

Penguin Group (Australia)

Run by Tim Sinclair

Synopsis

Dee lives for parkour, and the alternate worlds he invents to escape his mundane life. He knows the city better than anyone—the hidden spaces at night, the views that no one else sees, from heights no one else can scale. With parkour, he's not running away. He's free.

But just because you're paranoid doesn't mean they're not out to get you. And soon Dee is running for his life, running for real.

About the Author

Tim Sinclair is a Sydney-based poet, novelist, and occasional sound creator. His latest collection, *Re:reading the dictionary*, a word-nerd's homage to some of the more retiring words in the English language, was launched at the Queensland Poetry Festival in 2011. Other publications include the verse novel *Nine Hours North*, and the poetry concept album *Brothers of the Head*.

Tim has also spent a lot of time at the backend of the business, with day jobs at the SA Writers' Centre (Adelaide), Poets House (New York), and Australian Society of Authors (Sydney). He is currently undertaking a PhD in Creative Writing at The University of Adelaide, examining young adult post-apocalyptic fiction.

Note to Teachers – Tim Sinclair is an incredibly talented writer. His careful choice of words and flawless coupling of them to create sentences and paragraphs allows the reader to visualise scenes and imagery, effortlessly. **Run** is overflowing with examples of beautifully constructed sentences and this, coupled with the authors' careful layout of text to form illustration is well worth discussing with students.

Objectives- VELS- Level 6

Students develop a critical understanding of the contextual factors involved in the construction and interpretation of texts, including the role of audience in shaping meaning...They critically examine the variety of ways in which spoken language influences audiences and, in their own presentations, experiment with a range of persuasive techniques.

Victorian Curriculum and Assessment Authority (2005) VELS English - Learning Focus, Level 6, page 22.

They explain how texts are shaped by the time, place and cultural setting in which they are created. They compare and contrast the typical features of particular texts and synthesise information from different texts to draw conclusions.

Victorian Curriculum and Assessment Authority (2005) VELS English - Reading, Level 6

Objectives- Australian Curriculum- English Year 9

Year 9 Achievement Standard

By the end of Year 9 students listen to, read and view a range of spoken, written and multimodal texts, recognising how events, situations and people can be represented from different perspectives, and identifying stated and implied meaning in texts. They infer meaning by interpreting and integrating ideas and information from different parts of texts. They draw conclusions about characters, events and key ideas, justifying these with selective use of textual evidence. They interpret and critically evaluate the use of visual and non-verbal forms of language used to establish relationships with different audiences. They identify and explain how text structures and language features of texts, including literary techniques, are designed to appeal to audiences. They compare, contrast and evaluate their own responses to texts and different interpretations presented by others.

Students create engaging representations of people, places, events and concepts in coherent and well-structured written, spoken and multimodal texts for specified purposes. They use a variety of strategies to participate effectively in conversations, discussions and debates, to ask questions to clarify meaning, and to express their own ideas and viewpoints. They collaborate and negotiate with others to solve problems, and to deliver planned, multimodal presentations. They connect and organise ideas and information in logically sequenced texts. They use a variety of text structures and language features for particular purposes and effects. They select relevant subject matter to advance arguments logically and to persuade others. They make vocabulary choices that contribute effectively to the precision and persuasiveness of texts. They use a variety of appropriate punctuation to support meaning in complex sentences.

Source URL - <http://www.australiancurriculum.edu.au/English/Curriculum>

Before Reading:

Watch the book trailer for RUN. <http://www.penguin.com.au/products/9780143567684/run>

Digital Scrapbook/Writers Notebook.

This will lead students to reflect on and respond to **Run**, by creating a digital scrapbook/writers notebook. Students view a sample electronic scrapbook and use the project rubric to evaluate it, becoming familiar with the project requirements in the process. They use an online tool to evaluate resources on a topic related to a piece of literature and post their evaluations for class reference.

Students then use online resources to capture “scraps” of information about their assigned topic and create a scrapbook using Keynote/PowerPoint, Prezi, iMovie/Windows Movie Maker or Animoto, making sure to cite all their sources.

They share their online scrapbook with the class, defending their choice of scrapbook entries: why is the entry important to the understanding of the topic?

Alternatively, the Digital Scrapbook can be done as a Writer’s Notebook (using an exercise book to record their reflections and response’s to the text)

Source URL - Outline/further resources: <http://www.readwritethink.org/classroom-resources/lesson-plans/literary-scrapbooks-online-electronic-787.html?tab=4#tabs>

While Reading

There are numerous approaches to novel study based around group reading, teachers reading aloud, the ‘round robin’ style, literature circles and independent reading. Whichever method you choose (or methods, as multiple approaches are often an engaging and effective way to cater for academic and engagement needs in the classroom), using a double-entry or dialectical journal is a worthwhile skill for students to grasp.

DEJs are basically a page divided into two columns; one being ‘Quote From the Text’, the other ‘My Thinking’. Depending on the focus you choose to adopt for your class/student (and using multiple foci is possible), the DEJ is a solid, summative assessment piece, which displays the thinking of each student and the chosen passages. Encourage accurate recording, use of quotation marks, page numbers.

Recording unfamiliar words:

By recording words that students have not encountered sufficiently in order to remember, students can be encouraged to use and develop the strategy of finding the meanings of words *in context*. Although this is a simple strategy, it forms a basic skill; one which equips students for future reading and thinking.

Recording interesting phrases/passages:

Students are asked to write down words, clauses, sentences or passages they find interesting, powerful, humorous etc. In the second column they detail why they chose that passage and their thoughts.

Prediction:

Students are asked to make predictions about character, plot etc. based on their reading. Ask them to justify their thinking by explaining *why* they think something is going to happen.

Visualising:

Students record the part of the text that inspires them to visualise: See, hear, smell, touch, taste. They explain what they find easy to visualise by quoting the lines from the text and what it is they experience.

The particular focus you choose to adopt can vary with the use of a double entry journal, but other fantastic aspects of training your students to use this approach while they read become evident. Reading with a focus, a pen in hand and a journal open for use is purposeful reading. Students are engaged with their reading and not passive. Students are teaching themselves the art of note-taking; something which we expect students to be able to do, but don't often actually train them to do.

Making Connections:

Using a DEJ to make connections uses some tried and true teaching strategies in a new form. There are a number of connections students can make, simply by recording the passage or the quote from the text and using the grid below (good idea to make a classroom poster for reference).

Readers Making Connections:

Connection	Example
Text to Self	<i>'This reminds of a time when I ...'</i>
Text to World	<i>'This reminds me of Hollywood/Alaska/Chinese acrobats ...'</i>
Text to Text	<i>'I remember a character reacting like this before' ...</i> activates prior knowledge
See http://www.busyteacherscafe.com/literacy/comprehension_strategies.html For complimentary references and downloads	

Discussion

Perhaps the most important strategy a teacher can utilise in teaching the class novel is that of encouraging discussion. So many rich and unique connections can be made through discussion, so many ideas are formed and articulated, so much happens at this stage of reading, that any novel/textual study seems incomplete without it.

There is also the notion of the hidden curriculum at work when students discuss their reading. Not only do they need to be on-track and accountable, they also listen better, learn turn-taking and get to practise reading from their notes, reinforcing their note-taking.

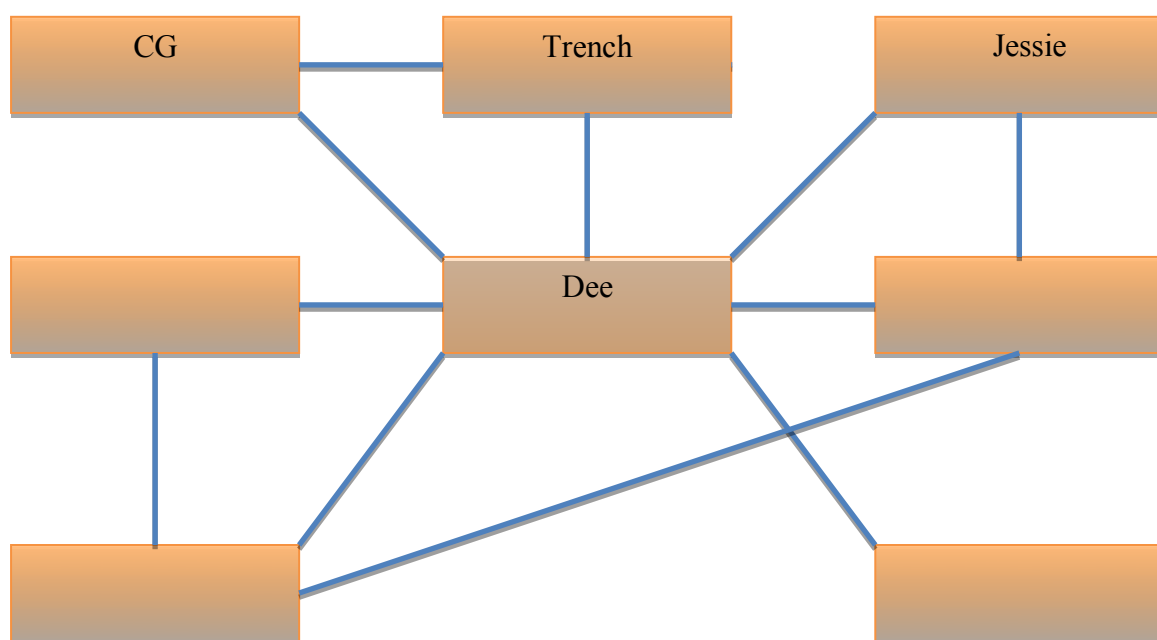
There are about a million other reasons to foster this sort of environment in the classroom, (educational research is emphatic about the benefits of speaking and listening) and almost as many ways to do so, from Socratic circles to reflection circles and so on. From the simple 'turn and talk' as we read to the prepared reflection, make sure you allow time to be built in to your planner for discussion.

Characters

Identifying similarities and differences is important when creating a **character analysis**. Using the templates below for each of the above characters, ask your students to choose a character and create a comparative analysis for Dee, Trench and Jessie. Use these to generate discussions and to assist students with later activities, including *Hot-Seat* activity.

Ethics: Makes just or unjust choices?	Actions: Wise or Unwise?	Motivation: Why did he/she do that?
Effects of Character's behaviour on others:	Dee	Items Associated with Character:
Flat or Round? 2 or 3 dimensional?	Words to Describe this Character:	Physical Clues:

In a novel, the supporting characters are equally as important as the central characters in order to help to create the world the characters inhabit. Ask your students to complete the character analysis on these characters, outlining their place in the world of *Run*. Additionally, the following graphic organiser example may be useful as a guide to show how characters are linked:



Hot Seat Activity

The *Hot Seat* activity asks students to inhabit the skin of a particular character. There are many variations on this teaching strategy: students can interview each other in groups, one student can be interviewed by a 'studio audience', and interested student journalists can prepare questions.

The strategy aims to immerse students in a character's world and to see 'through their eyes'. Students gain an understanding of the complexity of characters, with plenty of classroom discussion about why a character would do or say something, or even why they wouldn't, helping students to understand the importance of 'real' characters in narrative.

http://www.youtube.com/watch?v=1idbpG5YJ7Y&feature=autoplay&list=PLDCE545BD6618102F&lf=results_main&playnext=2

Variations:

- Hot seat a number of students as one character
- Hot seat a character and ask questions to do with real life (e.g. 'Tarzan, why did you close your store, and what were you selling?')
- Ask hot seat students about their memories
- Ask hot seat students to tell 'two truths and a lie'.
- Put students on the spot with no preparation time
- Allow students time to think about their questions and answers and to prepare
- Use both approaches.
- Write a letter to another character 'in character'.
- Write a letter home 'in character'.

Essay Response Sample Topic:

“Parkour is a method of training which allows us to overcome obstacles, both in the urban and natural environments. It’s a weapon in disguise. We train and when one day we encounter a problem we know that we are able to use it. It can be the art of flight, of the chase, of helping someone with a problem, or something ordinary.” David Belle

There are those who are passionate about Parkour, not just as a method of exercise, but as a way of thinking. Equally, there are those who feel Parkour has no place in public venues, parks and areas. Write a persuasive essay arguing **for** or **against** Parkour.

A) Parkour is not merely a method of exercise it is a philosophy for living.

B) Parkour is a danger to the general public.

Fact/Opinion, Compare and Contrast, Venn, Double Bubble, T-Chart, Concept Map.

Remember, in planning your persuasive response, you may agree or disagree with any question, but you must stick to your line of response!

Suggested further research

<http://www.davidbelle.com/en/parkour.php>

<http://parkourpedia.com/>

<http://www.misterparkour.com/>

Language requirements of persuasive essay:

The language of persuasion is important in this task. Persuasive texts aim to use language in order to subtly (and not so subtly) influence the reader. Persuasive techniques can be loosely grouped into categories, but these are ever-changing and overlapping:

Language: may be used to make **appeals** to the reader such as ‘How can this be tolerated ...’ and can use **inclusive** and **rhetorical** devices, ‘Is this what **we** want in modern Australia?’ Language can also be colourful, positive, negative, emotive or just plain **strong!**

Jargon, expert opinion, statistics and facts, use of visual stimuli (graphs, photographs, cartoons), examples and the use of strong images are other effective ways to influence the reading audience.

The structure of expository writing is also important, with five paragraphs being a strong basis for which to plan. I recommend the following steps:

Introduce students to the **writing process**, which is:

Use a graphic organiser. One example is available at:

<http://www.readwritethink.org/classroom-resources/student-interactives/essay-30063.html>

Plan Draft Revise Edit Publish Reflect

Use peer feedback as part of the revision process, and then enjoy the 'professional dialogue', which often ensues when students are allowed to offer advice and criticism. Peer reviews form part of my rubrics for success and can be a valuable component of the reflection of each student. A sample peer review sheet is included below:

Writer's Name: Name of work:	Reviewer:
Ask 3 questions about this work: 1: 2: 3: <div data-bbox="1066 696 1347 869" style="border: 1px solid black; padding: 5px; width: fit-content; margin-left: auto; margin-right: auto;">(Try to ask about the content, as well as the writing)</div>	
Some suggestions for improvement:	
Writer's Plan for Success:	

Pages 1 -3

In your writers notebook predict what you think the protagonist is about to do. (Options might include suicide, terrorist threat, escaping a drug deal, escaping a chase or a confined/dangerous housing situation)

Activity – Summarise pages 1-3 in a six word story in your writers’ notebook.

Page 4

The author has shaped the text to illustrate the scene. Why do you think he has done this? How might this affect the impact of the words he is using?

Page 7

“My feet where nobody’s feet should be” where is the protagonist?

Page 13

Do you think the protagonist has just failed a suicide attempt? Support with evidence from the text

Page 14- 15

“But I know behind me they’re still catching up. People are slow to react. Slow in the face of a change in plans, and slower in the face of emergency stops for something that just shouldn’t be.”

“Out of range. Out of sight. Out of hearing in the night, out of comprehension of the thing I just did, and I force myself to slow down.”

“I sit on a bench and take it all in, my body convulsing with laughter.”

What has he done? Revisit your earlier predictions and refine your theory.

Page 15

We are introduced to Jessie. Who is Jessie? Make predictions about who she is, what she is to the protagonist, her importance in the story. Begin a character map for Dee and include your observations and prediction’s for both Jessie and Dee as you read.

Page 18

Who is Trench? Where is he? Speculate in your notebook on what you think may have happened to him. Add Trench to your character map.

Do you know what ECT stands for? Do some research and see what you can discover.

Page 21

“This is no Trench paranoid fantasy. This is really happening- I’m under surveillance.” What does this mean? Who is watching Dee? Why are they watching him?

Page 22

Class Activity – Read page 22 and add what we have learned about Dee to a shared class character map on the board/blog/wiki/giant-post-it. How old is Dee? What is his home life like? Where are his parents? Is he popular? Is he academic or not? Support these observations with sentences from the novel.

Page 23

“One mistake was all it took in this ultra-low-poppo atmosphere” What does this mean?

Page 24

How did Trench get his nickname?

Page 25

“Ian David Simmons.” “Yep” ID Simmons...ID...D...We’ll call you Dee.” And Dee was born. And Dee was strong. And adventurous and confident in a way that Ian wasn’t. In a way I hadn’t let him be. Dee.” In your writers’ notebook, write a paragraph on what you think the protagonist means when he speaks about acquiring his nickname and his thought process and feelings.

Page 31

“Hard work. Like my Dad always said I should do. Funny that. All this time as the lazy son, but this was nothing I could tell him about. No way would he get this.” What does this sentence tell us about Dee’s relationship with his father?

Page 33

“And there was no other option. She’s fierce, my Jessie, my spunky girl. She knows I’m more frightened of falling down the rabbit hole than of falling from the top of some building.” What does this tell us about Jessie? What does it tell you about the relationship between Jessie and Dee? Are they just friends?

Page 37

“Yeah... I thought so. I had a feeling about you. It’s what they told me to tell you.” Who are They? In your writers’ notebook, create a character profile for ‘They’.

Reflect on what you have learned about CG – (Camera Guy) reading pages 33-38. Build a character profile for CG using a fake ‘Facebook’ Profile

<http://www.readwritethink.org/parent-afterschool-resources/games-tools/profile-publisher-a-30243.html>

Page 40

“Trench would have had trouble admitting he needed me, but I’ve been here before, over and over, shipped in and out of schools all over town. And people like us, we have to stick together.”

Page 50

“There’s a world out there I’ve forgotten to find, and I start to wonder what else I’ve missed, what else I don’t know about” What do you think Dee means?

Page 53

“CG is out on the water somewhere. He hasn’t told me where. ‘To preserve the purity of the shoot,’ he’d said, and he really does say stuff like that.” What does CG mean about the purity of the shot?

Page 54

‘Relax,’ he’d told me. ‘It’s nothing at all. We’re not doing anything wrong, right? You’re there to run, and I’m there to get it down. That’s all there is to it. We’re using their cams, but so what? Not doing anyone harm, right? We’ll get telephoto and security-cam footage. It’s going to be awesome, right?’ Do we trust CG? Does Dee? Why? Why not?

Page 57

“It’s that familiar adrenalin taste of fear, and though I’ve stopped, the sound of my feet echoes loud across the island. Digging deep into the terrors I built so easily with Trench.” Explain what you think this means.

Page 80

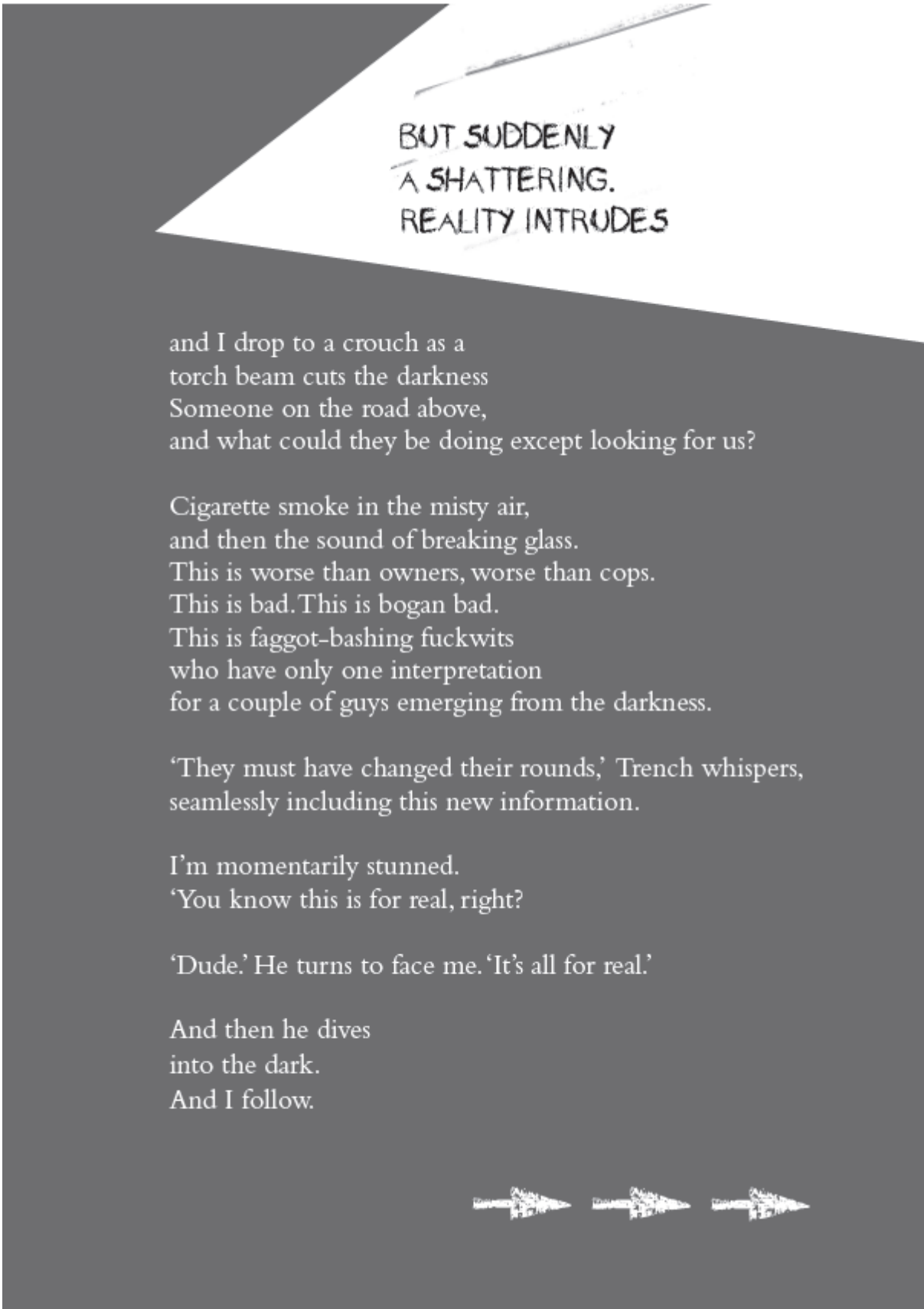
“All of us were part of a true elite and, unlike the wanker elites of my high school, it was somehow non-egotistical. Running through the city on paths that no one else could see, moving through life on a different plane.” To what is Dee referring here?

Page 84

“Mum got it. For sure she got it, with her escapist novels and her daytime TV, but she never stepped in when Dad was insulting me, or telling me off for wasting time, ‘daydreaming again’, or ‘Xboxing my life away’.” What do we learn about Dees’ family situation here?

Page 89

Using this page with your students ask them to interpret what has happened. What have we learned about Dee and Trench from this scene?



BUT SUDDENLY
A SHATTERING.
REALITY INTRUDES

and I drop to a crouch as a
torch beam cuts the darkness
Someone on the road above,
and what could they be doing except looking for us?

Cigarette smoke in the misty air,
and then the sound of breaking glass.
This is worse than owners, worse than cops.
This is bad. This is bogan bad.
This is faggot-bashing fuckwits
who have only one interpretation
for a couple of guys emerging from the darkness.

'They must have changed their rounds,' Trench whispers,
seamlessly including this new information.

I'm momentarily stunned.
'You know this is for real, right?

'Dude.' He turns to face me. 'It's all for real.'

And then he dives
into the dark.
And I follow.



Page 97

"One particular friend-of, I can't take my eyes off – Hannah Lim, with her alt-girl looks – but she only seems to have eyes for Jess. And the feeling, it seems, is mutual." What do we learn about Jessie here?

Further Quotes

'Parkour,' I'd said once, when I was trying to explain it, 'is the French art of running away.' I was just being flippant, but she gave me a look. 'Running away, or running towards?' Page 102

"My gift to Trench was imagination. Fervid, fervent, feverish imagination. I went where he took me, but deeper, further. I took him along. I dragged him there with me. He gave me parkour, and I gave him an infinite number of possible universes." Page 117

"I can't think of many things she doesn't know about me, because once she finds a thread, she'll keep pulling and pulling until you're naked in front of her, nothing left to hide." Page 124

"So I hold it inside, this confusion of guilt, vowing that tonight I'll be running for redemption. For Trench. For me." Page 155

"Warning signs and determined fencing, slick black bubbles on every lamp post. I guess they figure that all the cameras might hold people back." Page 165

"I move quickly over sandstone with its soft graffiti love, names preserved far longer than the passion that carved them there. History imprinted all around me." Page 167

"What I'm doing here is crime prevention. That's what I'm doing. My crime now is necessary to prevent much greater crimes. Jess talked me through all this. The greater good. It's pretty simple." Page 173

"Despite its look of massive solidity, it evidently still gets rained on. And water has to go somewhere. That fact must have really annoyed the architect." Page 184

"A vast flat expanse with me in the middle. Like a cockroach on the tiles of the kitchen floor, Waiting for the rolled-up newspaper." Page 187

"All of us, messy. Dangling loose ends. Evidence to be disposed of. I have to get out, get off the base. As fast as I possibly can." Page 204