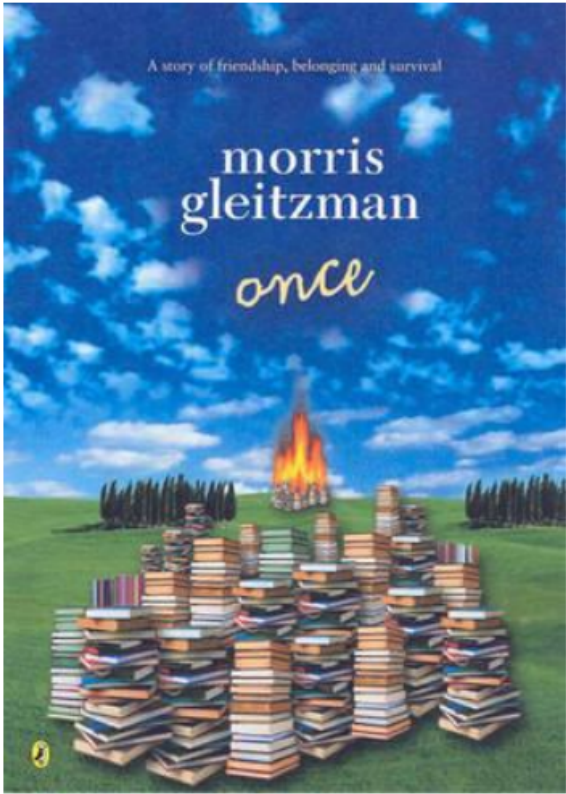
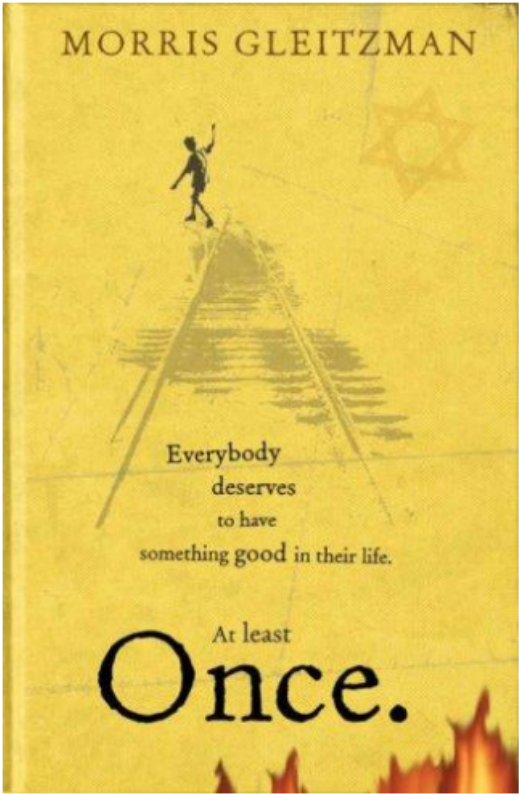


we
do

Recap and add to class log



we do	Questions Read
	38-48
	There are three episodes of dialogue in this chapter.
	When you hear each one, think about the following-
	Who is speaking?
	What does the speech tell us?
	Why does the author use speech here.

we do	Discuss with your partner, ready to share with the class
	There are three episodes of dialogue in this chapter.
	When you hear each one, think about the following-
	Who is speaking?
	What does the speech tell us?
	Why does the author use speech here.

**I
do**

Mr Kopek and Felix

- Suggests all the Jews have been taken
- And any speaking to a Jewish person will be punished.

'They're all gone,' he says. 'Rosenfield, your parents, all of them.'

'They've all been transported to the city,' he says.

'If they get to you,' he says, 'we never spoke.'

we
do

The children playing

I turn around.
Two little kids are staring me, a boy and a girl,
barefoot in the dust.
'We're playing grabbing Jews in the street,' says
the little boy.
'I'm a Jew,' says the little girl. 'He's a Nazi. He's
going to grab me and take me away. Who do you
want to be?'
I don't say anything.
'You be a Nazi,' says the little girl, squinting at
me in the sunlight.
I shake my head.
'Alright, you be a Jew,' she says. 'That means you
have to be sad 'cause the Nazis took your mum and
dad away.'
I stare at her.
She gives an impatient sigh.
'All the Jew people got taken,' she says. 'My dad
told me. So you have to be sad, alright?'
Relax, I tell myself. It's just a game.
But panic is churning inside me.
'He doesn't want to play,' says the little boy.
The little boy's right, I don't.

you
do

To identify speech advancing action

The Radzyn family

breadcrumb fights with Dad. The fire
Mum and Dad used to give me my bath
book if I dropped it in the water.

'Who are you?' snarls a voice.

I spin round.

Standing in the doorway from the
glaring at me, is a woman.

It's not Mum.

Mum is slim with dark hair and a
face. This woman is muscly with hair like
face is angry and red. Her neck and arms

I don't know what to say.

'Get out,' shouts the woman.

'Grab him,' says a man who isn't Dad
from the bedroom. 'We'll hand him over'

I back towards the door.

The man comes at me.

I turn and run down the steps. He
I crash into a kid coming up. As I see
him I see his face. He's older than he was
recognise him. Wiktor Radzyn, one of the
kids from my class when I went to school.

I don't stop.

I keep running.

'Clear off, Jew,' yells Wiktor behind
our house now.'

The children playing

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barefoot in the dust.

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told me. So you have to be sad, alright?'

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But panic is churning inside me.

'He doesn't want to play,' says the little boy.

The little boy's right, I don't.

I	the	my	you	said	
your	are	be	he	no	
a	and	he	I	in	is
it	of	that	the	to	was
as	at	but	for	had	him
his	my	no	not	on	said
so	they	we	with	you	your
what	all	an	we	so	
to	me	call	her	there	
want	go	old	some	he	
all	did	are	be	been	big
call	do	go	then	I've	into
like	me	my	no	of	old
she	see	some	there	they	what
by	came	well	get	has	have
her	here	if	like	little	look
made	make	our	up	or	out
this	were	will	when	where	who
about	back	before	come	could	down
first	from	just	more	much	new
now	off	one	only	other	over
right	their	them	two	want	went
which					
does	tall	come	watch	who	
were	brother	any	there	where	
two	small	love	many	here	
once	buy	worse	thought	talk	
caught	bought	walk	could	anyone	
would	great	son	water	should	