

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. <ul style="list-style-type: none"> • 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/tone/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>	
<p>12 LO:</p>	<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>	
<p>13 LO:</p>	<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>discussion.</p>		
<p>15 LO:</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>

	<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.