

# boy overboard

## TEACHER'S BOOKLET

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# Introduction

## Aim

This resource provides materials to support the teaching of framework objectives through the reading of *Boy Overboard*. Reading can be a shared, social activity and it is important that pupils are given the opportunity to talk and write about their thoughts, hypotheses and speculations as they occur. When teaching reading, we not only want to help pupils decode text, but also engage with core ideas, adopt critical stances, make connections, and enjoy the pleasures that being a fluent reader brings.

In designing this ten-lesson sequence the following prompts for pupils, from the *DFES Year 9 Booster Kit: English 2005*, have been borne in mind:

- How should I read this text? Which reading strategies should I use?
- What kind of text is this?
- What is the writer's purpose? Why has the text been written? What is it trying to do?
- Who is the text written for? Who is the intended audience or reader? How do I know?
- Has the writer used any interesting features at word, sentence and text level?
- What is the effect of the text on the reader? How has the writer achieved that effect?

A variety of pupil worksheets has been provided to reinforce and extend teacher work on these questions. By the end of the ten lessons it is envisaged that pupils will be fully prepared for detailed discussion on these prompts.

*Boy Overboard* is humorous and moving. It has a strong political dimension that pupils will recognise in terms of the writer's purpose. To help pupils understand the background to the story, two of the pupil worksheets provide supporting information setting it in context. The first discusses life in Afghanistan under Taliban rule, and the second concerns Australia's response to refugees seeking safety, protection, and opportunity under its flag. It is hoped that the study of the novel and these resources will provide the stimulus for further debate about and personal research into asylum issues, border protection and human rights.

## The lesson outline

The lesson outline provides a structure for teaching 'at a glance'. It is intended to provide a framework and can be adjusted to suit your circumstances. The structure enables you to cover a longer text while maintaining pace. Assessment focuses are addressed; framework objectives are taught explicitly and clearly placed within the context of the book and the lesson structure. There will be issues about coverage and it may be necessary to adjust the number of lessons outlined here. Approaches for progressing through the book include:

- pupils or teacher recapping previous chapters that may not have been read
- jigsaw reading (groups are given a section or chapter to read and then the group reports back)
- use of prepared summaries or diagrammatic representations of the plot
- reading at home, if appropriate.

It is also important to allow pupils to control their own reading. If they want to read on, let them; re-reading chapters and revisiting prior reading may highlight things that were missed before.

The activities will enable pupils to move beyond a literal encounter with *Boy Overboard*, towards developing more reflective responses and making links within and beyond the text. Many of them encourage pupils to build a bridge between their reading and writing. In particular, pupils are encouraged to develop the skills that readers in Year 7 need if they are to meet the reading and writing demands made of them.

# Overview of objectives

The notion of literacy being embedded in objectives involves much more than the basic acquisition of skills. The objectives selected here focus on enabling pupils to read as readers in order to deepen their understanding and appreciation, and to read as writers so that they can identify typical features and explore how writers gain impact. This is the point at which the bridge between reading and writing is made – when the pupil has the ability to step outside the body of a text and look at it as a writer. The objectives listed below encompass the ability to recognise, understand and manipulate the conventions of language and develop the pupils' ability to use language imaginatively and flexibly in the narrative context. Objectives (and pupils) benefit from being explicitly taught and from being identified and deployed in context. Other objectives can also be taught (through starter activities), but it is up to the teacher to decide where the priority lies and to adapt the resource materials according to the needs of the pupils.

## Year 7

<b>Word</b>
<b>W14 Word meaning in context</b>
<b>Reading</b>
<b>R2 Extract information</b> R4 Note-making R6 Active reading R7 Identify main ideas <b>R8 Infer and deduce</b> <b>R12 Character, setting and mood</b> R14 Language choices R15 Endings R16 Author attitudes
<b>Writing</b>
Wr2 Planning formats Wr9 Link writing and reading
<b>Speaking and listening</b>
S&L13 Collaboration <b>S&amp;L15 Explore in role</b> S&L16 Collaborate on scripts S&L18 Exploratory drama

# Lesson outline

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
1	<p><i>Reading AF2 &amp; AF3</i></p> <ul style="list-style-type: none"> <li>• <b>R2 Extract information</b></li> <li>• R7 Identify main ideas</li> </ul>	<p><b>Chapters 1–3</b></p> <ul style="list-style-type: none"> <li>• Establish context</li> <li>• Identify information</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils what they know about Afghanistan.</li> <li>• Use shared reading to explore material about Afghanistan. <b>Pupil worksheet 1.1</b></li> </ul>	<ul style="list-style-type: none"> <li>• Pupils work on speaking, reading or writing tasks related to the context of the novel. <b>Pupil worksheet 1.2</b></li> <li>• Ask selected pupils to share their outcomes.</li> <li>• Model reading to establish context using the opening of the novel. <b>Teacher planner 1.3</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Pupils complete a KWL grid in pairs. <b>Pupil worksheet 1.4</b></li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapters 1–3.</li> </ul>
2	<p><i>Reading AF3</i></p> <ul style="list-style-type: none"> <li>• R6 Active reading</li> <li>• S&amp;L18 Exploratory drama</li> </ul>	<p><b>Chapters 4–6</b></p> <ul style="list-style-type: none"> <li>• Identify themes</li> <li>• Visualise</li> </ul>	<ul style="list-style-type: none"> <li>• In pairs, pupils recap characters and events in Chapters 1–3.</li> </ul>	<ul style="list-style-type: none"> <li>• Read Chapter 4 aloud. Ask pupils to visualise and draw key moments.</li> <li>• Pupils construct freeze-frames of key moments. <b>Pupil worksheet 2.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask groups to present their freeze-frames. Point to characters in these and ask the rest of the class to explain what is going on inside the character's head at that moment.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapters 5–6.</li> </ul>
3	<p><i>Reading AF3</i></p> <ul style="list-style-type: none"> <li>• <b>R8 Infer and deduce</b></li> <li>• <b>R12 Character, setting and mood</b></li> <li>• Wf9 Link writing and reading</li> </ul>	<p><b>Chapters 7–10</b></p> <ul style="list-style-type: none"> <li>• Character development</li> <li>• Poetic response</li> </ul>	<ul style="list-style-type: none"> <li>• Draw an outline of the narrator, Jamal, on the board. In pairs, ask pupils to use 'Post-it' notes to jot down Jamal's key attributes, placing them inside the outline. Ask pupils to justify their inclusion to the class by referring to the text.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared reading of Chapters 7–8.</li> <li>• Paired reading of Chapters 9–10.</li> <li>• In pairs, ask pupils to write a farewell poem on Yusuf's wooden leg and to leave a message using fridge magnets. <b>Pupil worksheet 3.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask selected pupils to share their poems and messages with the rest of the class.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
4	<p><i>Reading AF4 &amp; AF5</i></p> <ul style="list-style-type: none"> <li>• <b>R12 Character, setting and mood</b></li> <li>• R14 Language choices</li> </ul>	<p><i>Chapters 11–13</i></p> <ul style="list-style-type: none"> <li>• Identify themes</li> <li>• Compare</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils, in threes, to recap quickly on what they remember from Lesson 1 about life in Afghanistan under the Taliban.</li> </ul>	<ul style="list-style-type: none"> <li>• Paired reading, comparing Extract 1 (from <i>The Breadwinner</i> by Deborah Ellis, another novel about Afghanistan) and Extract 2, from <i>Boy Overboard</i>, describing similar scenes in a football stadium. <b>Pupil worksheet 4.1</b></li> <li>• Pupils compare how the two authors portray the scenes. Model two points, then ask pupils to finish the activity in pairs. <b>Pupil worksheet 4.1</b></li> <li>• Shared reading of Chapters 11–12.</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask pupils to consider the authors' treatments of the scenes. Which impact has a greater impact on the reader and why?</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapter 13.</li> </ul>
5	<p><i>Reading AF2 &amp; AF3</i></p> <ul style="list-style-type: none"> <li>• R6 Active reading</li> <li>• <b>R12 Character, setting and mood</b></li> </ul>	<p><i>Chapters 14–19</i></p> <ul style="list-style-type: none"> <li>• Relate text to personal experience</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to draw an outline of a tape tree (see Chapter 11, page 49) onto sugar paper. Then, pupils indicate on the branches, with symbols and labels, the things they would most miss if they switched lives with a child growing up under Taliban rule.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared reading of Chapters 14–15.</li> <li>• Group reading of Chapter 16.</li> <li>• Ask groups to complete the first four boxes in the grid about the new boy, Omar. This grid will be completed in Lesson 8. <b>Pupil worksheet 5.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask groups to share their findings about Omar.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapters 17–20.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
6	<p><b>Reading AF5</b></p> <ul style="list-style-type: none"> <li>• R14 Language choices</li> <li>• S&amp;L16 Collaborate on scripts</li> </ul>	<p><b>Chapters 20–22</b></p> <ul style="list-style-type: none"> <li>• Read for multiple meanings</li> <li>• Dramatic techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils, in pairs, to retell the scene on the runway in Chapter 18 from the point of view of the security guard.</li> </ul>	<ul style="list-style-type: none"> <li>• Cut up examples of Bibi's explosive language and give one to each pupil to memorise. <b>Teacher planner 6.1</b></li> <li>• Ask pupils to move around the room and each time they meet someone shake hands and speak their quotation with venom.</li> <li>• Shared reading of Chapter 21.</li> <li>• Ask groups to improvise a scenario involving Bibi. <b>Pupil worksheet 6.2</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• As a class, discuss pupils' impressions of Bibi.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapter 22.</li> </ul>
7	<p><b>Reading AF2 &amp; AF4</b></p> <ul style="list-style-type: none"> <li>• R4 Note-making</li> <li>• Wf2 Planning formats</li> <li>• S&amp;L13 Collaboration</li> </ul>	<p><b>Chapters 23–27</b></p> <ul style="list-style-type: none"> <li>• Problem solving</li> <li>• Narrative mapping</li> </ul>	<ul style="list-style-type: none"> <li>• Explain that Jamal and Bibi now face a problem: their parents are sailing away on another ship, leaving the children all alone. What should they do?</li> <li>• In groups, ask pupils to list possible solutions and consider the consequences of each one. As a group they should decide on the best solution.</li> </ul>	<ul style="list-style-type: none"> <li>• Paired reading of Chapter 23.</li> <li>• Ask pairs to draw a narrative map of the events in the novel so far on sugar paper.</li> <li>• Show pupils a map of the journey from Afghanistan to Australia in an atlas, and ask them to consider Jamal and Bibi's progress.</li> <li>• Shared reading of Chapters 24–27.</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask pairs to revisit their narrative map and update it with any suitable new information from Chapters 24–27.</li> </ul>

Lesson	AFs and objectives	Lesson focus	Starter/Introduction	Development	Plenary and Homework
8	<p><i>Reading AF2 &amp; AF3</i></p> <ul style="list-style-type: none"> <li>• <b>W14 Word meaning in context</b></li> <li>• R6 Active reading</li> <li>• <b>R12 Character, setting and mood</b></li> </ul>	<p><b>Chapters 28–34</b></p> <ul style="list-style-type: none"> <li>• Character development</li> </ul>	<ul style="list-style-type: none"> <li>• Ask pupils to recap the main events of Chapters 23–27.</li> <li>• In pairs, ask pupils to discuss for one minute the question: What do you think will happen next? Pairs write down their ideas on slips of paper and hand them to you.</li> <li>• Select interesting hypotheses and discuss them with the whole class.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared reading of Chapters 28–30.</li> <li>• Ask pupils, in pairs, to select adjectives to describe Rashida.</li> <li>• Pairs then complete a character grid about Rashida, using evidence from the text. <b>Pupil worksheet 8.1</b></li> <li>• Ask pupils to revisit and complete the grid about Omar begun in Lesson 5. <b>Pupil worksheet 5.1</b></li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask pairs to share their findings about Rashida and Omar.</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapters 31–33.</li> </ul>
9	<p><i>Reading AF6</i></p> <ul style="list-style-type: none"> <li>• R16 Author attitudes</li> <li>• S&amp;L13 Collaboration</li> <li>• <b>S&amp;L15 Explore in role</b></li> </ul>	<p><b>Chapters 34–38</b></p> <ul style="list-style-type: none"> <li>• Identify underlying issues</li> </ul>	<ul style="list-style-type: none"> <li>• Give pupils five minutes to draw three frames of a strip cartoon identifying Jamal's beliefs about Australia and Australians.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared reading of Chapters 34–35.</li> <li>• Ask pupils to add three new frames to their strip cartoons.</li> <li>• Paired reading of the material about the Australian response to refugees. <b>Pupil worksheet 9.1</b></li> <li>• Hot-seat the Australian naval officer, Andrew, with pupils questioning him about what was really going on that delayed the rescue of Jamal and Bibi's ship and what paperwork he was apologising about.</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• As a class, discuss the authorial intent behind <i>Boy Overboard</i> (e.g. Is the author happy with how Australia treats refugees? What does he want us to think about war?).</li> </ul> <p><b>Homework</b></p> <ul style="list-style-type: none"> <li>• Read Chapters 36–38.</li> </ul>
10	<p><i>Reading AF6</i></p> <ul style="list-style-type: none"> <li>• R15 Endings</li> <li>• Wf9 Link writing and reading</li> </ul>	<p><b>Chapters 39–42</b></p> <ul style="list-style-type: none"> <li>• Endings and beginnings</li> </ul>	<ul style="list-style-type: none"> <li>• In pairs, ask pupils to agree five questions to e-mail the author, or the Australian authorities, that will help them to understand better the issues explored in <i>Boy Overboard</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Shared reading of Chapters 39–42.</li> <li>• Ask pairs to use the football quotations to explore the use of football as a metaphor for life in <i>Boy Overboard</i>. <b>Pupil worksheet 10.1</b></li> <li>• Ask pupils to draft an opening paragraph for <i>Girl Underground</i>, the sequel to this novel, in which Jamal and Bibi's family are interned in a detention centre in the Australian outback and want to break free.</li> </ul>	<p><b>Plenary</b></p> <ul style="list-style-type: none"> <li>• Ask pupils to share their views on the ending of the novel.</li> <li>• Selected pupils read out their opening paragraphs of the sequel.</li> </ul>

**Context: Afghanistan**

At the beginning of *Boy Overboard* we see Jamal and his friends playing football in the rubble and debris left after a series of battles to decide the fate of Afghanistan. Twenty years of war against invading Soviet Union soldiers, followed by civil war among rival bands of militia and opposing religious groups, meant that Afghanistan had become a place where bombing and killing were part of everyday life.

Routes between towns and the countryside had become perilous. Roads, bridges and waterways had been destroyed. Water was seldom clean enough to drink. Land mines had been laid all over the country by different groups, and had claimed the legs of countless boys and girls. Hunger and malnutrition were common for many people.

In 1996 the Taliban army took control of the capital city, Kabul. Its power grew and soon the Taliban governed large areas of Afghanistan. It enforced very strict codes of conduct. Girls could no longer go to school. They were not allowed on the streets unless they wore a burqa (a garment that covers the head and entire body) and were in the company of a male relative. Women were not allowed to have jobs or to show independence in any way. They were to stay at home and look after the men. Education for girls and women was frowned upon. Books were piled up in the streets and burned. Music was outlawed. Television sets were smashed. Finding out about events elsewhere in the world became virtually impossible.

Living under the Taliban laws meant treading very carefully. Neighbours bearing any kind of grudge might decide to settle a score by informing the authorities about 'suspicious' behaviour. Young soldiers with guns held the power of life and death over people in the streets. To challenge Taliban rule in any way was to invite imprisonment for all your family, or even death.

During this time, millions of Afghans decided to abandon their homes and flee to safer places. Many refugees went to live in enormous camps in neighbouring Pakistan and Iran. Here they waited for the chance to move somewhere better, where they could start a new life. Some children, born in these camps, grew up knowing only this way of life – their parents waiting patiently for things to change but nobody seeming to want them.

Others sold all their goods and, in desperation, put their wealth into the hands of smugglers. These criminal networks promised to get them away to a richer country and a new life. The risks of such journeys were immense. Many emigrants travelled thousands of miles under desperate conditions. When they reached the promised lands, most were turned away or interned indefinitely in detention centres until they could be repatriated.

This is the background to Jamal and Bibi's story.



**A Speaking and listening**

Working with a partner, show your understanding of the information presented in Pupil worksheet 1.1 by improvising one of the scenes outlined below:

- 1 A person informs on a neighbour to a young Taliban soldier.
- 2 A young girl is warned by her mother that times have changed and that she had better learn to watch her step in every way.
- 3 A much-loved grandmother tries to persuade her daughter to take her family over the border to a safer and better life.

**B Reading**

Working with a partner, show your understanding of the information presented in Pupil worksheet 1.1 by answering the following questions.

- 1 From paragraph two, how do we know that the fighting in Afghanistan has brought hardship to the civilian population of the country? (AF2)
- 2 Pick out evidence from paragraph three that shows the changes that life under the Taliban brought to girls and women in Afghanistan. (AF2)
- 3 How do we know that the author of this text feels sympathy towards people who had to live under Taliban rule? Write down two pieces of evidence that suggest this. (AF3)
- 4 How do we know that the author of this text is angry about the way that Afghan refugees were treated once they left their home country? Write down two pieces of evidence that suggest this. (AF3)

**C Writing**

Select one of the following options and draft a response.

- 1 Write three brief diary entries by a teenage girl about her life under Taliban rule.
- 2 Write a letter to your grandmother, in a faraway village near the Pakistan border, explaining how life has changed since the Taliban came to power.
- 3 Write an edict on behalf of the Taliban. This is a formal document which explains the new laws to the people. It will be displayed in the market square in every Afghan village.

Teaching objectives

- R2 Use appropriate reading strategies to extract particular information, e.g. *highlighting, scanning*.
- R7 Identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer.

Focus

- Establishing context from the opening of the novel

Striking contrast with normal life – a boy’s football game and warfare. The game is taking place amidst the wreckage of a battlefield. The tone is ironic humour.

The narrator highlights his own skills with the ball.

The desert location suggests this is a long way from the UK, but the boys are pretending to be British football teams. Why?

This is a familiar scene – everyday life for the boys.

Goalkeeper and referee? There can’t be many players on this unusual pitch. We then learn that rubble is used as goalposts.

But today? We know that the narrator feels like trying something a bit different.

Chapter 1: page 1

I’m Manchester United and I’ve got the ball and everything is good.

There’s no smoke, or nerve gas, or sand-storms. I can’t even hear any explosions. Which is really good. Bomb wind can really put you off your football skills.

Newcastle United lunges at me. I dodge the tackle. Aziz is a small kid but he’s fast and he comes back for a second lunge.

I dazzle him with footwork. I weave one way, then the other. The ball at my feet is a blur, and not just because the heat coming off the desert is making the air wobble.

Mussa, who’s also Newcastle United, tries to remove my feet from my ankles. He could, he’s a year older than me. But I manage to avoid his big boots and flick the ball between his legs.

‘You always do that,’ he complains.

Grinning, I duck past him, steer the ball round the mudguard of a wrecked troop carrier, and find myself in front of the goal.

Only Yusuf, who’s goalkeeper and referee, to beat.

Yusuf crouches between two piles of rubble, not taking his eyes off the ball at my toes.

‘Over here, Jamal,’ screams Zoltan, who’s Manchester United with me. ‘Pass.’

Normally I would. I’m known for it. Ask any of the seven kids in my school.

The excitement of playing the game is uppermost in the narrator’s mind. Nothing is better than this moment, right now, with the ball at his feet. From this opening sentence we could be watching a scene played out in any playground in the United Kingdom.

Use of present simple tense – it’s as if he’s commentating on the game as he plays it.

The armaments are just obstacles – hardly worth noticing.

Lots of simple sentences used.

We Know	We Would like to know	What we have Learned in this lesson
<p>The population of Afghanistan is approximately 25 million, with another six million Afghan refugees living in other countries.</p>	<p>Why have so many Afghans chosen to leave their country?</p>	
<p>Afghanistan is one of the poorest countries in the world and life expectancy for Afghans is only 45 years. Almost half of the population is under 15 years of age.</p>	<p>What kind of future do young Afghans face?</p>	
<p>Afghanistan has been fought over for centuries. The Greeks, Persians, Arabs, Mongols, Turks, British, Russians and recently United Nations troops and Americans have all invaded Afghanistan.</p>	<p>What has the impact been on the people and the landscape after all these battles?</p>	
<p>When the Taliban took power they were determined to clamp down on Western ways of life and attitudes.</p>	<p>What did the Taliban do to change how people behaved in their country?</p>	

**Context**

As a group we have:

- learned about life in Afghanistan and explored the context of the novel.

Now you are going to construct some images of key moments in the story using drama techniques.

**Objectives**

- R6 Active reading
- S&L18 Exploratory drama

**Activity 1**

**1** As you listen to your teacher reading Chapter 4 aloud, try to visualise what is happening.

Think about these questions:

- What clothes are the children wearing?
- What are they wearing on their feet as they play football?
- How big are the children?
- What do they look like?
- How deep is the rocket crater?
- What colour is the sand?

**2** As soon as your teacher has finished reading, draw a key moment from the chapter that you saw in your head. If lots of pictures were forming in your mind, draw what you saw as a storyboard. You can re-read Chapter 4 to help you get your picture right. It doesn't have to be a brilliant drawing, but it is important to try to get an accurate picture as soon as possible – don't let those images fade!

**3** Now compare your work with others in the class. Think about these questions:

- Are the images similar or different? Why?
- What was it about the writer's use of language that helped you to develop these pictures in your mind?

Discuss your thoughts with the person whose work was most like your own and the person whose work was least like your own.

**Activity 2**

**1** Working in groups of three, create a freeze frame for each of these moments in the story:

- a Jamal, Bibi, the ball and the tank.
- b Yusuf realising what Bibi has done.
- c Yusuf showing Jamal what his sister has done.
- d Jamal taking Bibi's place on the landmine.
- e Bibi returning to her brother and knocking him off the landmine.

**Context**

As a group we have:

- learned about life in Afghanistan and explored the context of the novel
- constructed images of key moments in the story using drama techniques.

Now you are going to explore character development in the novel.

**Objectives**

- **R12 Character, setting and mood**
- **Wr9 Link writing and reading**

**Activity 1**

Although this does not happen in the book, imagine that as a parting gift Bibi and Jamal secretly wrote a poem on Yusuf's wooden leg, which is usually hidden away in a cupboard under the stairs and only worn when he goes to the mosque. Late at night they crept into its hiding place and, by torchlight, carved a final message to their special friend, thanking him for all the fun they had had together, for his help with everything, and giving him some advice he would never forget.

Below are some of the words they used. Working with a partner, complete the rest of the poem.

Yusuf,  
 You are \_\_\_\_\_  
 When others \_\_\_\_\_ you \_\_\_\_\_  
 And \_\_\_\_\_.  
 Yusuf,  
 You are \_\_\_\_\_  
 No other keeper could \_\_\_\_\_  
 And \_\_\_\_\_. You are the best.  
 Yusuf,  
 We thank you now for \_\_\_\_\_  
 And \_\_\_\_\_. You are the best.  
 Wherever we go now,  
 We shall remember you,  
 Yusuf.  
 Remember this,  
 Best friend  
 In times to come, always \_\_\_\_\_  
 And \_\_\_\_\_  
 Love,  
 Bibi and Jamal

**Activity 2**

Imagine that Bibi and Jamal also used fridge magnet letters to leave a message for Yusuf's grandfather. Working with a partner and using a whiteboard, choose from the letters below to write a message that Bibi and Jamal might have left.

e e q t i b a a a h a b d d m n s n r  
o s t l i l r r w z i l n c u e k u v o o  
s r t g g l y u r n a t h b a n y k o u f  
o o g t l l a b l e t v i o i n s i o n f u  
g d o o a q o n d r e s

### Context

As a group we have:

- learned about life in Afghanistan and explored the context of the novel
- constructed images of key moments in the story using drama techniques
- explored character development.

Now you are going to compare a scene in *Boy Overboard* with a similar scene in *The Breadwinner*, another novel about Afghanistan.

### Objectives

- **R12 Character, setting and mood**
- R14 Language choices

The following abridged extracts are from the novels *The Breadwinner* by Deborah Ellis and *Boy Overboard*. Use the grid below to help you compare how the two authors portray two similar scenes. The first row has been completed for you.

#### Extract 1

More men moved onto the field, but they weren't soccer players. Several men were brought in with their hands tied behind their backs ...

'I think those men are prisoners,' Shauzia whispered.

'What are prisoners doing at a soccer game?' Parvana whispered back. Shauzia shrugged.

A man was untied, then bent over a table. Several soldiers held him down ... One of the soldiers took out a sword, raised it above his head and brought it down on the man's arm. Blood flew in every direction. The man cried out in pain ...

'These men are thieves,' the soldiers called out to the crowd. 'See how we punish thieves? We cut off one of their hands! See what we do!' ...

Just before she left, Parvana caught a glimpse of a young Talib man, too young to have a beard.

He was holding up a rope strung with four severed hands, like beads on a necklace. He was laughing and showing off his booty to the crowd.

**Extract from *The Breadwinner* by Deborah Ellis**

## Extract 2

'Look,' whispers Bibi. 'Their hands are tied up.'

She's right.

The soldiers start chaining a couple of women to the goal posts.

Suddenly I understand what's happening. It's a warning from the government. The women are pretending to be football players. The government is showing what will happen to women who play football ...

Suddenly one of the women breaks away from the soldiers and runs towards our end of the pitch ...

No, it can't be.

No, don't let it be ...

It's Mum ...

I stare, numb with shock, trying to take it in, as two soldiers catch Mum at our end of the pitch and fling her to the ground. They point their rifles at the back of Mum's head ...

Up the other end of the pitch the soldiers are making the other women kneel down. Pointing guns at the backs of their heads too. Taking aim ...

They can't. The government can't do this. They can't kill people for being teachers.

**Extract from *Boy Overboard* by Morris Gleitzman**

<b>Authorial devices</b>	<b>Example from Extract 1</b>	<b>Example from Extract 2</b>
Sense of confusion over venue and what is happening	<i>'What are prisoners doing at a soccer game?'</i>	<i>'Suddenly I understand what's happening.'</i>
Powerful dialogue		
Objective or emotive language?		
Repetition of words or phrases for effect		
Clear sense of audience and purpose		
Variety of sentence length for effect		
Taliban portrayed as bloodthirsty and evil rulers		



**Context**

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- learned about life in Afghanistan and explored the context of the novel
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- explored character development
- compared a scene in *Boy Overboard* with a similar scene in another novel about Afghanistan.

Now you are going to explore the character of Omar.

**Objectives**

- R6 Active reading
- **R12 Character, setting and mood**

**1 a** Working in small groups, read Chapter 16, in which we first meet Omar.

**b** As a group, discuss the character of Omar and complete the first four rows of the grid below. You will complete the rest of the grid later in your study of the novel.

	<b>Character of Omar</b>
How the character is first seen by the reader	
Physical appearance	
Jamal's first feelings about Omar	
Future importance of the character	
Jamal's feelings about Omar now	
What the character says or does that is memorable	
How the character is now seen by the reader	
Future importance of the character	

## Bibi's bombs



'You squishy lumps of camel snot. Give us our ball back.'

'Buzzard wart.'

'You pongy lumps of camel spleen. I'd like to kick you in the guts.'

'I hate this whole country. This country is camel snot.'

'If that camel dung government comes round here, they'll get a faceful of rocks.'

'I hate those police. I hope they spend all that money on dried figs and get the plops.'

'Listen donkey-snot. That's Jamal's ball. He's had it for two years. See that patch? I helped him stick that on. We cut it out of the back seat of our dad's taxi.'

'You slime out of a lizard's bottom. People like you shouldn't be allowed to work on boats. You're not even fit to work on buses.'

'Donkey wart.'

'How could that congealed lump of yellow camel-snot take the only bucket?'

### Context

As a group we have:

- learned about life in Afghanistan and explored the context of the novel
- constructed images of key moments in the story using drama techniques
- explored character development
- compared a scene in *Boy Overboard* with a similar scene in another novel about Afghanistan
- explored the character of Omar.

Now you are going to improvise a scene featuring Bibi's explosive language.

### Objectives

- R14 Language choices
- S&L16 Collaborate on scripts

1 Working in small groups, choose one of the following scenarios to improvise and perform.

- A** Bibi is pulled out of the water and decides she wants a word or two with the sailor who threw her into the sea. Jamal tries to stop her.
- B** Bibi wakes up just as they are crossing the border from Afghanistan to another country. She misunderstands when the border guards take her parents into an office. She decides to do something about it.
- C** Bibi discovers that one of the passengers on the boat used to be a Taliban soldier. He is now fleeing the country. She is angry and wants to understand why he helped such a brutal government to take power.

- 2 Bibi's language is often explosive. Most of Bibi's insults work in a similar way: they refer to someone in an unflattering way, as if that person were an animal. The insults describe the animal's movements, mannerisms or bodily functions. Use the grid below to help you create insults that sound like Bibi's to use in your improvisation. Choose words from any box and rearrange them in any order to create really powerful insults, e.g. 'You quivering pile of jerboa plop!'.
- 3 Act out your scenario, using some of the insults you have created. Be selective and don't use too many insults, though, so that your words will have even more power.

Afghan animal	Anatomical feature	Adjective	Bodily product
three-toed dwarf Jerboa	rump	festering	dung
long-eared desert hedgehog	spleen	blistering	snot
thick-tailed shrew	gall bladder	belching	plop
long-clawed ground squirrel	bowels	burping	dribble
long-eared desert bat	nostrils	quivering	sputum
pygmy gerbil	gizzard	jiggling	pus
hyena	buttocks	juddering	effluvia
mongoose	blackhead	suppurating	effusion
rhesus monkey	mouth	yawning	excrement
ferret	viscera	tottering	exudation
jackal	intestines	palpitating	extrusion
high mountain mole	paunch	lactating	secretion
sand rat	bottom	slavering	salivation
gopher	boil	drooling	urine
large naked-soled gerbil	bubo	piddling	vomit
snow leopard	talons	widdling	ordure
weasel	guts	crepitating	droppings
field mouse	pustule	bloated	phlegm
common rat	bladder	bulbous	discharge
common mouse	brain	shrunk	lymph
Indian crested porcupine	spine	scaly	puke
wolf	kidneys	beetling	catarrh
gazelle	gland	dumpy	bogey
flying squirrel	muscles	saggy	bile

### Context

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- learned about life in Afghanistan and explored the context of the novel
- constructed images of key moments in the story using drama techniques
- explored character development
- compared a scene in *Boy Overboard* with a similar scene in another novel about Afghanistan
- explored the character of Omar.
- improvised a scene featuring explosive language

Now you are going to explore the use of adjectives to describe the character of Rashida.

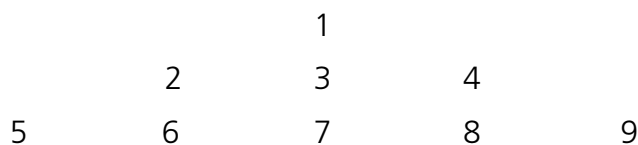
### Objectives

- **W14 Word meaning in context**
- R6 Active reading
- **R12 Character, setting and mood**

1 Working with a partner, discuss how well each of the adjectives below describes Rashida.

aware	bashful	curious	dependable
enigmatic	fashionable	generous	helpful
independent	jocular	knowing	lonely
mEEK	nasty	opportunistic	persistent
quiet	realistic	strange	temperamental
unassuming	violent	witty	

2 Choose the nine best adjectives which could be used to describe Rashida. Write them out in a pyramid shape, as shown in the diagram below. Place the most important adjectives at the top and the less important ones below. With your partner, discuss what evidence there is in the text to back up your ideas.



3 With your partner, discuss Rashida's importance in *Boy Overboard* and complete the grid below.

	Character of Rashida
How the character is first seen by the reader	
Physical appearance	
Jamal's feelings about Rashida	
What the character says that is memorable	
Importance of the character	

**Context: Australia's response to refugees**

'The word overboard also means to do something that is bold, wild, dangerous and daring.'

This quotation, from page 37 of the novel, sits above the blurb on the back cover of the New Longman Literature edition of *Boy Overboard*. It might refer to the bravery of Jamal's family: they went 'overboard' and fled from Afghanistan to a new life. For Australian readers, though, this phrase has another connotation. It carries with it echoes of something tragic, much debated and never really resolved.

During 2001 a fierce election campaign was fought in Australia. John Howard, the leader of the government, wanted to make sure his party stayed in power. The issue of refugees and how they would be received in Australia was a hot topic. Mr Howard's party felt strongly that Australia's borders needed better protection to stop the influx of illegal entrants. Naval patrol vessels were put on a state of alert. They were allegedly asked to sweep international seas off Indonesia and turn back any boats that might be carrying asylum seekers.

In August 2001 the *MV Tampa*, a Norwegian cargo ship, rescued 433 refugees, mainly Afghan, from a sinking fishing boat, and asked for permission to land them on Australia's Christmas Island. Mr Howard's government refused, choosing instead to send SAS troops and the Navy to make sure that the refugees were taken to detention centres in Papua New Guinea's Manus Island and Nauru.

A few weeks later, the SIEV4 (Suspected Illegal Entrant Vessel 4) incident took place and was widely reported. It was claimed that as a navy patrol ship came alongside a suspect boat, the occupants threw their children overboard in order to make sure that the Australian vessel stopped and took them to Australia. The 'children overboard' inquiry set up later to investigate what actually took place heard how Australians had fired machine gun bullets across the bows of the SIEV4 in order to persuade it to turn round. The passengers held their young children up in the air to show that they were harmless, trying to stop the firing. Children were not thrown into the sea with callous indifference, as had originally been claimed.

On October 19 2001, an overcrowded fishing boat on its way from Indonesia to Australia, later called the SIEVX, tragically sank. More than 350 refugees drowned, including nearly 150 children. It has been argued by some that the Australian government knew about the boat's departure date and movement, but refused to mount a rescue operation. Those who were eventually picked up had been in the water for 21 hours.

A tearful survivor said, 'Wherever you look you see the dead children like birds floating on the water, those who survived 22 hours in the water saw the dead bodies of women and children with cuts from nails on the boat and with scars from where the fish were biting at them in the water and saw blood.'

'At the end, a boat came to rescue us, the ones who died have found comfort, as for us, our lives have been destroyed.'

'The people on the top ... saw 2 large ships, they thought that they would be rescued, none of them came to the rescue, when night came, the two ships turned flood lights and projectors on the people, one felt as if the light was so close that it was next to him ... we were very close to Australian waters.' (from SIEVX Survivor accounts, Person 17 (Ahmed Hussein), cited by Tony Kevin at the CMI Inquiry, translated by Keysar Trad of the Lebanese Muslim Association, Sydney.)

This is the background to Jamal and Bibi's story.

Writers sometimes use chapter titles to give the reader clues about what is to come. Brief quotations from other books are also sometimes included, which start the reader thinking. Perhaps Morris Gleitzman thought about doing this in *Boy Overboard*.

Below are some quotations from the world of football, from players, managers, referees and commentators, that Morris Gleitzman might have considered using. Working with a partner, try to match at least eight of them with an incident in the book. Record your ideas in the grid below, describing what happens in the incident and giving chapter and page references. Some examples have been completed for you.

Quotation	Incident in <i>Boy Overboard</i>
Bill Shankly: Some people believe football is a matter of life and death ... I can assure you it is much, much more important than that.	
David Beckham: My parents have been there for me, ever since I was about 7.	
Eric Cantona: When the seagulls follow the trawler, it's because they think sardines will be thrown in to the sea.	
Alan Shearer: I've never wanted to leave. I'm here for the rest of my life, and hopefully after that as well.	Jamal's father says goodbye to his native country (Chapter 14, pages 66–69).
David Elleray (referee, explaining the booking of an Australian footballer): Because you're Australian and you always beat us at everything.	
Gianluca Vialli: You must be strong in March, when the fish are down.	
Stuart Pearce: I can see the carrot at the end of the tunnel.	Australians save the children from a sinking boat (Chapter 32, pages 133–134).
George Best: That's what children do – throw food. That's not fighting. We were real men. We'd have chinned them.	
Gary Neville: It will be a difficult couple of days. It's difficult now and it will be difficult tomorrow.	
Mitchell Thomas: All that remains is for a few dots and commas to be crossed.	
Barry Venison: I always used to put my right boot on first, and then obviously my right sock.	
Ugo Ehiogu: I'm as happy as I can be – but I have been happier.	