exact words, but this was the gist of it - that he would tell us how to get to Greece.
And he did. When we got to Ayvalik, he switched off the engine of the van, took from the bonnet a cardboard box gnawed by mice, dragged us up a hill at sunset, pointed at the sea and said, Greece is that way, good luck.
As I've said, whenever anyone wishes me good luck, things go wrong.

He has had many terrible experiences. 'good luck' is bad for him. And the writer has given us an insight of what will happen in the next chapter. 'Things go wrong' suggests that something bad will happen.

Again, simplicity is used in a major event.

He doesn't remember much about his past.

the boys are vulnerable, and very gullible, assuming he can speak english by saying one word.

he sees himself as a leader, he's older and more wise

Geda's writing style without speech marks.

the writer talking in the story.

you can imagine how hard it would be with just one direction across the sea.

He lies to the boys, clever and sneaky getting them to take him with them

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Essay Help Sheet – ‘How is this extract typical of Geda’s writing in *In the Sea* there are Crocodiles?’

Even though I am setting this as Home Learning, I’m expecting the same level of planning/thought/quality/effort to go into it as your previous extract question in class.

You do not have to do all 5 paragraphs but you should attempt at least 3, as well as the Introduction and Conclusion.

Turn over the sheet for more detailed help.

Planning grid

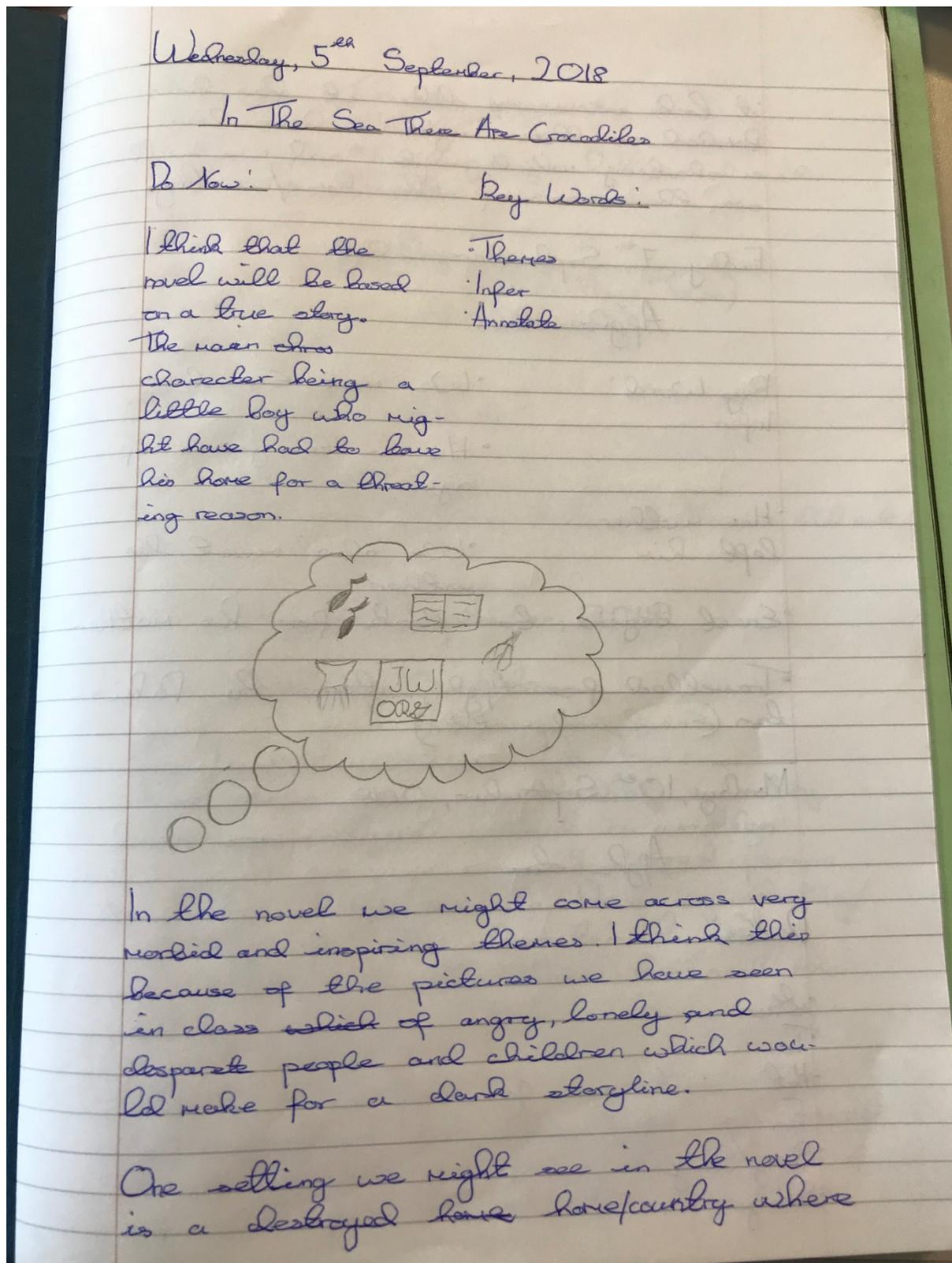
Paragraph	Topic sentence	Method to analyse + notes
Introduction	- Enaiat persuades younger kids to take him Greece. Trafficker takes them to the sea and wishes good luck.	- Enaiat makes a lie to be taken to Greece and is very lucky to be taken. He knows or has an idea of what lies ahead of him on his journey.
1	Describes the day as 'fateful'.	The day that he leaves for Greece is 'fateful' - Evidence. Explain: from past experience he knows that it won't be a comfortable journey.
2	Always needs to present himself in a certain way.	'You always need new clothes when you arrive at a place where you are nobody.' -> Suggests that he can't present himself for who he is without being noticed
3	Enaiat puts himself in charge. Says he can speak English to the young boys.	'Says something in English... house.' Shows how gullible the boys are and Enaiat is changing and knows how to get around.
4	Geda reminds us that Enaiat doesn't remember everything completely.	'I don't remember the exact words, but this was the gist of it -' -> Been a long time since it happened and doesn't remember everything people said.
5	Geda uses simplicity in a major event to express that it's normal for things like this to happen.	'As I've said, whenever someone wishes me good luck things go wrong.' -> Many terrible experiences, doesn't have luck -> writer gives an insight of what might happen.
Conclusion	Geda uses many techniques of his to create his unique story.	Unmarked dialogue, talking to the reader throughout the story. Simplicity and calm tone used consistently.

'Greece is that way.' -> a simple direction across the sea to a different country.
 -> Difficult, dangerous circumstances, fatal.

What you have to help you:

- Example extract annotations from the previous extract 1, then you, analysed to show you how to annotate
- A model response to a very similar question written by me
- Your own response to your last extract question (How is this extract characteristic of the whole novel?) which is a very similar question to this one.
- My feedback on your last extract question to tell you what you need to do more of. I'm expecting to see that worked on here.

Sophia – a girl in a 'non-EMC' class (Pages 1-14)



it looks or seems like it has been bombed or there might've have been a shooting which left and we will see the remains of the home/country.

Friday, 7th September, 2018

Afghanistan

Key Word:
Infer

- We meet Enail
- He is ten years of age.
- His mother left him
- We also meet his mother
- Enail begins to look for his mother
- Travelled from Afghanistan to Pakistan. (Enail and mother)

Monday, 10th September, 2018

Afghanistan.

Diagrams:

- Lian
- Tan
- Hal
- Fan
- Sang/Seng
- Sheng

- | | |
|------------------|-------------------------------------|
| • Nil | <u>Characters we meet:</u> |
| • Skan | * School Teacher |
| • Faisal | * Enails younger brother and sister |
| • Aghast | * Taliban |
| • Sir | |
| • Lin | <u>Settings:</u> |
| • Lin | * Kawa (Enails Haree Town) |
| • Faisal | * Quetta (Pakistan) |
| • Hag | |

Three Important Events:

- * Teacher is shot
- * Mother left Enail
- * School closed → Pashtun believed Hazara did not deserve an education

Wednesday, 12th September, 2018

Exploding Quotations

Key Words:

- First Person
- Language analysis

narrative helps me to have sympathy/empathy for the character. It draws me closer to the character and their story.

Do You:

Reading a story that is written in the first person

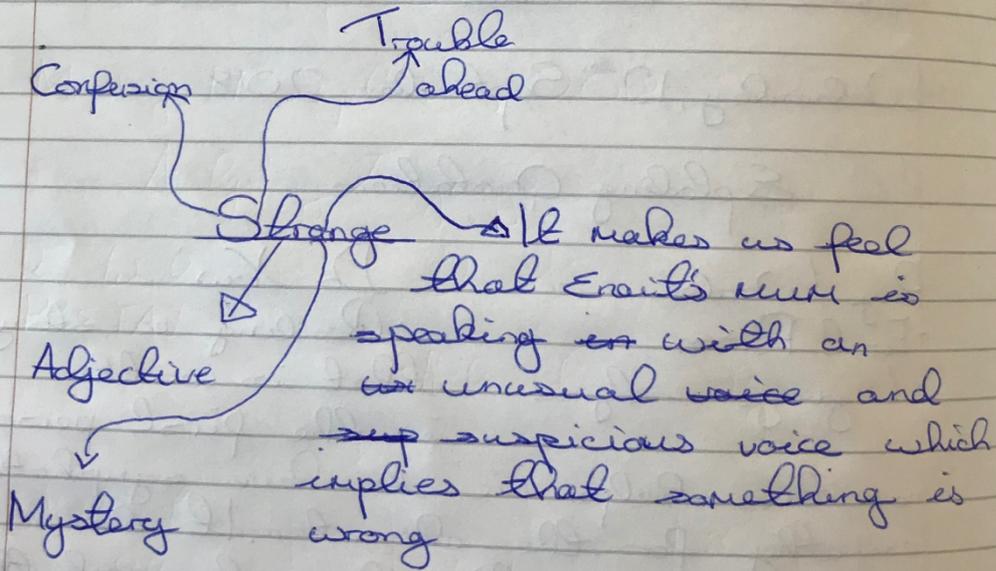
I think this form of narration is important for this type of novel because we can experience the story and events from the characters point of

view and to raise awareness of the heartbreaking and disadvantaged

Q: How does Zeda use language to convey Enriat's experiences effectively?

"... in a strange, low voice as war-rings as embers..."

= Key word Embers: The bits that are glowing as a fire dies



Healed

Gentle

Adjective (in this context)

Whispering

It makes us feel that her voice is soothing.

Implies that his mother is trying to calm his nerves

Keeping them comfortable

Thursday, 13th September, 2018

Analyzing Language

Key Word: First Person Narrative

Topic: On a sheet

Underlined: "a warehouse for bodies and souls"

To store goods

Metaphor

Inhuman

Refugees may feel trapped

Treated unfairly

Lost hope

Treated as dead and inanimate objects

Mentally, the refugees feel dead inside.

This suggests that they are treated as objects which can be stored and placed wherever there is space.



helps the reader understand the character

Repetition Second Person

"when your mother starts talking about dreams, dreams like the moon..."

unreachable/ impossible dream

Similie

A hope that they might emotional have of a better life, a brighter future.

Adds more of an impact on words/phrases when a word is repeated

Monday, 17th September, 2018

Analysing Language

Key Word: PESTAI Do Now:

- Able to analyse techniques used
- Able to infer from phrase, ideas and possible meanings behind the phrase or meanings that the phrase may suggest/ imply.
- Very clear annotations



go to Iran. He got back up

Challenge:

I think that Enail should not go to Iran, ^{because} even though there are opportunities to get a job and make a living for himself, the offer he received for the trip to Iran cost him all his savings and he might run into the Taliban or a group of Pashtun who might brutally treat/kill them. The events/what might happen to him are unknown and there is no certainty that he will have a better life.

I think the word I think is most linked to this novel is security because both Enail and his friend Sufi and many others like them, mentioned in the novel, are looking/ searching for a place where they can feel safe and secure.

Friday, 21st September, 2018

Iran

Key to Now:

Noun - Name of a place, object or person.
Verb - A doing word. Action.
Adjective - A describing word.
Adverb - A Describes the verb.

Challenge: They are techniques used when writing.

Monday, 21st September, 2018

PEETA Fix-it

N: The quote suggests to us that Eniat is feeling anxious or possibly confused as to why his mother is speaking to him in an idyllic and hopeful manner ✓✓

Structural techniques used in chapter 'Iran':

Wednesday, 26th September, 2018

Iran

Plenary:

This picture relates to the chapter Iran because the picture shows a man struggling and moving a boulder up a mountain, it may relate to Eniat's feelings because he faces the struggle of working in factories where people are ignorant towards the feeling of others, and faces discrimination because he is a Hazara.

The 'boulder' that Enial is having to carry and struggling with is his life and the unfairness that he has to deal with on a daily basis.

Thursday, 27th September, 2018

Analyzing Structure

Key Words

Build

Construct

To know:

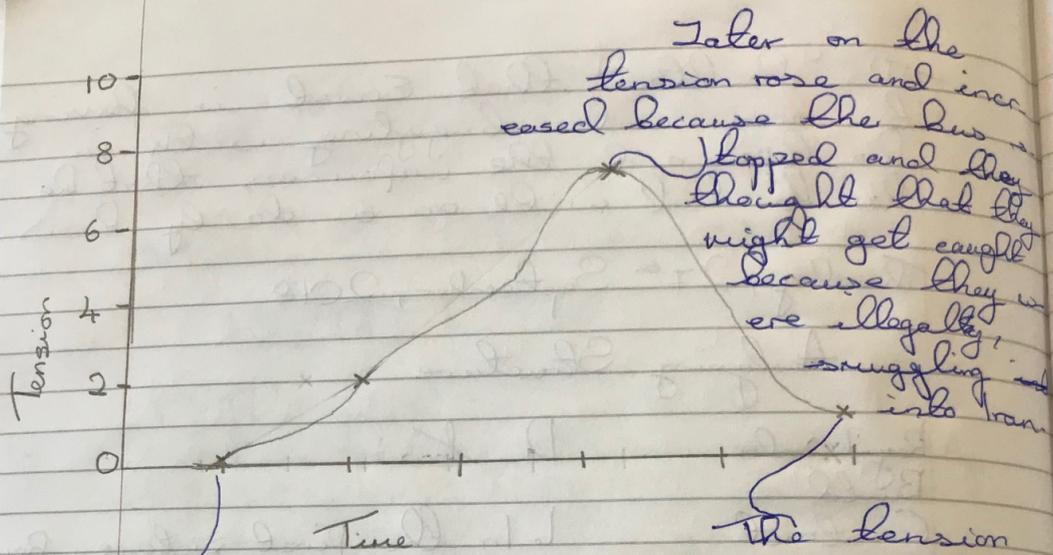
1. In the first picture, houses are being constructed

In the second picture, it shows the transformation of the houses which were being constructed in the first picture. It has been turned into beautiful houses and a lovely neighborhood.

2. In order to transfer the first picture into the second picture ~~you~~ a builder needs to:

- Lay the foundation

- Add Exterior and interior design



In the beginning, the tension was calm because they were in a bus on their way to Iran and they were comfortable.

Later on the tension rose and increased because the bus stopped and they thought that they might get caught because they were illegally smuggling into Iran. The tension dropped and decreased because they found out that they were stopped by sheep.

The writer has used structure to create tension and suspense. He does this by creating a calm atmosphere in the beginning of the text and gradually adds suspense to create tension in the middle of the text. He brings the calm atmosphere by bringing and decreases the tension at the end. and an unexpected event to by adding

Do Xao:

Noun	Verb	Adjective	Similes
Shoe	Smile	Fierce	Burned like
Smile	Cut	Tense	fire
Scab		Strong	Sharp as a
Cut		Sharp	knife

Adverb - Cautiously

Personification - Giving human characteristics to inanimate objects.
 E.g. 'As I gazed at the moon, it smiled back at me with returned my contentment with an encouraging smile'

Can make Enriat cautious in his actions and mentally unable to cope with the journey. Disappear suddenly.

This quote makes me feel sorry for Enriat because he and his companions could disappear at any time.

'Vanished into the silence'

Verb: Disappeared without a trace.
 Metaphor: Quiet. He Enriat and his friend could disappear without a sound. No one could notice.

Using a metaphor to describe the dangers of his journey

Friday, 12th October, 2018

My Reaction

Do Now:

- Identified techniques
- Written how it makes them feel
- Identified what words may suggest
- Detail given on why we feel sorry for Eniac.

Example Question 1 - A student having read the extract said 'In this extract, Eniac is clearly struggling to survive. It makes me feel sorry for him! To what extent do you agree?'

Structure strip Q4

Make your own **point** using the statement by the student.
'I agree with the statement that...'

Give **evidence** from the text and embed into a sentence.

'This can be seen in the extract when...'

Explain what the quote means overall.

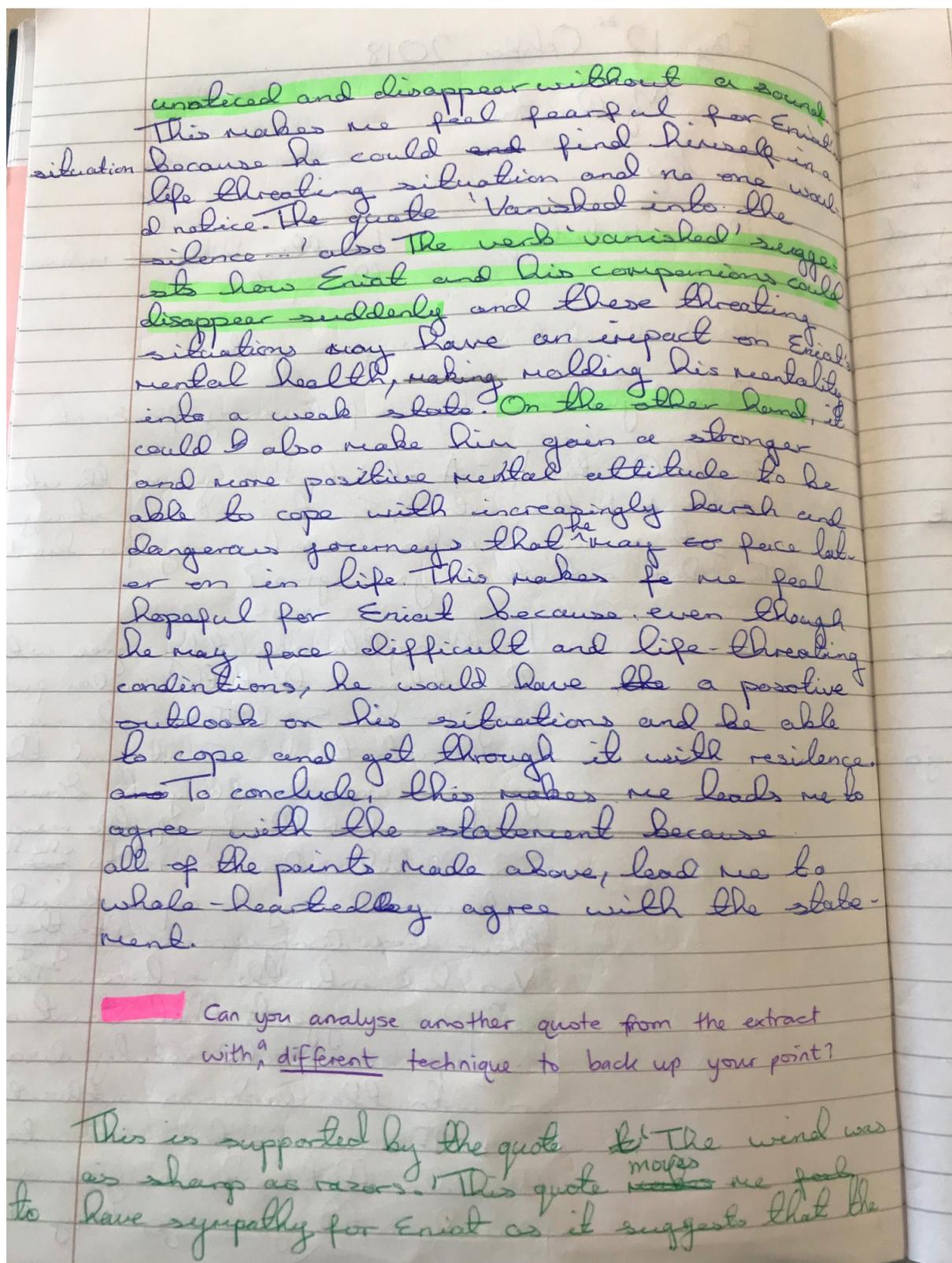
'This suggests...'

Identify **technique** (key word or phrase from the quote) and **analyse** it.

What is the effect? How does it make you feel?

'The simile/adjective/noun _____ makes me feel _____ because...'

I ~~fully~~ completely agree with the statement that the reader feels sorry for ~~him~~ Eniac. This can be seen in the extract when Eniac and the group he was travelling to Greece with, reached the top of the mountain, and did a head count to ~~see~~ ^{check} if people were missing. He ~~express~~ described their ~~dis~~ disappearance ^{with the word} 'Vanished into the silence...'. This **metaphor suggests** that Eniac and his companions could easily disappear into the darkness without a trace. The **noun 'silence'** connotes the **idea that when anyone disappeared on the journey, they are**



will find out that they had a child.
I have made this prediction because in the snippets that we read, there are quotes mentioning that Estella was adopted. I can also infer that 'love' will play a part in the story because there is mention of Estella marrying a 'young knight'.

Thursday, 1st November, 2018

Chapter 1

Key Words:

Infer

Plot

Do Now:

The story is set
now

1. Who is Estella?

2. Does Estella find out who her birth mother is?

3. ~~What~~ What suffering do the characters go through?

Picture number 7 in *Great Expectations* book

Like a ghost creeping through the night, the sinister wind howled as it passed through the atmosphere. Acid and biting, the wind left the bladder-brown dress rustling and naked. There was a sinister mood in this desolate and murky town.

Barbara’s Analysis of the Writing in 4 folders (2 ‘EMC’, 2 ‘non-EMC)

Choice of folders

We chose 4 folders from 2 classes – 2 boys of comparable ability and 2 girls of comparable ability. The folders leapt out as ones that might allow for a meaningful comparison – they all showed signs of being students who were working hard, taking it seriously and completing all the work to the best of their ability. (A later stage might involve ranging across and looking at other classes and students of different abilities.)

My comparative observations about the writing

1. Significantly more sustained writing in the EMC books

Ridhwan: 15 full paragraphs (4 sustained pieces of writing)

Shakeel: 7 full paragraphs (1 more sustained piece of writing, as a PEETAL exercise, not an essay)

Harram: 28 full paragraphs (3 sustained pieces of writing)

Sophia: 9 full paragraphs (1 sustained piece of writing, as a PEETAL exercise, not an essay)

The sustained writing in the EMC folders reads very well, with clear lines of thought and argument and a ‘proportionate’ discussion of a range of different elements, rather than a long focus on a single element. Having some important things to say seems to allow the essays to almost plan themselves.

One interesting observation was that ‘boy writing’ in the EMC group looked like our stereotype of ‘girl writing’ – expansive and developed, rather than brief and under-developed.

2. Titles of work in the folders

A comparison of the titles in the boys’ folders (similar for the girls) is interesting in its own right, reflecting what the emphasis is. The titles are likely to signal for the students what has been important in their learning in each lesson or assignment.

Shakeel	Ridhwan
Afghanistan	First Response to Chapter 1
In the Sea There are Crocodiles	Themes in Crocodiles – my view
Exploding Quotations	Telling Stories Like Geda
Analysing Language	Turkey – Opening
PEETAL Success Criteria	How is this extract characteristic of the rest of the novel?
Iran	How is this extract typical of Geda’s writing in ‘In Sea There Are Crocodiles’?
Iran	
PEETAL Fix-It	
Iran	
Analysing Structure	
Analysing Structure	
Analysing Structure	
My Reaction	
My Reaction	



3. EMC groups do exploratory writing on own personal response, right from the start, and as a key feature throughout, drawing on that response as an integral part of analysis e.g. Harram's very first response to chapter one:

'What I have found most interesting about this as the opening of a novel is that they use words and speak about traditions or things in their native language.'

Later this emerges in the more formal analysis, where writer's style flows freely from observation and personal interest:

'The repetitive structure of this novel really caught my eye; Enaiat's life includes many negative situations and also some positive ones.' And 'What also caught my attention was the way Geda uses simplicity when writing about serious, eventful problems that happen in Enaiat's story.'

4. What the students are actually writing about is different – global moves v local operations

EMC students are addressing these kinds of questions: What kind of narrative is this? What's the writer doing? This includes structural, stylistic issues, voice, point of view, generic features, as well as big picture thinking about the ideas and feelings it evokes and Geda's purposes.

The other group is much more closely focused on the GCSE exam and its specific requirements – so a lot of concentration on the 'strategies' for writing: PEETAL, exploding quotes etc. which takes them in the direction of unpicking small quotations rather than thinking more 'globally' about the text and then bringing in detail at the service of significant ideas.

5. The issue of what is 'characteristic' of the book is at the heart of 'EMC' student thinking

In the EMC group: students have in their heads the idea that one of the key things you're looking at is what's special, significant, particular to this text and this writer's style. (In their evaluations, they refer again and again to having learned about 'the writer's style', 'how Geda writes').

The other group: this idea doesn't seem to have been important. They are interested in individual sentences in the text. It's not clear whether they could identify key features of the text as a whole, that would get to the heart of what makes this different, say, from the other texts they've studied.

6. Is it convincing? Is a good point being made? – a key question for us as teachers

Asking that question threw up interesting issues. In some cases, the non-EMC students were doing precisely what was required in exploding a quotation but weren't necessarily convincing me, when I stepped back, that what they were saying was valid or justifiable. Is 'vanished into the silence' really that special as a phrase? The EMC students didn't always explain things entirely clearly, or go into the kind of depth one would want them to be able to do in the future, but what they said was generally 'true' of the book – sensible and valid.

7. Independent v teacher-led ideas

All the students in the non-EMC group do PEETAL on the same quotations, or explode the same quotations. 'A warehouse for bodies and souls', 'When your mother starts talking about dreams, dreams like the moon', 'the wind was like a razor', modelled using 'in a strange, low voice, as warming as embers.' The main focus is on metaphor and simile, rather than other issues.

In the EMC group's writing, the questions are more open, allowing students to choose their own ground, write about what they've selected themselves and pick their own evidence. They write about a much more varied set of things – repetition, contrast, structural shifts, minor sentences, symbols, as well as metaphor.

Annotations are individual, for instance Harram's annotated extracts on Pages 8 and 9 and page 13 of her work, show her thinking about the extracts for herself and making quite sophisticated observations. These then lead into more individual writing.

8. Detailed exploration of language for the GCSE question – what's really being looked for by the examiners?

The non-EMC group, who had been focusing a lot of attention on the requirements of the GCSE exam (and doing their end of scheme assessment which mirrored that) were more obviously focused on the precise requirements of GCSE questions and a split between language and structure. They seemed more immediately clear about what was expected in the final assessment and were working in that 'territory' – but they didn't necessarily do it in a way that would end up achieving the highest marks. PEETAL seemed to lead them into feeling compelled to say more and more about a quotation. That leads them into re-stating things, exaggerating their significance and wordy responses. It doesn't reward crisp, succinct, well argued writing that ranges more widely. E.g. Sophia's use of the quotation 'vanished into the silence' is analysed in detail into the verb ('vanished') and the metaphor, ('silence').

They struggled more with the broader questions, especially those about structure.

The EMC group were less clearly focused on the language 'methods' in a very obvious sense – though part of that also comes down to teacher interpretation of what those questions are actually looking for. They may not have unpicked a single image or word in detail, but they did talk about repetition, use of minor sentences, symbolism etc which are all language issues. The GCSE questions, with their division into language and structure, are perhaps leading to a very specific and narrow idea of what discussion of language might include.

The EMC group generally seemed more confident in writing about broader issues such as structure.

9. In the final assessments

All of the students did a final assessment mirroring the GCSE Language paper, as this was a requirement of the school. The EMC group teachers agreed not to allow this to distort their teaching of the scheme and recognised that their students might not 'interpret' what was required in each question, as they might had they been trained specifically to do this.

The non-EMC writers were most confident in tackling the language questions and on pinning down a bit of evidence (albeit sometimes in a rather formulaic and not entirely convincing way), but they were much more uncertain about the structure question). The more open question on the second part of the text, 'To what extent do you agree?' provoked the best responses – perhaps an indication of the fact that here they had a certain amount of freedom to genuinely say what they thought.

The EMC students wrote with a strong personal voice, and wrote sustained and sensible answers, particularly on the structure question and the more open one. They were less conscious of needing to do something detailed on language, but a careful reading showed them doing this – whether through awareness of repetition, contrast, sentence structure, tone – but not necessarily as developed an exploration as one might want by the end of the run-up to GCSE. A question to ask ourselves is whether that's something they can refine over time relatively easy, with the experience of thinking hard about texts and how they work, or whether they need that kind of 'training' from an early stage. Is it easier to refine and sharpen that up, than the other way around, having done lots of very detailed work at a sentence-level but very little broad, big picture thinking about texts and how they work?

10. Writing as reader, reading as a writer

Several students who did this in the EMC scheme commented on how much they'd enjoyed doing it. Some of the recreative writing (writing in the style of) was exceptional in revealing how much they understood about Geda's writing style, specially when coupled with a success criteria grid that included many of the features of his style that they might want to bear in mind when writing. Peer assessment seemed to work well in evaluating how far the student had imitated the style successfully and consolidated their understanding of the text.

Anne Turvey's observations on the work of the 4 students (EMC and non-EMC)

At the beginning of the EMC scheme, the teachers were asked to discuss what they consider 'key principles' in teaching a scheme of work. They were asked to consider a question that goes straight to the heart of work with a class novel and arguably, with any literary text: 'Why are you teaching the novel?' and related to that: 'What **do you personally like about it** as a piece of literature?' The focus here on a 'rationale' for teaching a particular work gathers up both issues of personal response and a consideration of the novel's status as a literary text: what's characteristic about fiction. I think these questions are central as well as being 'open' to different views – about what we mean by a 'personal response' and how that relates to a consideration of a particular writer's 'way of doing it'.

These issues are part of the 'bigger picture' to do with literature's power to engage and stimulate and to offer us ways to consider one's own life in relation to such literary constructs as 'character', plot, the shifting narrative perspectives of Enaiat and Geda. 'Where is the truth?' one student involved in the EMC-based approach, posed. Whose version do we believe? When I read the work from these EMC students, it seems to me that addressing 'Key Principles' and then a more detailed outline of the scheme of work pays dividends in the way the different tasks are related to this 'bigger picture'. There are comments in the writing about narrative voice and how the readers respond to the different perspectives shared between Geda and Enaiat that are acute and resonate beyond this work. 'Whose version of events do we believe?' 'How does Enaiat change in his account of events and the details he includes and how does this shape our responses?'

Related to this is the way 'analysis' of literary 'features' is embedded in a consideration that can go far beyond 'identifying' a literary term to questions of the how particular features shape the novel and, crucially the reader's response. When the pupils write about the 'watch' episode and its significance, the term 'metaphor' emerges from a pupil's thinking hard about the way a novelist can focus on a particular episode that 'stands for much more' and can lead to a consideration of this writer's technique and how the events of the novel 'relate to me'. There is an interesting question that runs through this issue of style and structure: the pupils are asked to consider how a particular 'technique' is 'characteristic of the whole novel'. This is a challenging idea and it is striking that for some pupils it leads to a very perceptive consideration of the whole. Furthermore it offers pupils a frame for thinking about a particular writer and how 'themes' are developed and gather force in the course of a novel. I would add that I think it offers pupils possibilities with their own writing in ways that are linked to the analysis. That is to say: the analysis serves a bigger picture about novels in general and how *In the Sea there are Crocodiles* 'fits' our understanding of what we mean by 'a novel. This kind of work makes considerable demands on pupils' understanding and on their ability to find a way of expressing their ideas, first in discussion and then in writing, a way that is true to both a 'literary critical form' and to a reader's own *ideas* about the fiction. Thinking and writing about the 'themes of rights and equality' is one of many examples of this approach.

Much of the writing I looked at in the non-EMC work seems to me to have lost this sense of the work as a whole. Activities can sometimes seem 'removed' from this bigger picture and

shaped primarily by a version of analysis that is constrained by a 'model' such as Peetal which in effect defines what is 'valued' or a valid response in both discussion and writing. Of course such a framework is devised to address what is a powerful factor in teachers' approach to literature - one that must prepare students to 'do well' in the examination. The focus on 'language' in this way has the effect of shaping – determining even - what pupils come to see as what is valued in thinking, talking and writing about literature. An assessment question about the ways in which the language helps to create the sense of Enaiat's 'happy childhood' is a stimulating one for the way it asks pupils to think about their own childhoods in relation to Enaiat's and about the changes in Enaiat's fortunes when he leaves home. I can imagine this developing into a fruitful and inclusive discussion that would touch on a range of important themes: emigration, family, the plight of refugees. What seems to me to reduce such possibilities is the instruction that 'you are advised to use the Peetal structure to answer this question'. Such a framework limits a pupil's confidence to follow through a line of thinking or to look closely at their own responses. For me the activity referred to as 'exploding quotations' is another such example of a focus on language that loses sight of the work as a whole. We see this 'writ large' in the way poetry is so often taught, but it is here in this work on a novelist's style'. The scheme of work as a whole offers strong evidence of a focus on 'key language skills' that pupils will need for the GCSE examination. 'Using' the Peetal framework and exploding quotations can help pupils to look closely at the text – but to what end? It's as though the activities are happening apart from the reader's responses as she reads and as her ideas are developed through discussion.

What did the students say about working on the novel in a different way?

Students in all 4 groups studying the novel 'the EMC way' completed questionnaires. A first question asked them how much they'd enjoyed the novel itself. This allowed us to make the distinction between pleasure in the novel itself and *the way* of studying it, which was the key thing we were trying to elicit their views on.

122 students filled in questionnaires:

65 liked the way of studying more	(53%)
46 liked the way of studying about the same	(38%)
11 liked the way of studying less	(9%)

76 thought they'd been learning more (not all the same students as above)	(62%)
35 thought they'd been learning about the same	(29%)
6 thought they'd been learning less	(5%)
5 didn't respond to that question	(4%)

There was some variation across groups. In one group, for instance, 87% of students said they'd enjoyed the way of studying more and 70% thought they'd been learning more. In all the groups by far the largest number said they either enjoyed studying this way either more, or about the same and felt they'd learned either more, or about the same.

Here's a flavour of what they said in their explanatory comments. Bearing in mind the statistics above, we've included some of the more doubtful comments as well as those that expressed enthusiasm for the new ways of working.

Group work, talk and interaction

'I'm enjoying the way we've been studying more because, 'we aren't just writing down everything we hear or is on the board anymore. We are being asked questions in the lessons. We are getting involved more and interacting with our table more.'

I have really enjoyed the way we've been studying mainly because as we read we stopped and shared our opinions, ideas and had a discussion whereas normally it would be writing so it's different.'

'I've enjoyed the way we have been studying this more because I like discussing topics and when we discussed I understood more.'

'I've enjoyed it thoroughly as it gave us students a chance to really engage and talk about the book. Rather than writing for most of the time, we've got to understand the book and sympathise for Enaiat.'

'I like when there is more discussion as you get to interact more and I feel like I learn more from discussion than writing but I love fictional writing and I would like to do that this year.'

'I enjoyed that we were doing group work more.'



'I've enjoyed it more because we are doing more group work which I find useful as we are discussing ideas that I might not have thought of.'

'I've enjoyed the way we've been studying because whilst we study we go over different things to make sure we understand.'

'The fact that we have worked in groups affected the way we studied on the novel. We expressed our opinions on this topic.'

'I've learnt to work as a group, tell and listen to each other's opinions in the class.'

'We can listen to other people's opinions and put our ideas together.'

The agenda and the linking of ideas

'We made an agenda of our ideas and we linked the ones that had a connection.'

It's been a good experience on learning about a *true* novel. It helped my literature skills a lot, as I am now able to link one part of the text to another part of the text.'

'We've learnt how to infer better and to analyse whole novels instead of small extracts'.

'The whole class participated during the lessons on the book.'

PEE and PEETAL

'I enjoyed doing more group work and discussing ideas instead of writing lots and doing PEETAL paragraphs. Learning more about what's characteristic. Have a deeper understanding of the novel.'

'Normally, we would have to study a lot of technique (like PEETAL) but now we keep the techniques in mind but also enjoy it by doing different writing activities instead of PEETAL's.'

'I like the way we've studied the novel rather than doing PEETAL paragraphs.'

'We have written more and studying this book is like having a cliff-hanger every lesson and it's like, oh what's going to happen next. Also it is better not doing PEETAL all the time because it lets us write however we like and write creatively.'

I've enjoyed it more because:

'usually when we do different topics, sometimes we have to do PEEL paragraphs but not creative writing, so that's why.'

'As we have been doing exploratory writing I think that I am learning more.' BUT 'I like the exploratory writing but I think we should do some PEETAL paragraphs to help our understanding more.'

'I would've preferred to do some more PEETAL work or something else.'



What's different?

'It gets harder and more interesting.'

'We kind of look deeper into it & everything more.'

'Before we would read the book and look at the type of sentences they use but now we look at how they write, as in language etc.'

'I've been enjoying the way we've been studying it more because we could write the next chapter, not like the others.'

'The way we have been studying the novel has been different in the sense that everyone is studying it all together and I felt that we were doing more classroom rather than individual work which made it quite boring.'

'We haven't really changed the way we look at the novels.'

'We do the same thing with other topics but we talked more this time.'

'We had to annotate more and it is too adventurous for me.'

What we've been learning

'I enjoy it because Geda has a different style of writing. We have been learning how he structures his stories and we can use them to improve our own.'

'I've learnt more of the language techniques and tones of how to make the reader feel the way you want to.'

'I've learnt different writing techniques, also ways in which people write and why they write like that. And also, having a fiction and non-fiction book all in one.'

'I've learnt the way Geda writes and how he added himself into the story which is a very different style of writing from what I am used to.'

'More, because we some how did it efficiently.'

'I've learnt a lot about the book and its structures and the way of the author's tricks'.

[...] I've learnt more about an in-depth annotation and different techniques of a non-fiction novel.'

Teacher Lucy Hinchliffe's Top 10 Takeaways From the Project

Working with my Year 9 students, and as a Department, on this EMC project gave me lots of new ideas and insights into what we should be doing at KS3, as well as how we should be doing it. Here are my top 10 takeaways, in a nutshell.

1. Students can generate ideas themselves.

With the right teacher planning, questions and guidance along with some rich material, it's surprising just how original and articulate your students can be.

2. The teacher doesn't always have the right answer. They're not the only expert in the room.

Moments of brilliance spoken by one student can lead to your next lesson's planning. Studying a text is a joint venture as a class and valuing students' ideas (not completely uncritically, of course) as much as your own is crucial.

3. Talking about texts improves confidence. Improved confidence in talking about texts means improved confidence in writing about texts.

It might be cheesy but I've seen it with my own eyes – quiet pupils gaining the confidence to make their voices heard and the superior quality of the writing that comes from testing out their ideas verbally first.

4. Boys (and girls) like to explore.

Boys don't just like 'a clear structure' and they aren't just 'motivated by competitiveness' which are some of the typical narratives delivered in CPD about boys' learning. In fact, boys enjoy exploratory talking and writing, they enjoy being asked their opinion and what they like. And, when asked to write about it, they produce some brilliant pieces. So do girls, incidentally.

5. Teaching off scheme isn't a crime – the opposite in fact.

What's so bad about off-roading when it's productive? If your department, like mine, shares schemes of work, that doesn't mean we shouldn't be responsive to what happens in lessons, and play on what students have found interesting to take a little detour. Detours are sometimes where the most important learning happens.

6. Learning happens when pupils think.

Maybe not the most surprising of statements, but one that's really struck home for me. Scaffolding to the point of removing the thinking does not a learning student make.

7. Creative writing is a fantastic way in to critical writing.

In getting to know and understand a writer and what is special about their work, imitation is the sincerest form of flattery (and one of the most useful lead-ups to critical writing).

8. PEE, PEA, PETAL, PEETAL structures are limiting.

And by limiting, I mean in length, scope and ideas. Students find it difficult to communicate their ideas in this structure because in a lot of cases, it's not idea-focused. When you free them from this, that's where the magic happens.

9. Group work doesn't mean 'get on with this without my help or involvement'.

Quite the contrary, in fact. It needs careful planning and structuring to pull it off. It requires a confident teacher who knows where they want pupils to be by the end of the lesson and a clear idea of the interventions and shaping needed to get them there.

10. 'Group work' isn't some odd, once-in-a-while thing.

It's continuous and evolving. It's not 'let's do groupwork™ today', it's 'which parts of my lesson today will benefit from group work or talk, and which won't?' and 'where should I position this group work for maximum impact for my students' learning?' then 'what next?'

