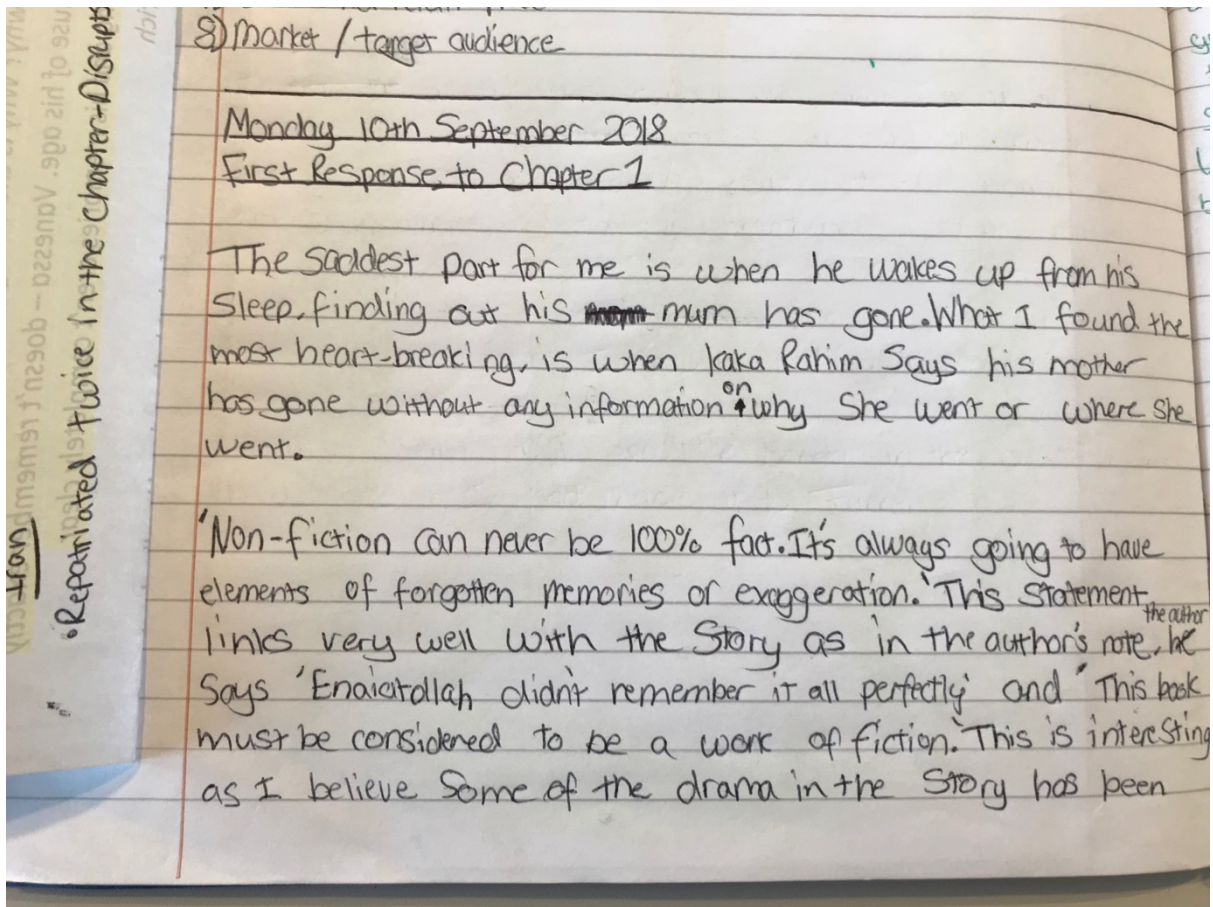
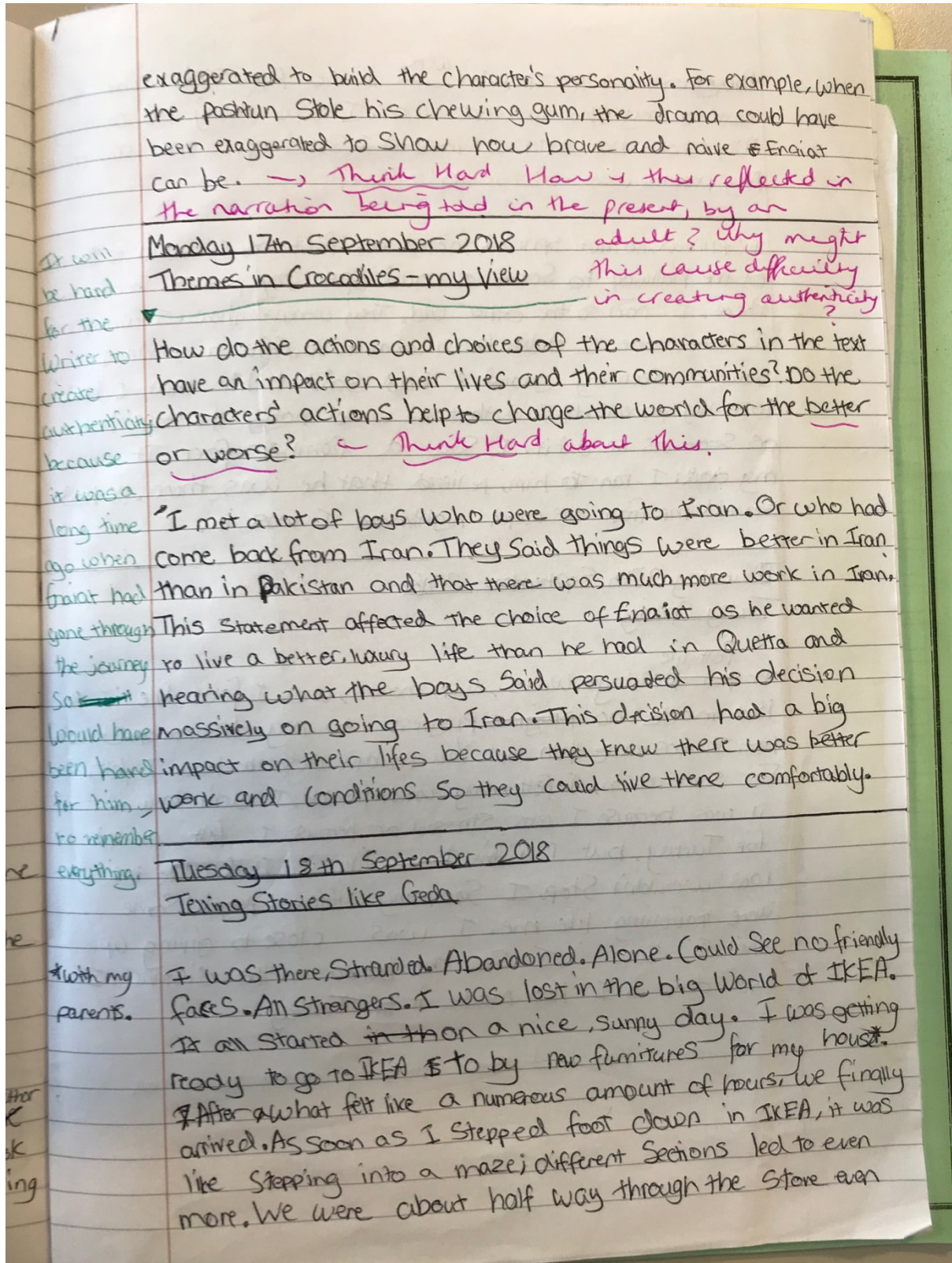


Ridhwan – a boy in an 'EMC' class (Pages 1-6)



...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 travelling 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?

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

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.

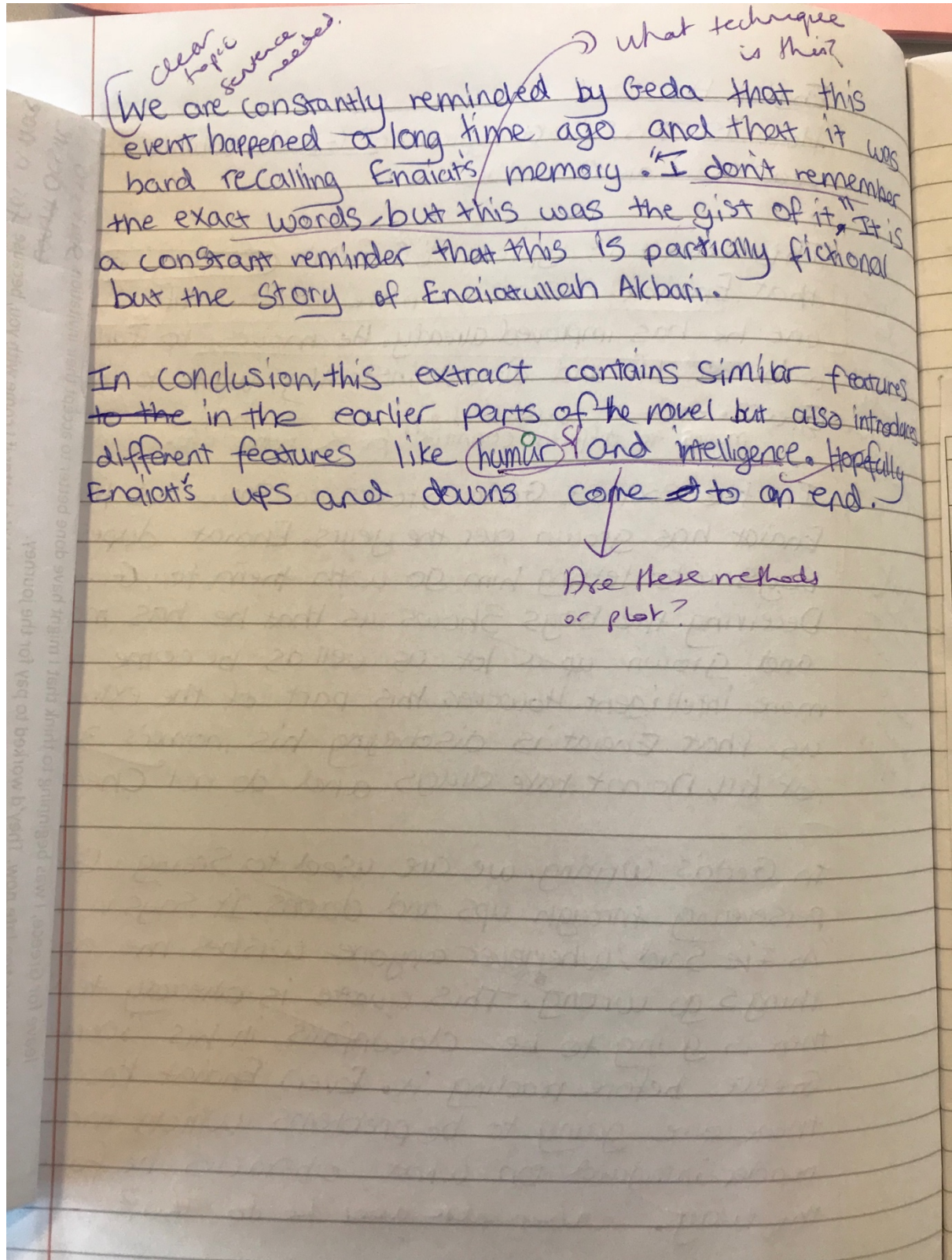
What methods are used here? What's the effect?

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?

Clear topic sentence needed.

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.



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

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
 b. Railway

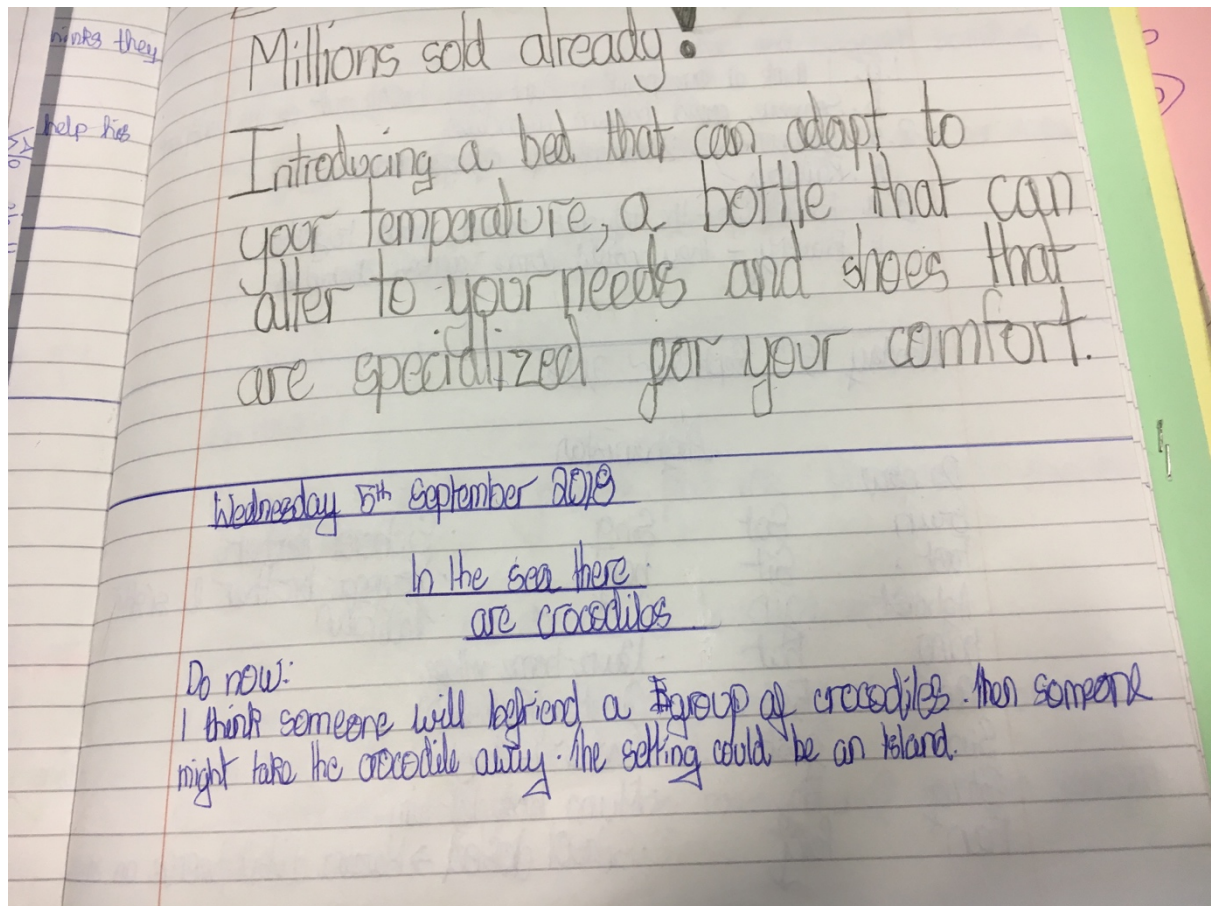
3. a. Friendship - the refugees could bond together.
 b. Bravery - they could come across obstacles

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 Faizet'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.

English Homework
He To This Great Point of Geda's Writing To To The

being
new they
1.5 in

You must use a dictionary
question are sho
mark of this pag
of the need

PEETAL Success Criteria		Model	Your own response
P	Start with a POINT that answers the question	Geda presents Enaiat's point of view through first person narrative.	Geda uses language to express Enaiat's point of view effectively through the metaphor use of a metaphor.
E	Introduce your evidence (what is happening at the time?) Write your EVIDENCE to support your point (a quote from the novel).	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...	When Enaiat is staying in Kuba Rahim's place in Guetta, he talks about how it is similar to staying in "a warehouse for bodies and lost souls."
E	EXPLAIN what the quote suggests overall	Overall, this suggests that Enaiat's mother is trying to comfort him as he goes to sleep because of the warm imagery used.	This quote means that Enaiat feels trapped as one would feel the same in a warehouse which is why he refers to it as a warehouse.
T	Identify the TECHNIQUE used (alliteration, verbs/adverbs/adjectives, similes...) in a KEYWORD or PHRASE - give the most obvious explanation first.	He describes his mother's voice using the simile "as warming as embers."	He describes the place where he and his mother stay in Guetta using the metaphor "...a warehouse for bodies and souls."
A	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.	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.	The use of the noun "bodies" suggests how he feels as if he is just a body being used and not alive. Due to the fact that the things found in a warehouse are often objects that are lifeless, Enaiat describes his position using the word bodies because of how he is being treated inhumanely or as an object. Furthermore, objects that are found in a warehouse often are not able to escape, which implies that Enaiat feels trapped and powerless. Enaiat does not refer to himself as a human because of how humans are treated fairly, whereas they are not.
L	Three types of LINKS that you could make: 1. LINK back to the question/your main point (This is the least you must do!) 2. LINK to ANOTHER QUOTE from the novel that gives further support to your point and explain it in a similar way. 3. You could LINK a contrasting quote too.	Therefore, Geda effectively uses Enaiat's first person viewpoint to convey his sense of his last moments with his mother.	Therefore, Geda uses language effectively to express how Enaiat feels when he is back in Guetta. ⑤ Clear and insightful analysis of specific words and what they reveal about Enaiat's feelings. Excellent! ⑨ Think about the use of 'souls' too. What is the effect of using 'bodies' and 'souls' together like that?

Favourite Passages so far

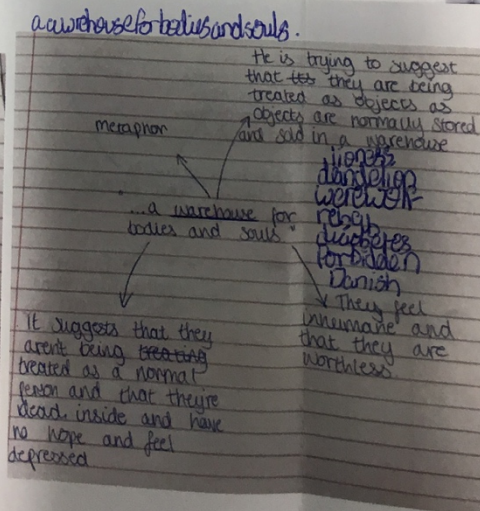
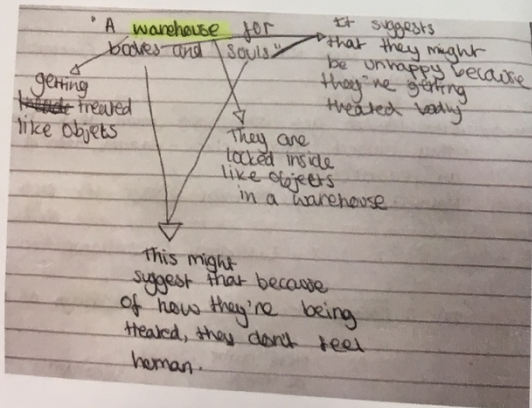
How is it

- 3. Enaiat could be saying how they are stuck and being treated like objects. Treated inhumanely.
- 4. Enaiat didn't call them people ~~as the~~ because of how they weren't being treated fairly.
- 5. They have lost hope. They are not treated nice.

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

- 1. 2nd person is used
- 2. It makes it relatable for the reader. Because it puts us in the position of the character.
- 3. Repetition. It puts in emphasis.
- 4. Simile is used.
- 5. It's like the moon is impossible.
- 6.

Monday 17th September 2019



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

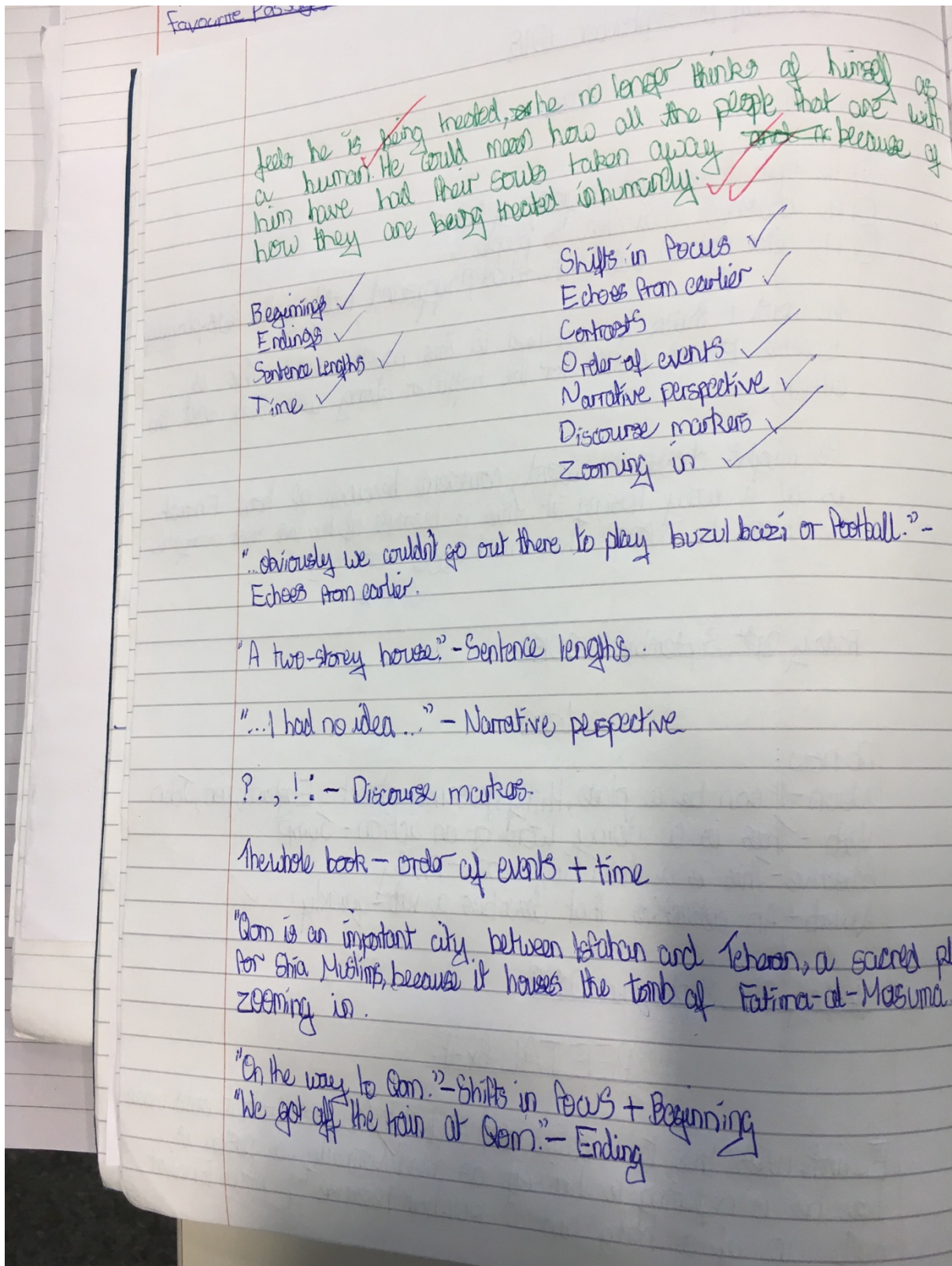
Adjective - This is a describing word - Fluffy

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

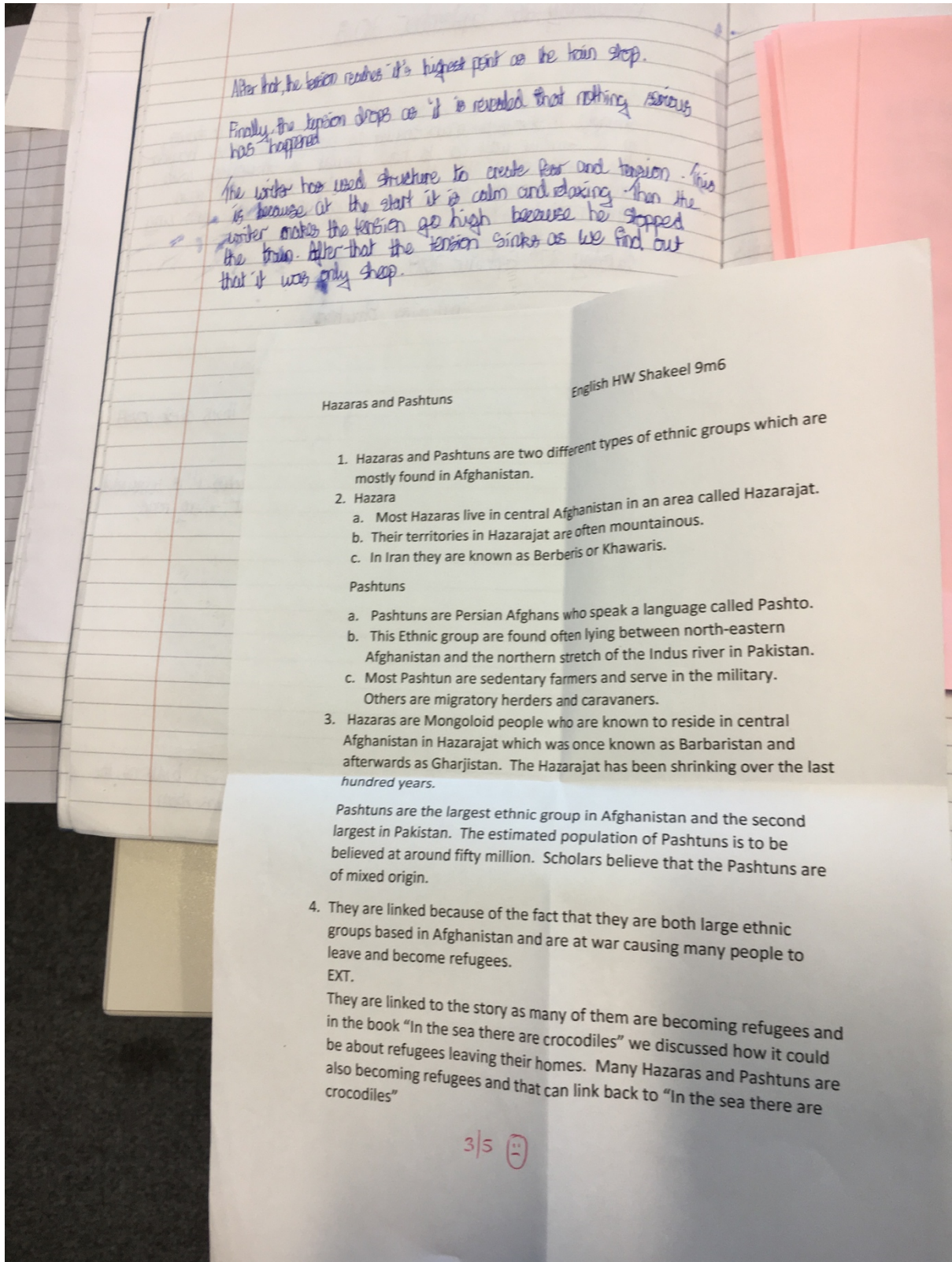
Analysing Structure

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 ~~thick~~ lush 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 use 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

Neema
Favourite Passages so far

Monday 1st October 2018

Analyzing Structure

Do now:
The structure is interesting because of how it doesn't stay the same.

- ① Zooming in when the bus stops.
- ② 'Sufi squeezed my arm'.
- ③ This has an effect of tension because of how it shows Sufi's feelings. It makes us feel tense and scared as it suggests that something bad will ~~have~~ happen^(exp). The writer uses zooming in to create an ominous setting.

Friday 5th October 2018

Analyzing structure.

Thursday 11th October 2018

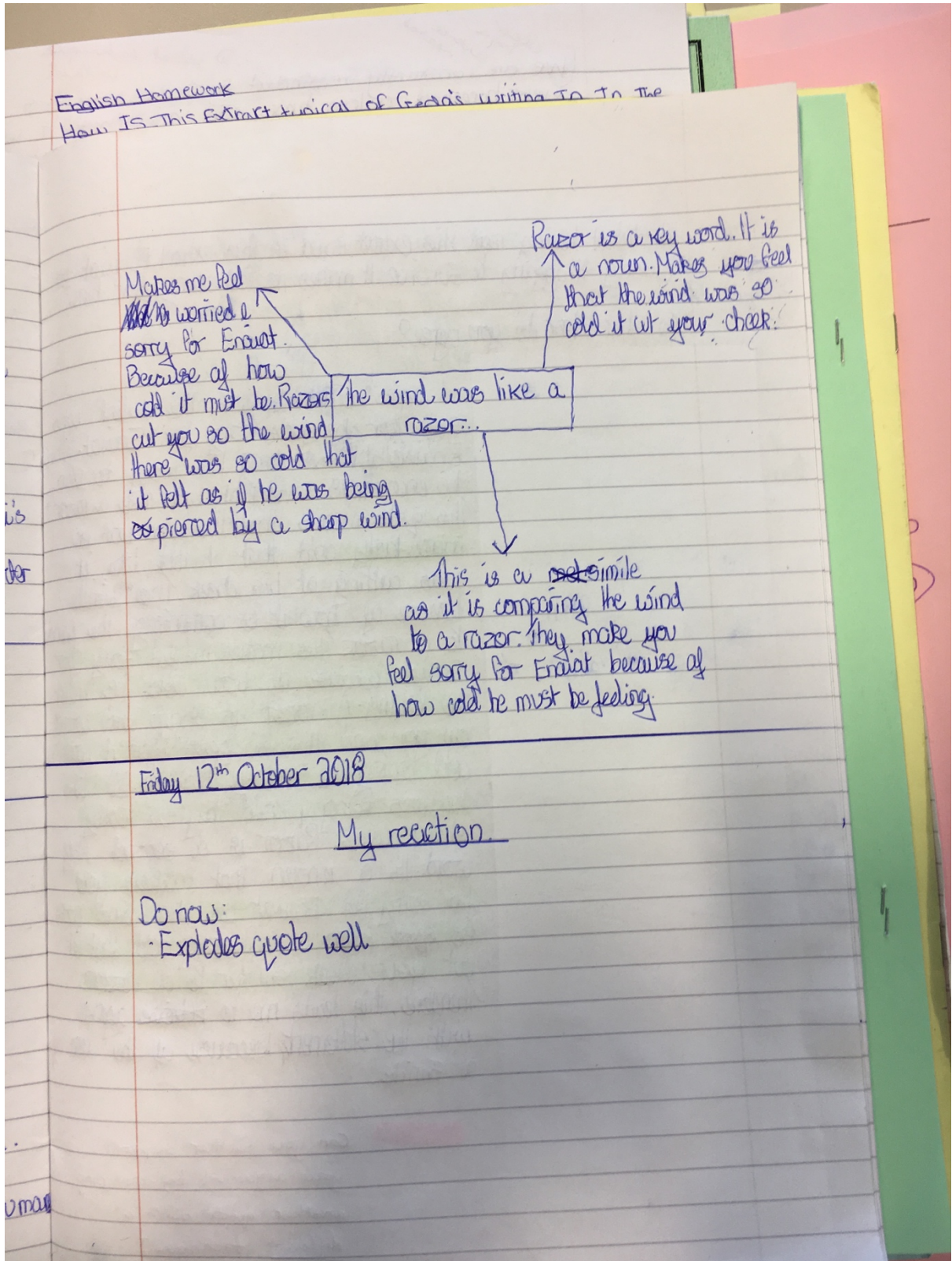
My reaction:

Do now:

Noun	Verb	Adjective	Adverb	Simile
Smile, cut Scab, shoe	Cut, Smile	Fierce, strong fence	Cautiously	Burned like fire Sharp as a knife

Semantic field: field of words: it could be a type of word.
Area of words/text.

Personification: Giving human-like features to something not human
e.g. the wind whistled.



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 ~~believe~~ 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)

8T/60/ET

Monday 10th September 2018
 First responses to Chapter 1

Think Harder
 why were you interested by this?
 is it unusual?

The most memorable moment for me is when the num ~~forgets to~~ makes her son promise that he won't do three things: drugs, stealing and using weapons to harm people. This reminds me off when my num tells me not to do wrongs things or do such that will hurt someone.

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.

18

14.09.18

" Children see things differently than adults. A child's ~~thought~~ perspective can be captured in writing though. I think that children and adults can have a completely different perspective and mindset because of their maturity. Also, Eniat ^{Eniat} retelling the story as a child would be more simple than it is when he is an adult. Looking back at his story Eniat ^{Eniat} has realised how much has changed throughout his life, and is more understanding of the situation than he was at the present time.

You can't tell a story 100% accurately because it isn't a recent matter and it happened to him at a very young age so he can't remember everything.

Think Harder
 So can we ever tell a story? Especially from memory?

Monday 17th September 2018

Themes in Crocodiles - My view

Equality, Rights and Responsibility:

Are there any issues/themes in the text connected to either rights, equality or both?

In the book 'Crocodiles' there are many concerning issues about Equality, Rights and freedom. Amir is a young, innocent boy, who is left by his mother at a very young age. Since he remembers, he only knows that he (a Hazara, Shia) is looked down upon by the 'Talibans/Pashuns' who are the superiors. He also doesn't have many rights; not even education. This makes it really difficult as he is seen as an inferior, which rules out equality and his rights are also snatched away from him, just because he's a Hazara.

fix it.

*1) I was interested by the native language and culture used to tell the story because it's not very common in most books and I thought it was quite interesting to read as it makes the story seem more realistic.

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?

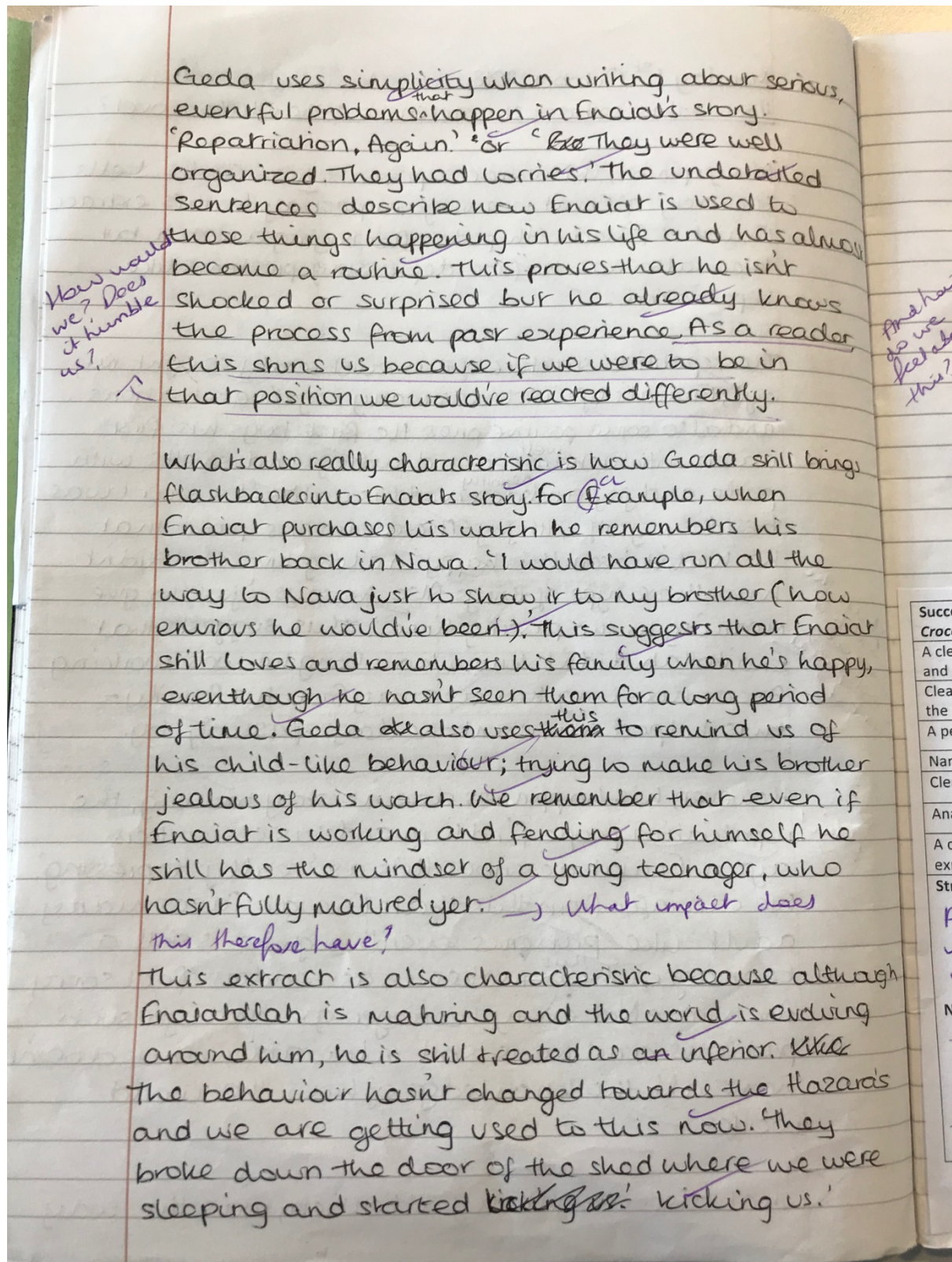
In my opinion, this extract represents how Geda tells the story of Enaiat in a very unique way. In this extract, Enaiat is filled with pride after buying a watch but then also has to face depressing problems like repatriation.

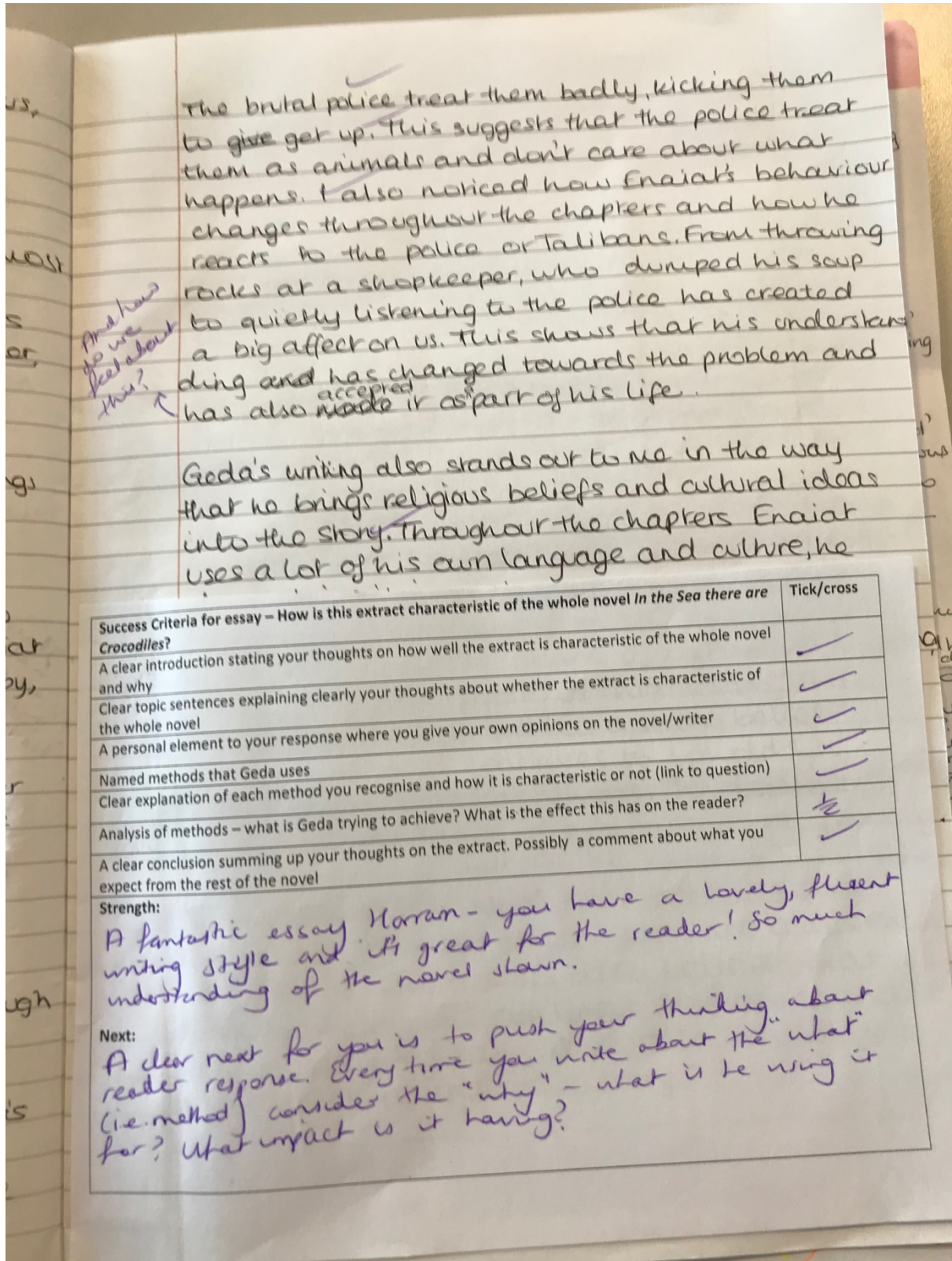
The repetitive structure of this novel really caught my eye; Enaiat's life includes many negative situations and also some positive ones. He ~~first~~ buys his first watch with his ^{well} earned money and swells with pride and joy and ^{definitely} deserved his watch. 'I swear I was beside myself with 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.

That 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





Shows bad treatment to the illegals.

Settings: In Iran, buying his first watch

Even though he's writ he still how he talks casually to work and it's abt it.

also shows hes independant and lonely and must work to survive

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

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 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 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.

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

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 hred 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. pattern, one good thing happens (like the watch) and then a bad thing happens (repatriation)

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

He keeps repeating scratch it.

This because he earned it himself and it had been a long time since he did something for his own joy.

Dialogue omniscient.

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

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

detention used to show a sense of strong emotion or different times.

He still thinks about his family when he does things he's proud of, he won't let go of his family remembers family.

uncertainty. sol believed

Shows his belief is still strong. / uses religion to show something important. His life is going in a repeated pattern, one good thing happens (like the watch) and then a bad thing happens (repatriation)

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 longing sadness.

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

Some not detailed to create a lot of tension.

he has not succeeded in leaving.

Some not detailed to create a lot of tension.

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.

Iranian

Harram

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.

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.

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

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 dissapointment 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 remible 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 Geda's role here specifically
page copy head.

you
shout
so much
stresses
the
writing
happens

fateful' he knows what will happen as he has experienced similar things before.

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

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

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

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.

this tells us that something will happen

Needs to present himself in a certain way.

He doesn't remember much about his past.

Again, simplicity is used in a major event.

suggests that something bad will happen.

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.

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)

Wednesday, 5th September, 2018

In The Sea There Are Crocodiles

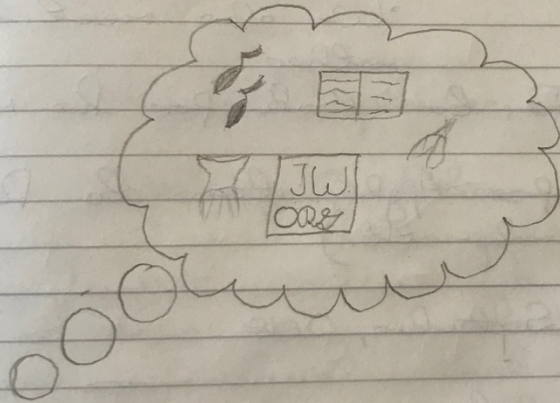
To Now:

I think that the novel will be based on a true story.

The main character being a little boy who might have had to leave his home for a threatening reason.

Key Words:

- Themes
- Infer
- Annotate



In the novel we might come across very morbid and inspiring themes. I think this because of the pictures we have seen in class which of angry, lonely and desperate people and children which would make for a dark storyline.

One setting we might see in the novel is a destroyed home/home/country where

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

Do this:

- Lais
- Tan
- Hal
- Fan
- Sang/Sing
- Shing

- | | |
|------------------|-------------------------------------|
| • 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

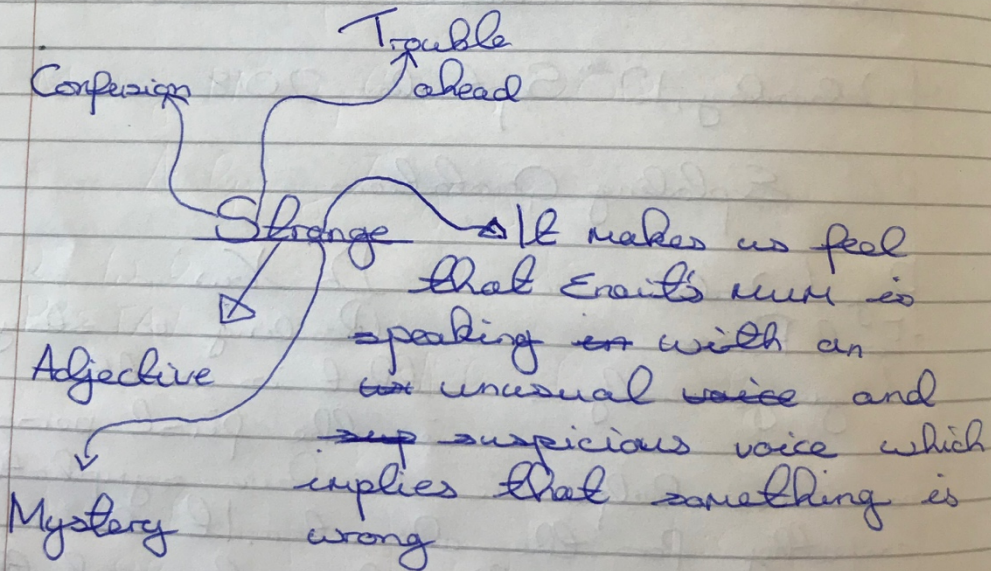
I think this form of narration is important for this type of novel because we can experience the story and events from the characters point of

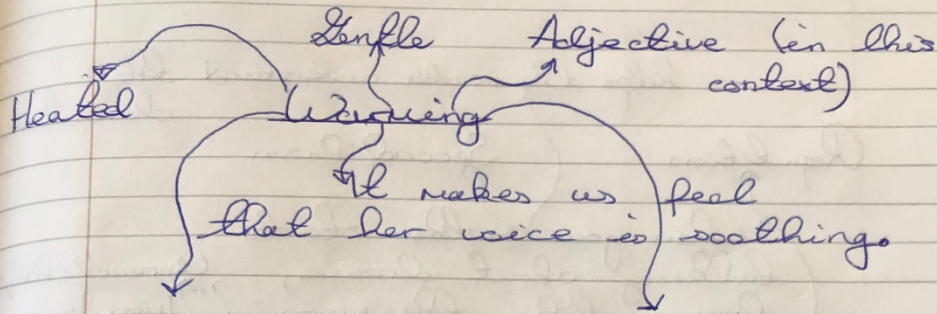
view and to raise awareness of the heartbreaking and disadvantaged

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

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

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





Implies that his mother is trying to calm his nerves

Keeping them comfortable

Thursday, 13th September, 2018

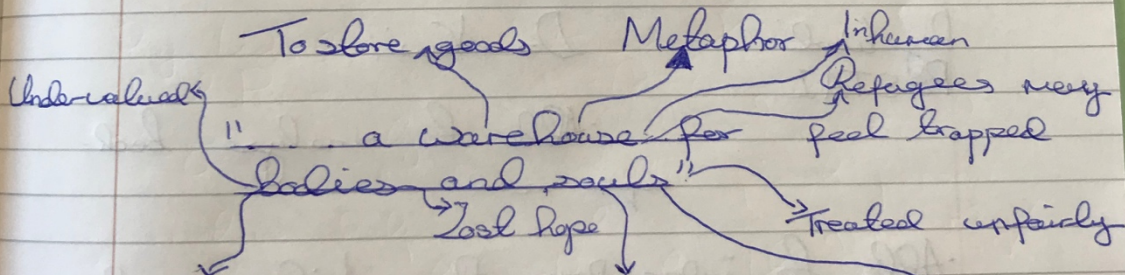
Analyzing Language

Key Word:

De Kow:

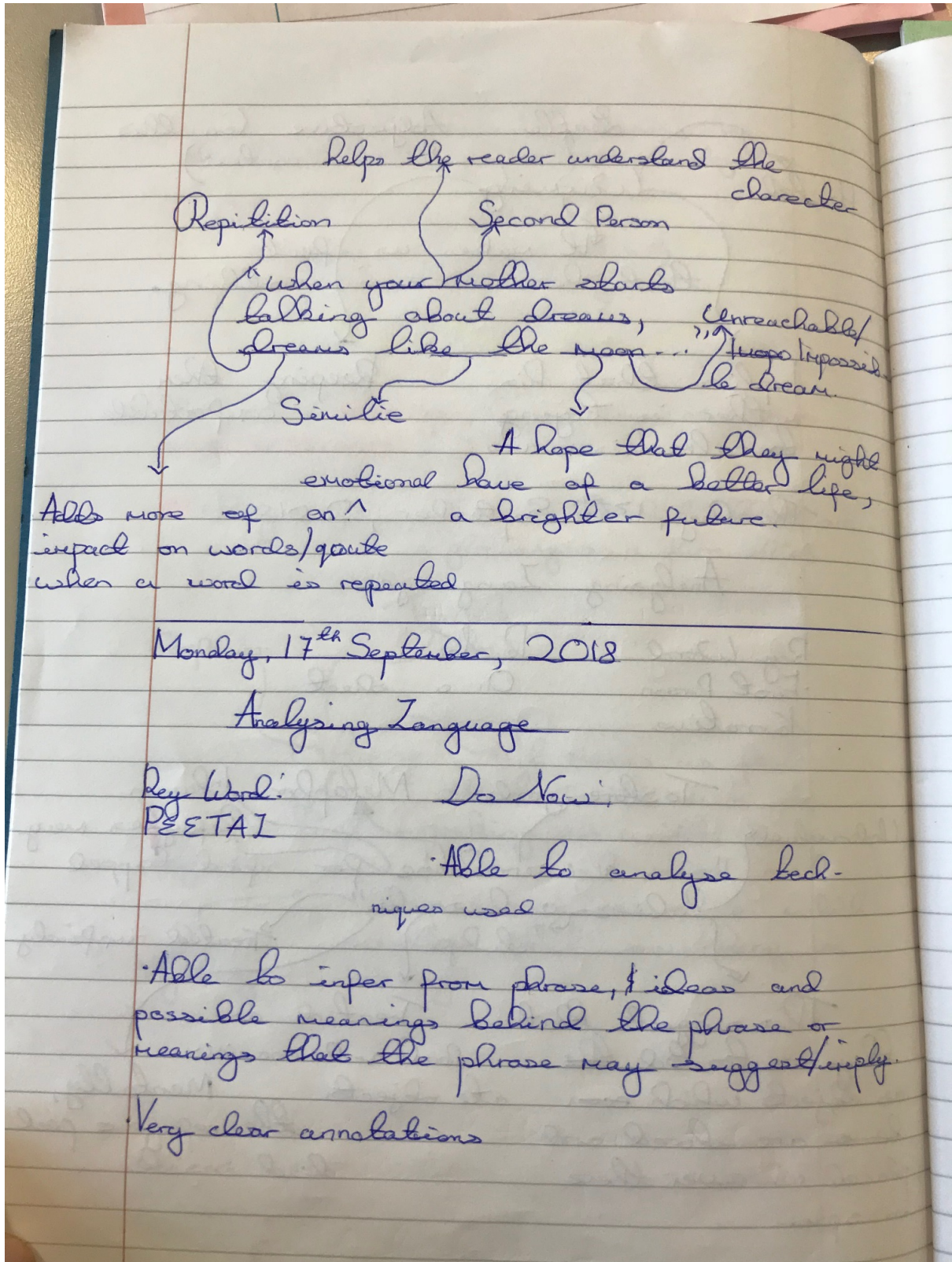
First Person Narrative

On a sheet



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

Treated as dead and inanimate objects. Mentally, the refugees feel dead inside.



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 ~~them~~ 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

PSETAI 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

To know:

Build

Construct

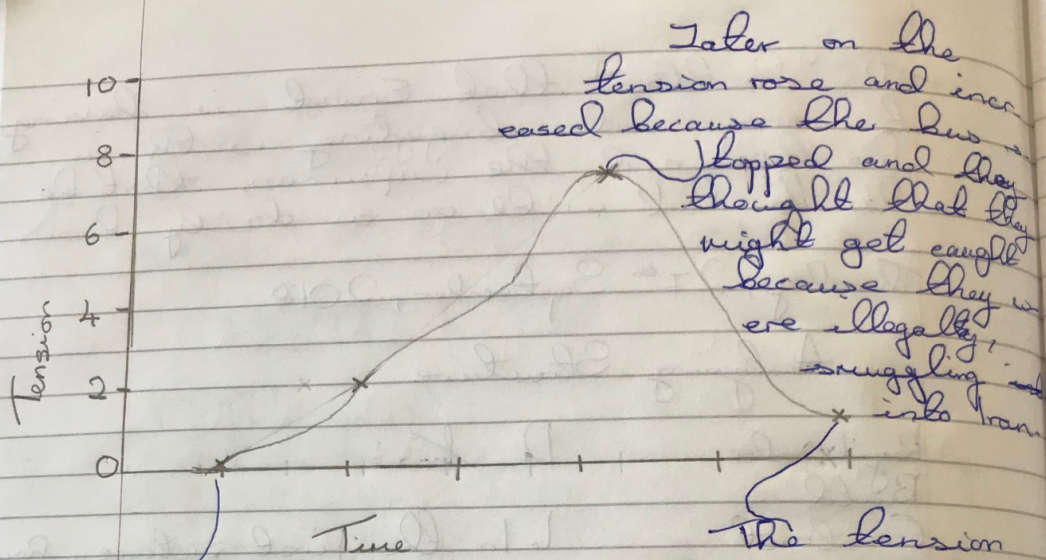
1. In the first picture, houses are being constructed

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 neighbourhood.

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.

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 Xas:

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

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

Eriat cautious in his actions and mentally unable to cope with the journey

Disappear suddenly

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

'Vanished into the silence'

Verb

Metaphor

Disappeared without a trace.

Quiet. He Eriat 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 Eniath.

Example Question 1 - A student having read the extract said 'In this extract, Eniath 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.

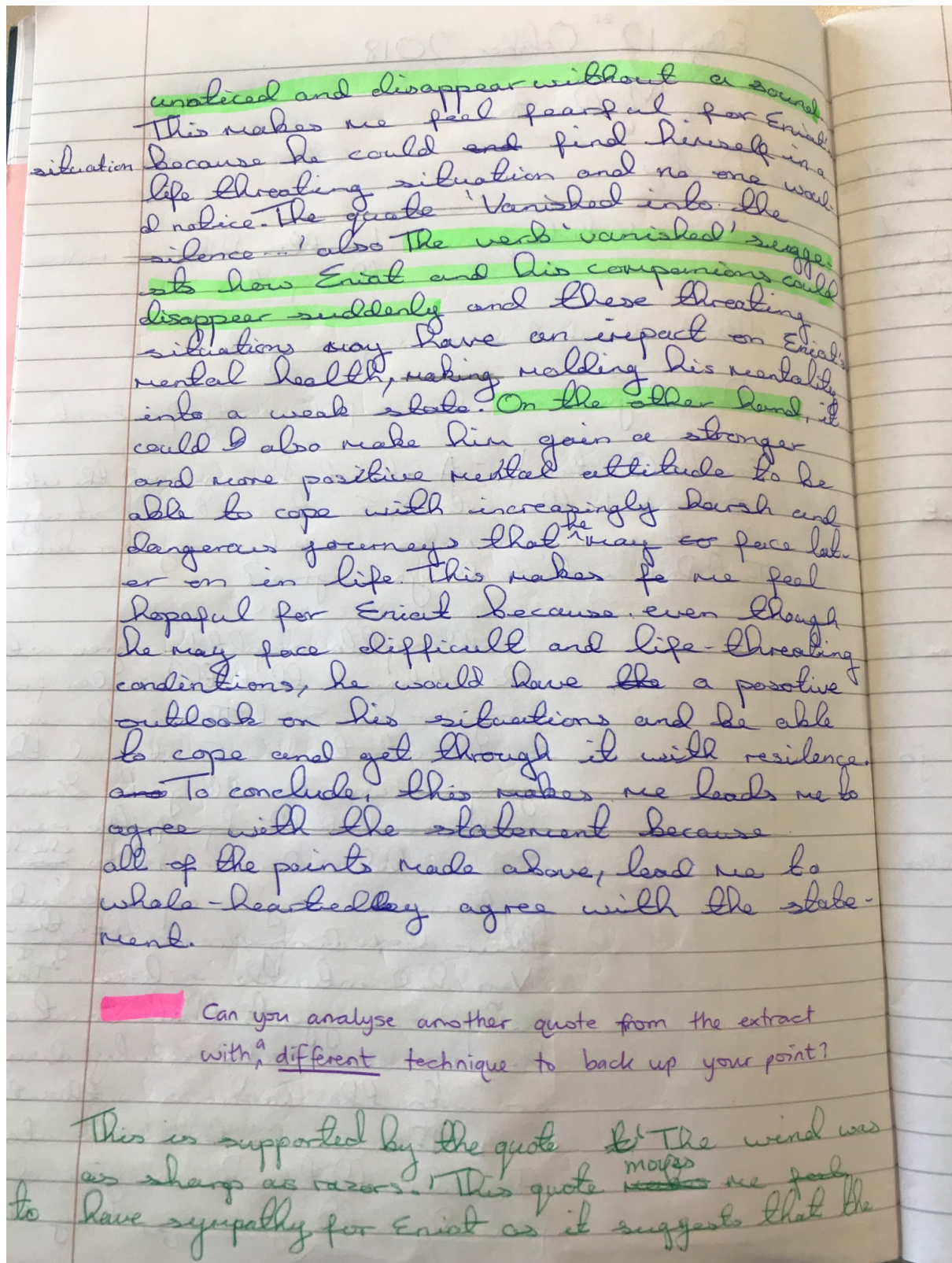
'This suggests...'

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~~ ~~completa~~ completely agree with the statement that the reader feels sorry for ~~him~~ Eniath. This can be seen in the extract when Eniath 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 ~~explains~~ ^{described} their ~~dis~~ disappearance ^{with the word 'vanished into the silence...'}. This metaphor suggests that Eniath 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.