

The Boy at the Back of the Class by Onjali Q Raúf (Orion)

When Ahmet arrives in their class, a group of children are curious to know more about him – where he is from, what language does he speak and where is his family? As they learn more about him – that he is a Kurdish refugee from Syria and that he was separated from his family en route to Britain – their concern for him grows. When they hear that the gates to refugees are to be closed, they hatch a plan ‘The Greatest Idea in the World’ with the aim of ensuring that Ahmet can be reunited with his family. Narrated by one of this group of children, this touching novel conveys the seriousness of the situation while maintaining a humorous tone when describing the scrapes they get into while trying to accomplish their mission.

Overall aims of this teaching sequence:

- To develop an insight and appreciation of the challenges of refugee experiences.
- To support the understanding of empathy and develop empathy skills.
- To explore the concept of the entitlement of fundamental human rights and freedoms for all.

This teaching sequence is designed for a Year 3 or Year 4 class. Given the subject matter, it is pitched towards mature Y4 classes. If you are considering using this sequence with younger children then you will want to adapt some of the activities to be more age appropriate.

Overview of this teaching sequence

This teaching sequence is approximately 6 weeks long if spread out over 30 sessions. The book supports teachers to teach higher level reading and writing skills through a challenging and emotive text. The subject matter provides the opportunity to develop reader response and reflections of complex and mature themes. There are a wealth of opportunities to explore in depth response to the challenging issues and sensitive content. The text offers a framework to explore these themes whilst inspiring creative and authentic responses. It is advisable to give careful consideration as to whether or not all members of your class have the emotional maturity to engage with this text in light of the sensitive nature of its focus. Teachers must also be mindful and sensitive to the prior experiences of their pupils and use this to inform the extent to which they deem it appropriate to explore the themes addressed.

National Curriculum 2014 Links

Reading (Comprehension):

- Increase familiarity with a range of books
- Identify themes and conventions and compare these across books they have read
- Discuss words and phrases that capture readers’ interest and imagination and consider how this impacts on the reader
- Draw inferences about characters’ feelings, thoughts, motives and actions, justifying inferences with evidence from the text

Writing (Composition / Vocabulary, Grammar and Punctuation):

- Plan writing by identifying the audience for and purpose of the writing, selecting the appropriate form
- Note and develop initial ideas, drawing on reading and research
- Draft and write by selecting appropriate grammar and vocabulary
- In narratives, describe settings, characters and atmosphere, integrate dialogue to convey character and advance action

- Ask questions to improve their understanding identifying how language, structure and presentation contribute to meaning
- Predict what might happen from details stated and implied.

- Use a range of devices to build cohesion within and across paragraphs
- Evaluate and edit by proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- Proof read for spelling and punctuation errors
- Perform their own compositions, using appropriate intonation, volume, movement so that meaning is clear
- Select appropriate grammar and vocabulary, and understand how such choices can change and enhance meaning

Speaking and Listening:

- Maintain attention and participate actively in collaborative conversations, responding to texts
- Ask relevant questions to extend their understanding and build vocabulary and knowledge
- Articulate and justify answers and opinions
- Use spoken language to develop understanding through speculating, imagining and exploring ideas
- Participate in discussions, presentations, performances and debates
- Consider and evaluate different viewpoints, attending to the contributions of others
- Select and use appropriate registers for effective communication
- Use spoken language to develop understanding through imagining and exploring ideas in discussion, role-play and drama
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links:

Art and Design

As part of the curriculum requirement that pupils be, 'taught about great artists, architects and designers in history,' you might choose to allow time to explore, enjoy and seek inspiration from the work of the Syrian artist Abdalla Omari entitled the Vulnerability Series

<http://www.abdallaomari.com/thevulnerabilityseries>

Share photographs of the world leaders depicted in his paintings that show them as we would typically encounter them. Invite the children to respond to the photographs by discussing the details they observe and noting the different ways in which their power and authority is conveyed in each image. Allow the opportunity for children to respond to Omari's paintings and compare and contrast these with their reflections on the photographs.

You may extend this sessions by studying resistance art that has emerged from Syria over time and consider the ways in which art can be used as a medium of communication to convey views, feelings and insights.

Geography

Human and physical geography

As part of the curriculum requirement to, *'describe and understand key aspects of human geography, including: types of settlement and land use, economic activity including trade links, and the distribution of natural resources including energy, food, minerals and water,'* pupils could be given the opportunity to conduct a research project into journeys undertaken to flee places in which persecution is experienced. Children could work in groups, pairs and be given the choice as to how to present their research. Examples could be an oral presentation, a PowerPoint presentation, a booklet, a poster or leaflet, a filmed news item, or a scripted documentary. The websites listed below will assist with such research.

History

As part of the requirement to study, *'a non-European society that provides contrasts with British history,'* you could choose to base this on a study of Syria from early Islamic civilization to contemporary times.

PSHE

Using the Unicef Toolkit - <https://www.unicef.org.uk/rights-respecting-schools/resources/teaching-resources/refugee-crisis-europe/> as a starting point, you might choose to initiate working towards becoming a 'Rights Respecting' School.

Teaching Approaches

- Reading Aloud
- Book Talk
- Response to Illustration
- Shared Writing
- Looking at Language
- Role on the Wall
- Freeze Frame
- Teacher in Role
- Writing in Role
- Text Marking
- Responding to Poetry
- Story Boxes
- Emotion Graph

Writing Outcomes

- Postcard
- Scripted News Report
- Critique
- Poster
- Picture Book and Non-fiction book
- School Policy
- Labels for Art Installation
- Discussion Notes
- Free Verse Poetry
- Scripted Infomercial
- Persuasive Poster
- Pamphlet
- PowerPoint
- Fact Cards
- Research Notes

- Personal Profile
- Debate Cards
- Letter
- Cook book and Scripted Cookery Show

Links to other texts and resources:

Prior to starting work on this sequence, you might choose to display a selection of texts inspired by the subject and themes of this title. Exploration of such texts can complement and extend the study of the book. Given the sensitive nature and often-mature themes of the subject matter some texts in the list will require adult mediation. <https://clpe.org.uk/library-and-resources/booklists/refugee-booklist>

- *Azzi In Between*, Sarah Garland (Frances Lincoln)
- *The Silence Seeker*, Ben Morley and Carl Pearce (Tamarind)
- *Moon Man*, Tomi Ungerer (Phaidon)
- *The Journey*, Francesca Sanna (Flying Eye)
- *The Arrival*, Shaun Tan (Hodder)
- *The Island*, Armin Greder (Allen & Unwin)
- *Ali's Story - A Journey from Afghanistan*, Andy Glynne, illustrated by Salvador Maldonado (Wayland)
- *Hamid's Story - A Journey from Eritrea*, Andy Glynne, illustrated by Tom Senior (Wayland)
- *Juliane's Story - A Journey from Zimbabwe*, Andy Glynne, illustrated by Karl Hammond (Wayland)
- *Navid's Story - A Journey from Iran*, Andy Glynne, illustrated by Jonathan Topf (Wayland)
- *Rachel's Story - A Journey from a Country in Eurasia*, Andy Glynne, illustrated by Salvador Maldonado (Wayland)
- *Welcome to Nowhere*, Elizabeth Laird (Macmillan)
- *The Unforgotten Coat*, Frank Cottrell Boyce (Walker)
- *After Tomorrow*, Gillian Cross (Oxford University Press)
- *We Are All Born Free*, Amnesty International (Frances Lincoln)
- *Who are Refugees and Migrants? What Makes People Leave their Homes? And Other Big Questions*, Michael Rosen and Annemarie Young (Wayland)

Other Titles also by Onjali Q Raúf:

- *The Star Outside my Window* (due to be published in October 2019, this title explores themes of domestic violence. It is advised that teachers read the title before sharing it with pupils)

Links to other resources on the Power of Reading Website:

- 'Tell Me' grid and questions: <https://www.clpe.org.uk/powerofreading/teaching-approaches/tell-me-booktalk>
- Teaching Approaches:
 - <https://www.clpe.org.uk/powerofreading/teaching-approaches>
 - <https://www.clpe.org.uk/powerofreading/teaching-approaches/tell-me-booktalk>
 - <https://www.clpe.org.uk/powerofreading/teaching-approaches/role-on-the-wall>

Weblinks:

The following sites can support research and extension of study relating to refugee experiences.

- Onjali Raúf is very active on social media and can be found at @OnjaliRauf
- <https://makingherstory.org.uk> – Highlights the wider advocacy work that Onjali Raúf undertakes.
- <http://refugeeweek.org.uk/info-centre/educational-resources/classroom-resources/>
- <http://www.redcross.org.uk/What-we-do/Teaching-resources/Lesson-plans/Refugee-week2016>
- <https://www.refugeecouncil.org.uk/information/refugee-asylum-facts/the-truth-about-asylum/>
- <http://www.tracesproject.org/>
- http://www.risc.org.uk/files/refugee_assembly.pdf
- <http://www.bbc.co.uk/programmes/b01k7c4q/> clips – BAFTA award-winning animated series of short stories produced by BBC Learning. Based on a project entitled Seeking Refuge (2012), this project aimed to raise awareness and empower young refugees to tell their own stories.
- <https://www.unicef.org.uk/rights-respecting-schools/resources/teaching-resources/refugee-crisis-europe/>
- <https://www.unicef.org/eca/emergencies/latest-statistics-and-graphics-refugee-and-migrant-children>
- <https://www.therefugeeproject.org/#/1989>
- <https://www.clpe.org.uk/library-and-resources/booklists/refugee-booklist>

Teaching Sessions

Before Embarking Upon this Teaching Sequence:

Create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall, you could create a class 'reading journal' by folding over large pieces of sugar paper and using the pages of the journal to capture responses.

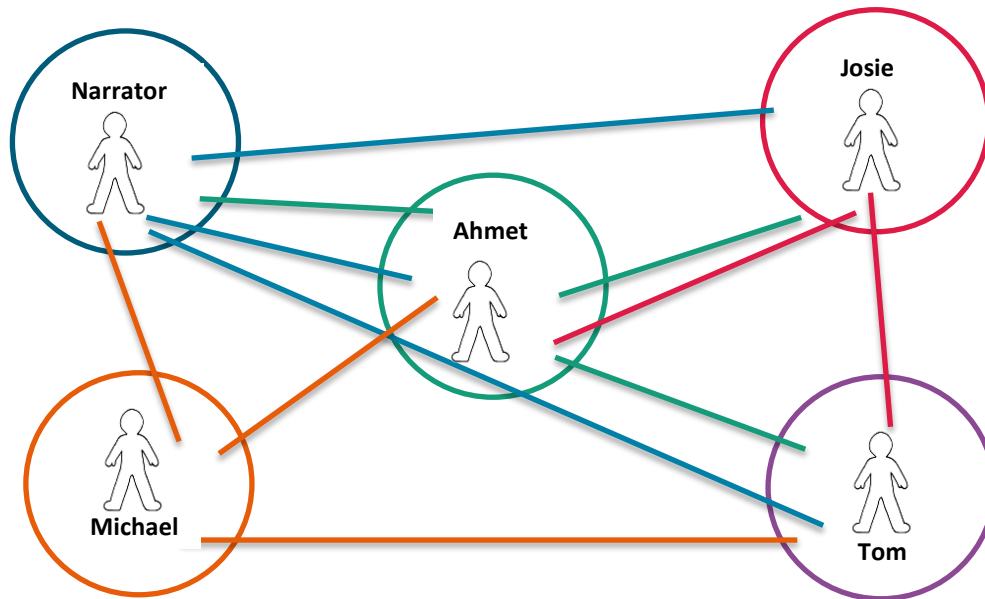
Throughout the book, the narrator repeatedly interprets common English **sayings and idioms** literally. Create a space on the working wall to note these as you come across them with the class and note their meanings. This will help clarify the sayings for those who are unfamiliar with them and help initiate conversations about the ways in which language can be used for comedic effect or offer insight into a person's perspective. This could also provide a springboard for creating a class book of idioms.

Session 1: Role on the Wall and Response to Illustration

- Share the illustration of the empty chair that features on page 10 and encourage the class to share the thoughts and associations that the image conjures up. Write down the thoughts shared around an enlarged copy of the illustration.
- Share the title of the first chapter. Invite the children to consider the significance and symbolism of an empty chair. Why might it be empty, what might this suggest? What impact does the word 'empty' have on this title? What happens if we omit the word 'empty'? Does the title have the same weight? Why might the author have chosen to use this word, what might it suggest about

what is to come? Add the reflections on the copy of the illustration. Pin the illustration and accompanying notes to the Working Wall.

- Share the illustration of the rucksack on the first page of the book. Invite the children to consider what they notice and what this might suggest about the bag, its backstory and its owner. Note their thoughts on a copy of the illustration and add this to the Working Wall.
- Read chapter 1 aloud up to 'having three best friends... can make school seem like the best place to be even on the most boring day.' (p.7)
- At this point allocate each character to groups of children:
 - Group 1 – Narrator
 - Group 2 – Michael
 - Group 3 – Josie
 - Group 4 – Tom
- Provide each group with a copy of the chapter up to the point that has been read thus far. Encourage them to consider what we learn about their allocated character and discuss their initial perceptions of this character. As a group, invite them to revisit the chapter, text mark any references made about their particular character and use these as a basis to extend their discussions.
- **Ask them to draw an outline on sugar paper to represent their allocated character.** Drawing on their discussions up to this point, encourage them to note down their impressions on their character specific role on the wall.
- Once each group has completed this undertaking, invite them to take turns in presenting to the rest of the class their initial impressions of their assigned character.
- Read aloud on from the point at which you stopped and continue up to, 'But before we could start guessing about what was going on, Mrs Sanders came back, and this time she wasn't alone.' (p.11)
- Share the front cover of the book, with the text omitted.
- Invite the children to discuss their first impressions. Encourage them to consider why the illustrator chose to draw the character from behind. What effect does this have on the reader's perception/ view of the character? What do they know and what would they like to find out?
- Draw an outline of Ahmet as portrayed on the front cover on a large piece of flip chart or sugar paper. Note down what they observe about the appearance of the character and what their observations might suggest.
- Read on to the end of the first chapter. Invite the children to consider what they learn and what they can deduce from the description about the new addition to the class.
- Pin the outline of Ahmet and the other characters of the children onto the Working Wall and revisit it at key points in the story to help frame reflections and discussions.
- Arrange each completed set of 'Role on the Wall' notes on the Working Wall in close proximity to one another as in the example below. This will allow you to continue noting observations about each individual as well as note connections and pertinent points about the individual within the context of the group. Use this to frame future discussions about how the different members of the friendship group evolve and to reflect on group dynamics, as well as noting observations about the characters.



Session 2: Role-Play and Freeze Frame

- Read the opening of chapter two, up to, 'The new boy probably thought there was something wrong with me too, but it's hard to stop staring at new people – especially when they have eyes like a lion's.'
- Discuss how the narrator's curiosity might make Ahmet feel. Note any contributions to his Role on the Wall.
- Place a chair in the middle of the room and take a seat. Invite the children to stand in a circle facing the chair. Explain that you are going to call out different words to describe a way of looking at something. Ask them to stand facing away from the centre and to turn to look at the centre when they hear you call out a word or phrase. They must look at you in the manner that best conveys the word or phrase called out, such words might include 'stare', 'stared intensely', 'stared open-mouthed', 'glance', 'gaze lovingly', 'peer', 'gape', 'glimpse', 'scan', 'inspect', 'bore a hole...', 'gawk', 'goggle', 'glare'.
- Pause, create a table with three columns on a flipchart.

Words/ Phrases to Describe Ways of Looking at Someone...		
stare, gaze, inspect, glare, peer, gape, gawk...		


- Note all of the words and phrases used so far in the first column. Invite the children to contribute any others that may have come to mind during this activity and add these to the flipchart.
- Explain that you are going to repeat this activity but this time you are going to give different children turns at sitting in the centre.
- Invite a child to take your place in the chair and repeat the above exercise. Allow the opportunity for a number of children to take turns in the chair. Before proceeding, encourage the children to reflect on the different feelings they experience whilst sitting in the chair.
- Once a number of children have had the opportunity to experience being stared at in different ways, return to the grid on the flipchart and invite contributions from the group about the different feelings that the experience triggered. This might include but will not be limited to 'irritated', 'shy', 'awkward', 'overwhelmed', 'special', 'important', 'angry'. Note these in the second column.

Words/ phrases to describe ways of looking at someone...	How such looks can make a person feel...	
stare, gaze, inspect, glare, peer, gape, gawk...	shy, irritated, awkward, frustrated, powerless...	

- Invite the children once more to create an inward facing circle. Invite a third of the group into the centre of the circle, ask them to make an outward facing circle. Explain that you will again call out different ways of looking at people and this time ask the children in the centre to create individualised freeze frames that capture a way of responding to the type of look. For example, they may mimic crying, shouting, hiding, anger, laughing, running etc.
- Revisit the flipchart and note their responses in the third column.
- Review all three columns and consider if there are any other words or phrases that would capture any aspect of the experience explored through the role-play.

Words/ phrases to describe ways of looking at someone...	How such looks can make a person feel...	How a person might react to such looks...
stare, gaze, inspect, glare, peer, gape, gawk...	shy, suffocating, irritated, awkward, frustrated, powerless, heart pounding drowning...	angrily, violently, escape, look away, tug at clothes, heart pounding, bite lip...

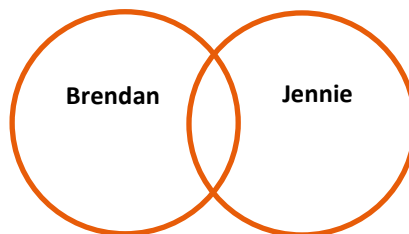
- Using the words generated, map with the class how such an experience can go from initially just noticing someone looking at you through to wanting the looking to stop. Use the frame provided to map the words and phrases:

	Initial Feelings	Type of Look	Notice from a distance
		Feeling	Self-conscious
		Reaction	Look down
	Mild Response	Type of Look	Stolen glances
		Feeling	Itchy
		Reaction	Pull sleeves
	Building Intensity	Type of Look	Glimpses over shoulders
		Feeling	Thumping heart
		Reaction	Sinking
	Height of Feeling	Type of Look	Peering down noses
		Feeling	Ears thumping
		Reaction	Turn away
		Type of Look	Boring a hole in my back
		Feeling	Burning up
		Reaction	Scream

- Invite the children to either use the frame if they find this helpful to write their own poem about the experience of being stared at. Alternatively, they may choose to write a free verse poem inspired by subject matter explored in this session.
- Cut circles from A3 sugar paper in different shades of blue, brown, green and grey. Make a set of thirty so that each child has their own circle. The circle represents an iris. Cut a small set of black circles to represent the pupil and give each child a pupil to place in the centre of their iris.
- Once they have finalised their poem, provide each child with a gold, silver or black sharpie as appropriate and give them the opportunity to write their poem within and across the iris so that the lines of poetry resemble the lines that we observe in real eyeballs.
- You might want to allow the children to have the opportunity to look at some photos of eyes before planning how to write up their final pieces for inspiration. They might also want to sketch out their ideas about how to lay out their poem before committing or write in pencil first.
- Take the final pieces and mount these onto white coloured card shaped like an eye, using pipe cleaners to frame the eye to resemble eyelashes, resulting in thirty poems shaped like eyes.
- Alternatively, you might choose to collate all of the irises and mount them collectively in the centre of a large piece of white backing paper in the shape of an eye. Frame the one eye with multiple irises with black sugar paper trimmed to resemble eyelashes. This should result in an impactful and intense poetry display that captures the emotional essence of the subject matter.

Sessions 3-5: Looking at Language and Text Marking

- Read aloud from the last stopping point to the end of chapter two. Pause intermittently to invite the class to consider how Ahmet might be feeling and note any reflections on the Role on the Wall.
- Read the first paragraph of chapter three. Discuss with the children why the narrator might have confused the expression, 'forty winks,' and what acting on this in a literal way might suggest about the narrator and her intentions. Note any reflections on her Role on the Wall.
- Read on to, 'I'm still going to keep an eye on him though.' (p.25) Invite the children to discuss in what ways the bully's behaviour is enabled by the people and culture of the school. What role do the teachers play? What role does language play in empowering the bully?
- Read on to, 'She didn't lean away so much after that, but she always put her arms up or used an exercise book as a divider.'
- Invite the children to consider the ways in which the hostile behaviour of Brendan and Jennie towards their classmates was similar and different, noting their views in a Venn diagram on a flipchart.



- Discuss the different forms and guises bullying and anti-social behaviour can take. Discuss why such behaviour can compromise the well-being of individuals, harmony of the school community and the health of the school culture.
- Discuss and establish/ revisit the key principles that form the foundation of a safe, harmonious, healthy, co-existing school community and why they are important. Use the grid below to frame and capture the responses:

Key Principles	Why they're important?	In what ways can they be practically applied to behaviours, routines and systems?

- Divide the children into groups and explain that you are going to share a sample of short videos* that have been designed to be reassuring and/ or communicate ideas.
- <https://www.bbc.co.uk/newsround/45362493>
- <https://www.bbc.co.uk/newsround/34121191>
- <https://www.bbc.co.uk/newsround/45370577>

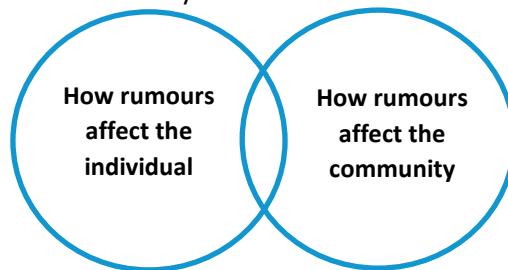
- (*These videos have been chosen for their subject matter and style. Feel free to select other videos from the BBC Newsround website (<https://www.bbc.co.uk/newsround>) that might appeal more to your pupils' interests.)
- Explain to them that they will watch one at a time and then be encouraged to discuss and note their impressions in the grid below in their groups. If the scribing hinders conversation and reflection, you might choose to facilitate this from the front of the class and act as scribe yourself. Use a different colour for each clip.

How did it make you feel?	What did you find most memorable about it?
What words or phrases stood out?	What visual elements stood out?
What did you like?	What would you have liked to see more of?

- Type up the transcript of one of the videos. Allow time for the groups to text-mark the language that they feel is most impactful and speaks most to the target audience. Discuss with the class what they noticed about the language choices, tone and style and consider whether these were effective in conveying the message.
- Ask the children in their groups to draw on the thinking and information garnered from the last two activities in this session to map out and script their own one minute infomercial on what makes the foundations of a healthy, positive school culture. Encourage them to be mindful of the target audience when making decisions about what they will say and how best to say it.
- Once mapped out and scripted, allow time for rehearsal and refinement and give the groups the opportunity to film and edit their infomercials. You might choose to hold public screenings in assembly for these infomercials or allow them to run on a loop on a communal monitor.

Sessions 6: Shared Writing

- Reread the beginning of chapter three to recap and continue reading to the end of the chapter.
- Discuss the difference between fact and fiction. Reflect on why rumours can be damaging to both the individual and the wider community.



- Select a sample of World War Two government posters that encourage people not to be careless with their words. (<https://www.historyhit.com/20-world-war-two-posters-discouraging-careless-talk/>)
- Divide the children into groups and give each group a poster. Invite them in their groups to discuss what they notice and what they think the poster is trying to communicate. Bring the groups together and invite each group to share their thoughts on their poster.
- Facilitate a whole class discussion about the similarities and differences in the language choices, tone and artistic styles of these posters. What do the children notice? What details or aspects of the posters do they think are most effective in conveying the message? How is language and imagery used to inform and persuade the viewer?
- Through shared writing model how we might draw on the most effective features of these posters to devise our own poster about the dangers and damage of spreading rumours. Work with the children to co-construct a mock-up of what this could look like.
- Give the children the opportunity to design their own poster in the style of the World War Two posters to communicate the importance of not spreading rumours about newcomers.

Sessions 7-8: Looking at Language

- Read the opening of chapter four up to, '... and he never, ever smiled back.' Pause for a moment and discuss why the narrator might be so keen to have a response and whether or not it is fair or right of her to expect a response. Consider the motivations that underline our actions and the impact of these actions. Explore the idea of selflessness and consider if an act can be deemed selfless if we expect a reaction. Note any reflection on her Role on the Wall. Encourage the children to reflect on why Ahmet might not be responsive. Again, note any reflections on his Role on the Wall.
- Read on to the beginning of chapter five, stopping at, '...and libraries have books about everything.' (p.35)
- Divide the children into groups and provide each group with the grid below. Encourage them to discuss and note their thoughts on post-its and place these on the relevant section.

Refugee		
What I know	What I think I know	What I'd like to find out

- Facilitate a whole class discussion in which you streamline the post-its onto one main grid so that there is a clarity of definition and considerations of fact vs inaccurate misconceptions.
- Read on to, 'Look!' Discuss with the children where the adults might have developed such misconceptions.
- Provide them with a range of tabloid headlines and discuss how the language might influence the reader's view and how this might render individuals and communities vulnerable. Discuss how we distinguish between fact and opinion. What clues do words and phrases offer about the truth of a statement? You might choose to sort the headlines into fact vs opinion. Reflect on what kind of thoughts, associations and images the language used conjures up. Consider the ways in which this might influence the readership. Discuss the fundamental purpose of newspapers and consider whether these headlines fulfil this purpose. Reflect on what other factors might influence the way in which stories are relayed in newspapers.
- Provide the children with a range of titles on this subject matter, some of the best of which are listed at the start of this sequence. Allow time to browse some of the online materials also listed.
- Encourage the children to browse, take notes and research information that will form the basis of a set of information materials to educate and inform the parent community featured in the book. Each group can decide what form their final publication might take. They might decide to create their own information pamphlet, poster, a set of fact cards, PowerPoint presentation or a scripted short video. The core purpose of their final piece must be to be informative, factually accurate and challenge misconceptions as expressed in the conversations in the playground. The final pieces could form the basis of an interactive information display board.

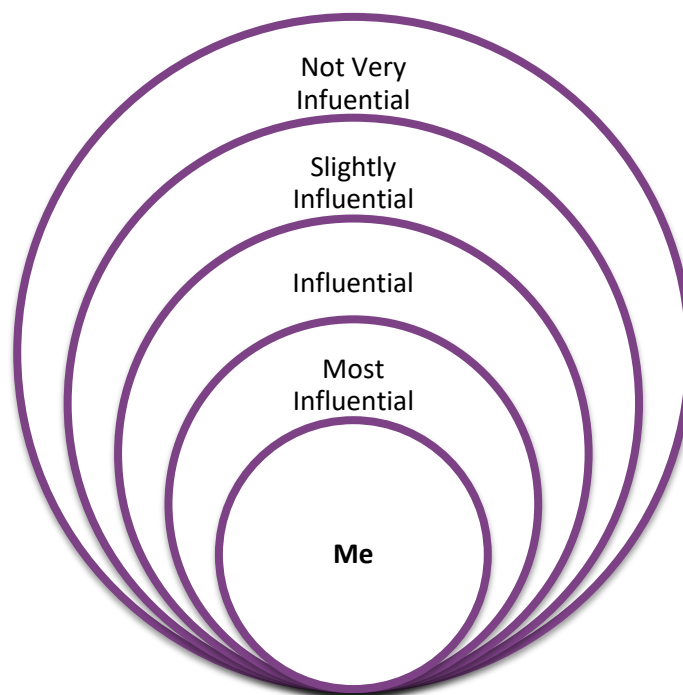
Sessions 9: Read Aloud and Shared Writing

- Read on from, 'My mum is amazing and the most cleverest person I know...' (p.35, Chapter 5) to the end of chapter five.
- Pause intermittently to reflect on what we learn about the narrator and how this shapes our view of her. Note any pertinent reflections on her Role on the Wall and note any considerations about how this might inform her relationship with Ahmet, particularly in terms of how they might be able to relate to one another and mutually empathise.
- Revisit the narrator's questions and Ahmet's Role on the Wall.
- Encourage the children to consider what type of information is important to know about a person when you are getting to know them. Ask them to reflect on what they would be comfortable sharing and what they would want a new member of their class to know about them.
- Invite the children to write their own profile, one that details things about themselves that they think would be useful, informative and interesting to know. You might choose to model one based on yourself and through shared writing co-construct a profile. The final drafts, which could be illustrated and form the basis of a class display that can be added to in the event that you have new children join the class through the year.
- Reflecting on what they chose to detail in their own profiles and considering what we already know and what questions were posed by the narrator, discuss with the children what questions they might ask if they were able to speak to Ahmet.
- Invite the children to write as many questions addressed to Ahmet as they can think of on the post-its provided. Ensure that they only note one question per post-it.
- Collate all of the post-its and eliminate any duplicate questions and determine whether we already know the answers to any of questions based on what we have learnt so far about Ahmet. Once this is complete, you should be left with a set of questions that require answers.

- Place the post-its around Ahmet's Role on the Wall notes and revisit these intermittently as you journey through the book to determine if the answers have been provided from the text.

Sessions 10: Looking at language

- Read chapter six up to, '... - not when he was the same size as us and had just run away from bullies and a real war.' Draw the following infographic on the flipchart and explain that the centre of the infographic represents us as individuals.



- Invite the children to note on a post-it all of the different people and organisations in our lives that influence and shape what we know, our opinions and our world-view. Ensure that they only state one item per post-it note.
- Collate the post-its and eliminate any duplicates. Discuss the contributions with the class and agree where to place the post-its in terms of the extent of how influential they are. The more influential, the closer they should be located to the centre. Alternatively, you might choose to divide the children into groups and provide each group with a copy of the infographic and invite them to complete the activity as a group. Once complete, you can facilitate a whole class discussion in which you invite the range of views and note the collective consensus on your infographic on a flipchart.
- Discuss what the intentions of each type of influencing individual or body might be in our lives. Discuss the challenges that might come when an influencing force in our life might hold a view that might feel wrong or unfair. Reflect on the importance of having and maintaining dialogue, listening to the views of others and respectfully expressing our own.
- Revisit the reflections from earlier sessions about the difference between fact and opinion. Invite the children to consider how they might respond when they encounter an opinion that might be incorrect, problematic or damaging to the wellbeing of another person.
- Write a clearly bias statement on the flipchart such as:

- Lemon sherbets are the best sweet in the world and we should have them for breakfast, lunch and dinner every day of the week.
- In pairs or in groups invite them to discuss, consider and note down ways to phrase respectfully that the statement is an opinion and not a view that is necessarily commonly held.
- Once they have noted down their ideas, encourage them to apply the following questions to their statements to determine whether they have fulfilled the purpose.
 - Is the counter statement clear?
 - Is the language used respectful?
 - Does the counter-statement address the opinion expressed?
- Once they have refined and edited their statements, let the children type them up. Print these on cards and add them to your class word wall or the Working Wall to be used as a reference and drawn upon to assist children in formulating and articulating arguments in class debate sessions.

Session 11 - 13: Book Talk - Responding to Poetry

- Read on from the last point in chapter six in the previous session up to, 'It looked like it was bleeding.' Share a selection of photographs of the Paul Cummins' 2014 *Weeping Window* art installation at the Tower of London.
- Use the book talk, 'Tell Me' grid that can be downloaded from the teaching approaches tab of the Power of Reading section of our website. Invite the children to discuss their initial impressions of the photos. Note their responses.
- Share the second video on the following site, which explains the inspiration and process behind the installation and some of the reactions it inspired. <https://www.hrp.org.uk/tower-of-london/history-and-stories/tower-of-london-remembers/> Invite questions and take any further responses.
- Share the poem, 'The Blood Swept Land of Seas of Red,' by a soldier from the period that inspired the installation. This can be found here - <https://www.paulcumminsceramics.com/blood-swept/>
- Read the poem aloud, invite some initial impressions and/ or questions.
- Using the poetry themed 'book talk' adapted grid that can be downloaded from the classroom materials section of the Poetryline strand of our website – <https://clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry> give the children time to reread the poem and discuss and note their responses.
- Facilitate a whole class discussion about their responses to the poem and reflect on whether they felt that Paul Cummins' interpretation as expressed through the *Weeping Window* art installation captured the essence of the poem. What did they think was most powerful and impactful? What aspects did they think most resonated with the poem? What would they have liked to have seen more of?
- Share a second poem by 13 year old poet Amineh Abou Kerech, who won the 2017 Betjeman poetry prize for 10- to 13-year olds with her entry – 'Lament for Syria'. The poem and full background story behind its inspiration can sourced from here - <https://www.theguardian.com/books/2017/oct/01/the-13-year-old-syrian-refugee-prizewinning-poet-amineh-abou-kerech-betjeman-prize>
- Provide the children with the background about the inspiration behind the poem and as with the first poem, read Amineh's poem aloud and take initial impressions and/ or questions.
- Again, using the poetry themed 'book talk' adapted grid give the children time to re-read the poem, discuss, and note their responses.

- Once the groups have had time to discuss and note their responses to the second poem, facilitate a whole class discussion in which they compare and contrast the ways in which both poems explore the pain and trauma of war. Note their views on a Venn diagram on the flipchart.
- Share the following statistics with the children. *'The Syrian Observatory for Human Rights (SOHR), a monitoring group based in the UK, estimated the death toll since the start of the war to be as high as 511,000 as of March 2018. Years of relentless fighting left 6.6 million displaced internally and 5.6 million around the world, according to the United Nations High Commissioner for Refugees (UNHCR).'* (Source: <https://www.hrw.org/world-report/2019/country-chapters/syria>)
- Invite the children to consider how they might honour those who have passed by creating an artistic response/ interpretation that celebrates the beauty of life, nature, community and culture that Amineh references in her poem. They can work as individuals, in pairs or in groups to design their own artistic installation. Each individual or group should have the opportunity to build a small scale version of their design in the form of a diorama (for more information on how to make one see the teaching approaches tab on the Power of Reading site and click on the 'storyboxes' tab. The final pieces could be displayed in a communal area along with the poem as well as information labels providing facts and information about this modern day travesty.
- As an extension, you might choose to invite the children to vote on the diorama that they think most powerfully captures the essence of Amineh's poem and as a whole class work together to produce a large scale version of this in a communal area of the school.

Session 14: Role-Play and Teacher in Role

- Read on from the last point in chapter six in the previous session up to, '...his lion eyes looked happy.' (p.56) Revisit Ahmet's Role on the Wall and consider how the latest developments may have impacted on him.
- Continue reading on until the end of chapter seven, pausing intermittently to reflect on the individual Roles on the Wall for members of the friendship group as well as noting on the Working Wall how the dynamics evolve over the course of the conversation and interactions.
- Consider the phrase used to describe the interaction between Mrs Khan and Mr Irons – 'We couldn't hear anything except a loud buzzing as if there were two giant bumblebees on the other side of the door.' What might this choice of words suggest about the tone and content of this interaction?
- What key words, phrases and references do the children recall about each teacher? How does this influence our view of the two adults?
- Invite the children in pairs to re-enact what they think the conversation is likely to have been like behind the door based on what they know about the incident and the way in which both teachers have been described up to this point.
- Once children have the opportunity to role-play the conversation, explain that it is good that the two teachers were able to resolve the matter but as with children, sometimes adults require a mediator. Invite them to rehearse how the conversation might have gone if it were in the presence of the Headteacher. Choose one pair to come to the front of class to have this discussion, with you taking on the role of the Headteacher to mediate the conversation. Invite the rest of the class to consider how you mediated the conversation and what aspects of the discussion would be worthwhile noting in a letter to Mr Irons to ensure that there isn't a repeat of such behaviour.
- Invite the children to consider what advice they would give to Mr Irons to avoid the potential for such misunderstandings in the future. Revisit the thinking and contributions made in session ten concerning how to articulate differences of opinion respectfully.

- Work with the children to generate key words and phrases that capture the right tone that will ensure that Mr Irons understands the severity of the situation.
- Through shared writing, co-construct some key points and consider the shape and structure of the letter.
- Allow children the time to draft their own disciplinary letter to Mr Irons in role as the Headteacher.

Session 15: Read Aloud and Research

- Read chapter eight pausing intermittently to reflect on what additional insights we glean about the narrator and how these insights extend our understanding of the narrator's character. Note any reflections on her Role on the Wall.
- In line with the Human and Physical Geography component of the KS2 Geography curriculum, you might choose to take this moment in the storyline to conduct a study of the origins of the fruits and vegetables common to Syria and the range of produce we grow in the UK and import from abroad. In instances in which the food is imported what are the countries of origin and what kind of journey has the food undertaken to arrive in our shops? You could begin with pomegranates as a starting point and build from there.
- The children could work in groups and be given the freedom to choose how they will present and publish their research.
- This work could be extended into researching common recipes of regions in the UK and Syria using country specific locally sourced fruits and vegetable. Children could be given the opportunity to trial these recipes and use this research to either publish a class cookbook or plan, script and film a cookery show special that celebrates food from the UK and Syria. You could host a food inspired fundraising event and take inspiration from the #cookforSyria movement, which culminated in cookbook to raise funds and awareness, (<https://cookforsyria.com/>).

Session 16: Shared Writing

- Read chapter nine up to '... which made his eyes smile too.' Pause intermittently to reflect on what we learn about the individuals in the friendship group and how this shapes our view of each of them. Note any pertinent reflections on their prospective Roles on the Wall and note any considerations about how this might inform their relationship with one another and Ahmet.
- Read the remainder of chapter nine. Invite the children to reflect on whether or not the punishments issued were fair and appropriate and consider what they would have done if they were the adults. Discuss why Ahmet may have reacted so strongly and what different factors may have contributed to his reaction. Note any reflections on his Role on the Wall sheet. Consider how the incident may have shifted the group dynamic and their relationships with one another. Note any observations on the friendship web on the Working Wall devised in session one.
- Read chapter 10 up to, 'And then, just two days after The Great Baked Beans Bag Trap, I found out.' Ask the children to consider how Ahmet must be feeling at this point and why the last attack seemed to affect him the most.
- Continue reading up to, '... he was definitely the bravest person I knew.' Explain to the children that there are a large number of people from different parts of the world who have been displaced in the way that Ahmet described in his recount.
- Divide the children into groups and give each group a copy of one of the following titles. If you are unable to purchase the books, each title also comes in the form of a short animation. This link is provided in the preface of this sequence:

- *Rachel's Story: A Real-Life Account of Her Journey from Eurasia (Seeking Refuge)* by Andy Glynne
- *Juliane's Story - A Journey from Zimbabwe (Seeking Refuge)* by Andy Glynne
- *Ali's Story - A Journey from Afghanistan (Seeking Refuge)* by Andy Glynne
- *Navid's Story - A Journey from Iran (Seeking Refuge)* by Andy Glynne
- *Hamid's Story - A Journey from Eritrea (Seeking Refuge)* by Andy Glynne
- In their groups, encourage the children to read their allocated book, draw out the key points and prepare to present their child's account to the rest of the group.
- Allow time for each group to present the account to the rest of the group. Once everyone has heard the different accounts, invite the children in their groups to consider and note the similarities and differences between the accounts, including Ahmet's. Reflect on how difficult it is likely to have been to recount such experiences. Note any reflections on his Role on the Wall.
- Read on to the end of chapter ten. Encourage the children to consider how much they have learnt about the types of challenges experienced by individuals and children seeking asylum, discuss and note ideas that might be helpful in supporting a child in similar circumstances to settle.
- Share your existing school policy or a sample online about how to induct pupils. Reflect on whether or not it is inclusive and considerate of the needs of pupils in Ahmet's position. Consider what details would prove helpful.
- Invite the children in their groups to draft a guidance/ policy document on how best to create a welcoming and supportive school environment with particular regard to vulnerable children in Ahmet's position. Encourage them to draw on the things that have proven helpful for Ahmet and what they have found helpful when joining school.

Session 17-18: Read Aloud and Response to Illustration

- Read the opening of chapter eleven to '5. Who are the bullies who dropped bombs on your house?' Pause to discuss what other types of questions they would have for Ahmet.
- Read on up to the end of chapter eleven, pausing intermittently to reflect on some of the challenging times the narrator has had, the different dynamics and views of the extended family unit and how these factors have shaped her views and personality.
- Share with children the legal definition for the term Refugee.
<https://www.refugeecouncil.org.uk/information/refugee-asylum-facts/the-truth-about-asylum/>
 Share a map of places around the world that show the many places from which people have been displaced in recent times and compare this with a map from World War Two.
<https://www.therefugeeproject.org/#/2018>
- Allow time for discussion and reflection. Invite the children to consider similarities and contrasts.
- Bearing the legal term in mind, discuss and note the types of circumstances that can render anybody vulnerable to becoming a refugee. Draw on discussions that you might have had in relation to the artwork of Syrian Artist Abdalla Omari referenced in the preface of this sequence.
- Explain the background behind the creation of the Universal Declaration of Human Rights
<https://www.un.org/en/universal-declaration-human-rights/>
- Share Article 1 below and clarify its meaning.
Article 1
 All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.
- Share this simplified version of Article 1:
Article 1

We are all born free and equal. **We** all have our own thoughts and ideas. **We** should all be treated in the same way.

- Invite the children to reflect on the changes. Which words have been changed and what affect does this have? Consider how the omission of some words and the introduction of others changes the tone, for example the introduction of the pronoun 'we' softens the tone and creates a sense of personal and collective responsibility. Discuss why it might be helpful to have the legal language simplified in this way.
- Share the book, *We are All Born Free – The Universal Declaration of Human Rights in Pictures*, published by Amnesty International. Explain the inspiration behind it and read it aloud.
- Divide the class into groups and provide each group with a selection of spreads from the book. Using the book talk 'Tell Me' grid, invite them to discuss and note their responses to the spreads.
- Once children have had time to do this in groups, facilitate a whole class discussion that reflects on what they observed and what the author and illustrators did to make the legal principles accessible and interesting to young readers.
- Explain that you would like the class to publish their own picturebook that is an informative and celebratory title of the UDHR for KS1 children. Assign a selection of articles from the UDHR to the children in their groups and invite them to work together to simplify the language accordingly to make it accessible to the audience and to consider how they wish to illustrate their spread to capture the essence of the article.
- Children will need time to discuss, plan, trial, refine and edit their spreads.
- Once complete, collate the spreads and bind them to create your class book. Alternatively you might choose to make the outcome for each group a set of posters that form the basis of a communal display or that are displayed all over the school.

Session 19: Debate

- Read chapter twelve, pausing intermittently to reflect on the evolving dynamics of the friendship group and noting any pertinent points on the Working Wall.
- Read chapter thirteen up to, 'Doesn't matter how little they are.' Reflect on the views expressed in the conversation on the bus. Remind the children about each country's legal and ethical responsibility as signatories to the United Nation Refugee Convention. Invite the children to guess which country in the world currently hosts the most refugees. Share the figures here <https://www.unhcr.org/uk/figures-at-a-glance.html> and consider if this is very different from their guesses. Discuss why people might have the view that the UK accommodates a large number of refugees and refer back to the reflections and insights from session ten.
- Read to the end of chapter thirteen. Invite the children to guess what they think the plan might be. Reflect on the advice given by Mrs Khan.
- Divide the class into two groups and task them with discussing and preparing arguments for a class debate on the following grounds:
 - Group 1 – The children should take the advice of Mrs Khan and not interfere.
 - Group 2 – The children are right to intervene and should create a plan to support their friend.
- Facilitate a class debate. This might be a debate that the children prepare for and engage with as part of their Citizenship Programme of Study.

Session 20: Writing in Role

- Read chapter fourteen up to, 'I tried to smile but it didn't make me feel any better.'
- Discuss with the children, what they would plan if they were in the position of Ahmet's friends.
- Consider how Ahmet might feel about their efforts. How would you feel if you were in Ahmet's position? Would you invite such support? How might you feel about the additional attention this might bring?
- Divide the class into four groups. Allocate one friend to each group:

Group 1: Michael

Group 2: Josie

Group 3: Tom

Group 4: Narrator

- Invite them to reflect on what they know about each character and what on this basis they think would be the plan of their character. Encourage them to note their thoughts down and allow time for each group to share their thoughts.
- Read on up to, 'All we need to do is find out who the Highest Judge in the Land is and write to them!' pausing after each plan to discuss on how this compared with their predictions and what they think about the plan.
- Consider with the children the types of facts and information that would need to be included in such a letter. In view of the intended recipient of the letter, what type of persuasive yet respectful language would be required to inform the message, create the right tone and express the appropriate level of urgency?
- Invite them to choose one of the members of the friendship group and write the letter to the High Court from the perspective of that character, allowing time for drafting, refinement and editing.
- As part of the drafting and editing process, once the children have their first draft, invite them to switch their letters allowing another child to act as a response partner. As a response partner, encourage them to read the letter from the perspective of Ahmet and consider whether the way in which his situation is being conveyed is accurate, fair, respectful and appropriate. When responding to the second draft children should consider the appropriateness of the language and tone for the intended readership (High Court Judge).

Session 21: Response to Poetry

- Read from the last point noted in the previous session up to, '...I couldn't help the girl or stop my dad from disappearing into the water.' Reflect with the children on how the dream might also channel some of the traumatic associations that Ahmet might have with the sea.
- Share Nathaniel Hawthorne's poem *The Ocean* <https://www.poetryoutloud.org/poem/the-ocean/> and using the poetry specific book talk 'Tell Me' grid, allow the children to have the opportunity to read and discuss their responses to the poem. Reflect on the different associations we might have with the sea. Invite the children to note as many different associations on post-its provided (one association per post-it). Depending on your children's experience and knowledge of the sea, you may need to show a range of short videos featuring the ocean – some illustrating the storms and others illustrating calmer seas. This will provide children with the point of reference and opportunity to create a word bank of sensory language in response to their viewings. Discuss and agree where you might place these associations on a line marked as follows.

Beautiful
Dream



Horrible
Nightmare

- Drawing on the language and ideas generated, invite the children to write their own free verse poem inspired by the ocean, as either a dream or a nightmare.

Session 22: Read Aloud and Looking at Language

- Read from the last point noted in the previous session up to – ‘Love from Me (9 $\frac{3}{4}$), Tom (9 $\frac{1}{2}$) And Josie (9 and $\frac{1}{4}$)’ in chapter 16.
- Explain that given how important this letter is, it would be crucial to get the tone and phrasing right. Provide them with a copy of the letter and invite them in pairs to refine the letter based on what they learnt in session 20. Remind them to consider what the appropriateness of the language and shape of the letter needs to be in view of the intended recipient and the importance of the message. Once they have had time to review the letter, give them the time to write to the narrator an encouraging letter of advice that commends them for their efforts but also advises them on how to refine their letter.

Session 23: Emotion Graph

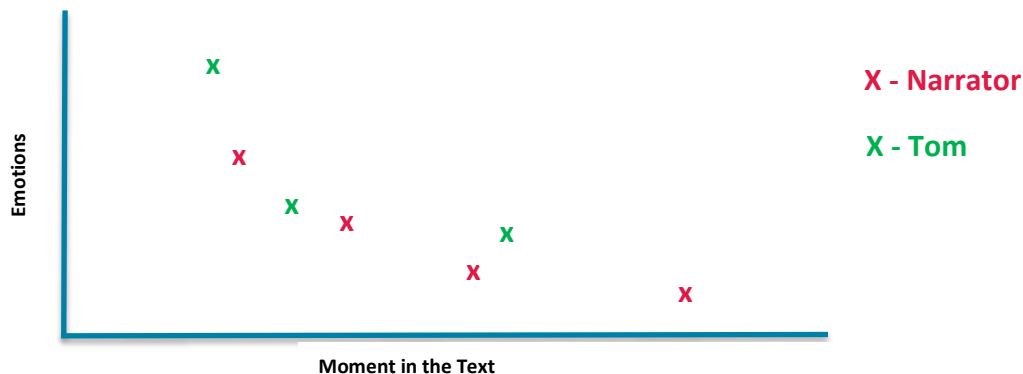
- Draw a line or stick a line of masking tape along the length of your Working Wall and label either end as below.

The Lowest
Depths of
Sadness



The Height
Happiness

- Invite the children to think of as many words to describe the range of emotions that might sit on this spectrum. Ensure that they write one emotion per post-it. They might draw on thesauruses to assist with this activity.
- Once they have exhausted their ideas collate these and work with the group to eliminate duplicates and place the remaining words on the line in an order that most appropriately captures the nuance between words.
- Draw the axis for a graph and identify which of the words generated above they would like to plot on the vertical axis.
- Agree one colour for the narrator and a different colour for Tom.



- Read from the last point noted in the previous session up to the end of chapter 19 and to – ‘Right let’s get her in the ambulance.’ pausing to note where each character might sit on the graph. Also

allow opportunities to reflect on whether the choices and ideas being expressed and the actions taken were appropriate and invite children to consider what they would do if they were in the same position.

Session 24: Read Aloud and Text Marking

- Reread the opening of chapter 20 and invite the children to speculate about what might have happened. Read on up to and including the letter addressed to the Queen. Reflect with the children on how the Queen is likely to have viewed a letter like this.
- Read on to the end of chapter 20, again stopping intermittently to reflect on the emotions being experienced and plotting these on the graph accordingly.
- Divide the children into groups, with each group representing a key character from the chapter.
 - Group 1 Queens Special Guard 1
 - Group 2 Queens Special Guard 2
 - Group 3 London Police Officer
 - Group 4 Paramedic Davinder
 - Group 5 Officer Martina
 - Group 6 Cold Stream Guard
- Provide each group with a copy of chapter 20 and invite them to reread it from the perspective of their allocated character. Provide each group with an A3 version of the grid below to help frame and note their discussions. Encourage them to draw and infer from the text.

Character	
What did your character witness?	
What did your character see?	
How did the experience make your character feel?	
What did your character think about what they experienced?	

- Add these notes to the Working Wall to refer to in the sessions to come.

Session 25-27: Role Play, Text Analysis and Looking at Language

- Before proceeding to read chapter 21 make a simple grid like the one below on the flip chart:

	In Support of the Narrator's Actions				Against the Narrator's Actions			
Name	Mum	Mrs Gillingham	Mrs Rashid	Mr Rashid	Mr Greggs			
What does the character do that indicates their view?								
What key words and phrases give us an idea of what their view is?								
What can we infer about their view based on the words they choose to use?								

- Read chapter 21 pausing to note where each character sits on the grid based on their views and reflecting on the nature of these views. Alternatively, you might choose to divide the class into groups and provide copies of this part of the text and one grid per table allowing them to have this discussion in a smaller group, note their reflections and then contribute to a whole class discussion facilitated by the teacher.
- Read on up to 'Why do they think I'm a ter-terror-ist?' Enlarge and copy the three news accounts and in groups invite the children to reflect on similarities and contrasts between the accounts using the grid below to stimulate their thinking:

	News Account 1	News Account 2	News Account 3
Which details are accurate and based on fact?			
Which details are based on opinion?			
Which details are speculative?			
Which words convey a sense of formality?			

Which words or phrases might influence the view of the audience?			
How might the words or phrases influence the view of the audience?			

- Read on to the end of the chapter. Discuss the purpose of the news and reflect on the power that the media has in shaping thoughts and opinions. Consider how this might render individuals and marginalised communities vulnerable.
- With this in mind revisit the eyewitness accounts generated in session twenty-four to form the basis of a scripted news report to be filmed that offers an impartial account of the events that arose. Divide the children into groups to role-play, draft, edit, rehearse, refine and perform their final news report. They might choose to have studio interviews as well as a Correspondent at Buckingham Palace interviewing one of the eyewitnesses. They could draw on their earlier research on refugees and designate an expert in Refugee Law as the studio guest. Create a simple green screen backdrop to give the filmed final performances an air of authenticity. To support the drafting process it would be worthwhile giving the children the opportunity to watch some short news clips from the Newsround website. Children should have the space to discuss and note commonly used words and phrases that are specific/ typical to news reporting.

Session 28: Shared Writing

- Read chapter twenty-two pausing to reflect on how the different members of the friendship group might be feeling and the ways in which this incident will have affected them individually and as a group. Reflect on the different ways in which the incident has been received and the knock on effect it has had.
- Discuss the idea of 'world wide whispers' and the value and importance of raising awareness but also reaching out to offer support to individuals seeking asylum.
- Share the letter writing scheme devised by Amnesty <https://www.amnesty.org.uk/write-rights-getting-started> to offer solidarity to people fleeing asylum all over the world. Give the children the opportunity to write a postcard to another child somewhere in the world.
- Through shared writing consider how to write a postcard that will convey warmth, support and positivity in a sensitive manner.

Session 29-30: Book Talk

- Read on to the end of the book reflecting on the chain of events and their impact.
- Using the Book Talk 'Tell Me' grid, give the children the opportunity to share their views on the book and reflect on what key insights they have gained from reading it.
- Revisit the set of Roles on the Wall that you established at the start of this sequence and reflect on the ways in which the characters have grown and evolved. Invite the children to consider how the

telling of the story may have been different had it been told from a different character's perspective.

- Invite the children to choose one of the main cast of child or adult characters and in role write a reflection on their thoughts and feelings about the key events and the outcome. These could form the basis of a series of short-filmed interviews in role. Given the significance that this story will have on the history of the school, you could work with the children to plan, write and direct and film a documentary that recounts the legendary 'Greatest Plan in the World.' The documentary could feature clips of the news reports filmed in the earlier part of this sequence, re-enactments of key moments from the story, as well as the short talking heads interviews filmed as part of this session.

Beyond the Sequence:

- Read the author's note at the end and consider the power of individuals to make a difference. Share the author's biography as featured on her website listed above which highlights the tireless work she does to support refugees based in France and the advocacy work she does to raise awareness.
- Reflect on the power of 'World Wide Whispers' and use this as the title of a school campaign.
- Task the children with the opportunity to plan, cost, advertise and implement a whole school fundraising campaign. Onjali and her team routinely take convoys of goods, for more information see here: <https://makingherstory.org.uk/what-we-do/emergency-aid-for-refugee-women-children/> Funds could be collected and sent to Making Herstory to support the invaluable work of this organisation.

