

TOM PALMER

**BLACK
OP**

&

**WHITE
FEAR**



Welcome to a pack crammed full of ideas and activities based Tom Palmer's Squad books – perfect to get boys and girls interested in spying and literacy. The aim is to enable you to create a successful writing group made up of reluctant writers, disguised as a school spy ring.

SPY PACK

TOM PALMER'S THE SQUAD : SPY PACK

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TOM PALMER'S THE SQUAD : SPY PACK

Preface by Diane Baker, teacher at Ghyllgrove Junior School, Essex

As an experienced and still practising teacher, I know at first hand the complexities of working with reluctant writers. We are often confronted with children who not only find it difficult to think of what to write, but also how to commit their ideas to paper.

This valuable resource aims to reach these children through the engaging context of **spies** and **spying**. It is written by an author who understands that, above all, children need to be motivated before they can write.

You will discover that Tom skilfully plans for activities that involve children working outside of the classroom environment. He recognises that children learn best by '**doing stuff**' and using their imagination. He takes the children's positive buzz and energy, and then carefully channels this into both speaking and writing activities.

Also embedded within the missions are excerpts from Tom's novels. This helpfully provides the children with models of quality writing, which they will hopefully internalise to aid composition, as well as acting as further encouragement to read more.

I believe that teachers can use this resource flexibly. You can follow it to-the-letter or, as I found myself doing, adding your own activities when feeling particularly inspired. Some of Tom's ideas are equally useful for your weekly English planning.

The important thing, though, is to give it a go, as I can guarantee that when you use this imaginative toolkit, both you and your children will not only learn together – but also have some serious fun too!

Diane Baker

Why Run A School Spy Ring?



First of all, welcome and thank you for having a look at this schools' spy pack. I hope you find it useful.

The Squad

The Squad is my new series of books, published by Puffin. As a child, I was fascinated by the shady world of spying. Now, as an adult, I hope my books will help children who love spy films and games to love writing about spying.

The Squad features an England youth team playing in tournaments all over the world. But, secretly, five of them are spies. Most activities in this Spy Pack are brought to life through a passage from the first Squad novel, *Black Op*, to encourage the children's reading for pleasure.

Some children want to be spies

Ask a hundred children if they'd like to be a spy when they grow up and more than half of them will put their hands up. There is something about the sneaking around, the danger and the finding out things they aren't supposed to know that is very attractive. That is why a lot of children like spy stories. They watch *MI High* and *Spooks* on the TV. They play *Black Ops* on their PlayStations. They read books like *Young Bond* and *Jayne Blonde*. This Spy Pack will give them the chance to try spying for real.

Some children don't want to write

Many of the children who'd like to be spies may not like to write. They might be the kind of children who find it almost painful to run a pen across a piece of paper. This Spy Pack aims to help you use the excitement of espionage to engage those reluctant writers. By training them to be spies, you can give them the confidence to be writers.

How to train your spies

Real spies are trained in the field and at their desks. Field work takes place away from the desk in actual missions and might include observation, gathering information, pretending to be someone they are not. Desk work might involve working out the results of field work – as well as searching for information on line. All the skills above will make a good spy. They will also help make a good writer.

What it takes to write a story

The six activities in this Spy Pack have been chosen to excite the children's interest in spying, but also to give them more confidence as writers. They allow you to train your pupils to be spies, as well as helping them to enjoy writing more.

Together, these skills are the major building blocks of what it takes to write a story.

Creating a spy ring need not just be for fun. At the end of their training the new spies could be taken on a mission, to give them a chance to use their new skills. There is also a list of other great spy books, films and games they may enjoy.

Thank you for considering setting up a spy ring. We hope that it helps you create a group of enthusiastic writers. Also, it may help national security in future years, by inspiring some of your students to become spies...

You Are This Operation's Spy Master

If you are going to run a spy ring, then you need to be an effective spy master. Apart from watching Harry on *Spooks* DVDs and reading John Le Carre novels, these ten tips on running a spy ring may help you.

ONE

Decide on which agents to choose for your spy ring. You need the right people. Who is going to benefit from a writing boost? Who is going to make a great spy?

TWO

Try to tell no-one what you are doing. The more secret the spy ring, the better. The children will respond better the more cloak and dagger you are.

THREE

There are a set of missions in this Spy Pack. The notes for the teacher's are for the Spy Master's Eyes Only. The children's notes are marked for Agents' Eyes Only. We recommend you deliver them to the children via a dead drop (see Page 5) to add to the excitement.

FOUR

Develop a strong group identity by choosing a password and password response. Make spy identity cards for your agents, which the children **must** bring to all spy ring meetings.

FIVE

In advance of your mission, make sure that you collect all of the resources. Check that they are all working. Your spies will not want to be let down by faulty equipment.

SIX

Use different kinds of pen and paper than normal for your spies to use. The spy ring needs to feel special when they write.

SEVEN

Be inventive. Add your own writing activities as you see fit. Spies can never have too much practice in their desk work.

EIGHT

Be flexible. Don't worry if a mission takes longer than you think. Take your time. Good quality spy work cannot be rushed.

NINE

Invite the parents of your spies to join a spy ring meeting. Let them know a little of the work that the spies are doing: it will stop the parents becoming too suspicious.

TEN

Keep a set of fiction and non-fiction books for when your spy ring meet. Let your spies browse through them and take them home. Spies need to take work home too. Just like Spy Masters!

MISSION 1 : SET UP YOUR SPY RING *Spy Master's Eyes Only* **(or, forming a writing group for those who don't want to be in a writing group)**

Introducing the spy ring to the children

Once you have chosen which children to include in your spy ring, you need to find a secure place to brief them and test to make sure they are made of the right stuff.

Find a room in the school that is out of the way. One that no-one can suddenly burst into. A small classroom. A Portacabin. Somewhere like that. If you use the library lock the door to keep people out of your secret business: libraries are very popular places.

Invite the chosen children to come, using a ruse you have decided on. You could pretend that this is a literacy intervention group – or a sports reading group. (Using my books here will be a great cover - they are both football and spy related.)

Once you are sure no-one is listening in, brief children about the spy ring. Tell them about their training and how it will unfold over the next few weeks. Watch them closely as you speak, just in case one of them is behaving suspiciously. This is a good chance to let these fledgling spies speak about what they know about spying. Films they have watched, games they have played, and – most importantly – books they have read. Use it as an opportunity for them to recommend great spy fiction to each other,

Agreeing a set of rules for the spy ring

Every spy ring must form its own rules. Rules that will keep you secure and undiscovered. The children – and you, their spy master – must work out these rules themselves. If written down, they must be kept in a very secure place.

These questions may help your spy ring to form its own rules. When and where will the spy ring meet? How will you know when and where to meet? Do you need a password for meetings? And a password response? How will you make sure no-one else knows about the spy ring?

You must make sure all the children keep the spy ring a secret. If they compromise your training they need to be eliminated. One other thing you will need to discuss is dead drops.

Understanding and practicing dead drops

You may need to communicate with the children about when the next spy ring meeting is to take place and where. This is best done by dead drop. A dead drop is when a document or item is left in an agreed secret place. Agents can be alerted that a dead drop has happened by leaving an indicator somewhere else in the school grounds, such as a chalk mark on a wall, or to place a vase of flowers in a window that would never normally be there.

Once you have briefed the children, agreed your rules and made any other necessary plans, you can warn the children to watch out for the dead drop indicator.

Testing the children's aptitude for a life as a spy

Their first homework is to test the children. You will find the spy test sheet on Page XX. Tell them that if they fail the test, they will be eliminated. (NB. No-one can really fail the test, and, if they do, you can pretend they haven't). Leave this in the agreed Dead Drop place.

MISSION 1 : DEAD DROP *Agent's Eyes Only*

FIELD WORK

Your first mission is to work as a group to locate a secret place (in the school grounds) that you can use for you to communicate with your handler by dead drop.

A dead drop is a way of passing on secret documents (or gadgets) from one agent to another. It needs to be a secure place where you can easily leave and retrieve something without being overlooked.

Famous dead drop places have been a hole in a wall behind a loose brick, a gap under a wooden building and a secret and water-tight container hidden under a bush.

Find a dead drop place in your school grounds. You might like to pretend that you are picking up litter. (But find it without any fuss, so that no-one suspects what you are doing. sees you.)

DESK WORK: speaking

In your group discuss and agree a place where your spy master can leave an indicator mark that a dead drop has occurred. For example they could chalk a cross (or other mark) to alert you that something has been left in the dead drop. Explain to your spy master why you think this certain place should be chosen. Be persuasive in your argument. Vote and agree on a location.

Every day from now on, you need to check the place to see if an indicator has been left for you. If it has, go carefully, making sure you have not been followed, to retrieve whatever has been placed there. It could be your next mission, for instance, telling you the time and place your spy master would like to meet you. Then alert the other members of your Spy Ring to the time and place... verbally. Do not write it down.

One other tip: never discuss spy ring matters with your fellow spies or your Spy Master outside official spy meetings... unless you can be absolutely sure that you are not being observed or listened to.

DESK WORK: writing

Your homework mission is to complete the spy test. Then to leave it at the dead drop. When you leave it make sure you are not followed.

You will be notified at the next spy ring meeting if you passed the test. If you failed, you will be eliminated.

Spy Test Agents' Eyes Only

This is an official spy test created by Tom Palmer, the author of the spy series of books, *The Squad*. Pass the test and you will be able to join your school's spy ring. Fail and you will be eliminated. Circle one answer for each question.

One: Why do you want to be a spy?

- (a) for the excitement and glamour
- (b) so you can be famous
- (c) to protect your country against baddies

Two: Which word best describes you?

- (a) shy
- (b) quiet, but confident
- (c) loud

Three: You have been kidnapped and are about to be questioned by the enemy. What do you do?

- (a) Say nothing
- (b) Stick to a cover story you prepared earlier, denying you are a spy
- (c) Tell them what they want to know so they don't hurt you

Four: You are on a mission and someone asks you about your life. Do you:

- (a) Tell them about yourself
- (b) Rudely ignore them
- (c) Make up a false story about yourself

Five: Do you like reading spy stories?

- (a) No
- (b) Yes
- (c) Sometimes

Six: You worry you are being followed. What do you do?

- (a) Go up to the person and ask them why they are following you
- (b) Run quickly away
- (c) Pretend you don't know, but look at reflections in shop windows to see who they are

Seven: You are in a city centre and have to pass on a message to another spy. How do you do it?

- (a) wave them over and tell them what they need to know
- (b) leave a message hidden inside a newspaper
- (c) text them

Eight: Do you have any passwords on computers? Please write them down here.

Password:

Nine: You have to listen to a conversation to find out what someone is planning. Do you:

- (a) make notes in a notepad
- (b) listen and remember everything you can
- (c) use a recording device hidden in your clothes

Ten: Who will you tell about the school spy ring?

- (a) Everyone
- (b) No one
- (c) Just close friends

Now tally up your score, using the points below:

One: (a) 1 (b) 0 (c) 2

Two: (a) 0 (b) 2 (c) 1

Three: (a) 1 (b) 2 (c) 0

Four: (a) 0 (b) 1 (c) 2

Five: (a) 0 (b) 2 (c) 1

Six: (a) 0 (b) 1 (c) 2

Seven: (a) 0 (b) 2 (c) 1

Eight: if they give a password, 0; if they don't, then 2

Nine: (a) 0 (b) 1 (c) 2

Ten: (a) 0 (b) 2 (c) 1

Spy rating

0-5 You have failed the spy test: you cannot be in the spy ring

5-13 You need some training, but you have the makings of a good spy. This training course is good for you.

14-19 You already have the skills to become an effective spy. Well done. This training course will help you become a top spy.

20 You are a super spy. You can help the others become as good as you already are.

MISSION 2 : CREATING A SPY COVER STORY *Spy Master's Eyes Only* (or, how to make up believable story characters)

Creating character is one of the most important aspects of writing stories that will engage readers. Readers identify with characters – or take against them. Along with plot, it is characters that give readers the desire to read on. And those characters must be believable. It is the same with spying.

If a spy creates a cover story – a person they need to pretend to be – it has to be so believable it will save their life.

Mission two is about encouraging the children to create a character story that will save their life. Mission two will also include a field activity: where children will be trained to perform a 'live drop'.



Now the children need to create their own cover story.

To help them with this exercise photocopy the excerpt below, from my book *Black Op* along with some pages from the Wimpy Kid books. Do this secretly. Tell no-one. Destroy them after you have used them.

The moment the five Squad members stepped outside the exit of Krakow John Paul II Airport in Poland, a large black people carrier with the England football crest on the door moved smoothly across the road and stopped next to them.

The people carrier was part of their cover: they were young footballers arriving for a tournament. That was why they were all wearing England tracksuits and carrying branded Umbro bags. All part of the lie.

Several adults and children stopped to look at them, nudging each other and pulling out smartphones to take photographs.

Lily forced herself not to look the other Squad members in the eye, knowing that she would smile or laugh if she did. They were living a bizarre fantasy pretending to be England footballers in tracksuits and she didn't want to blow the cover, however exciting it felt.

Hatty, on the other hand, was not happy to be wearing a football tracksuit. She hated it. She liked to wear fashionable tops and skirts and scarves and felt ridiculous. But she knew she had to shrug off those feelings and play her part, so, to take her mind off that, she focused on the outside of the airport.

MISSION 2 : COVER STORIES *Agents' Eyes Only*

Your mission this week is to create a cover personality that you can use when you don't want to give your real identity away. Your spy master will give you an excerpt from one of Tom Palmer's books to read. Read it carefully.

In his story, *Black Op*, Tom needed to get a group of five spies into Poland without them being recognised. They needed a believable cover story. So, in the book, the Squad have to pretend to be youth footballers representing England: to other spies or governments monitoring them, but also to the other players in the England team.

Your cover personality mustn't be exactly like you. Maybe base your cover personality on someone you know well, who is a bit like you, but has a different name and address. Different hobbies. Choose something ordinary because it must also be believable. If you choose the cover of a lion tamer and you can't tame lions you might find yourself in a dangerous situation...

DESK WORK: speaking

Try to fill in the following table for your new personality.

Name:
Address:
Family members:
School:
Hobbies:
Favourite football team:
Another detail or fact:

Think of more detail. But make sure all the facts about your cover story are things you can talk about. It would be useful to work as a spy ring to work out more good ideas to include in the list.

Split into pairs and ask each other questions, always remembering not to blow your cover. Then ask the Spy Master to interview you in front of the rest of the class. Can you keep your cover under real pressure?

DESK WORK: writing

Next – to help you *become* your cover character, write a diary entry for their point of view. Keeping a false diary (a diary of lies) is a great way of remembering your story.

Imagine that last weekend you went on a spying mission. But, later, someone asks you what you did that weekend. You need to come up with a believable cover story.

If you've never written a diary before, try reading someone else's. Your Spy Master has photocopied some pages from *Diary of a Wimpy Kid* by Jeff Kinney. Read them together as a spy ring.

Enjoy them. Talk about which bits you liked best. Now destroy them. If Puffin books know you've been photocopying them they could sue you in court and – as a result – blow your cover.

Now get a piece of paper and divide it into two columns. In one column write the following five things:

- TRAVELLED TO RENDEZVOUS POINT
- OBSERVED TARGET
- FILMED MEETING BETWEEN TARGET AND KNOWN AMERICAN SPY
- HID WHEN THE AMERICAN SPY APPEARED TO SEE ME
- QUICKLY ESCAPED AS TARGET AND SPY APPROACHED

Imagine that is what you did as a spy this weekend. Use the glossary to check the meaning of any words that you are unsure of.

Now make a list of the things you are going to pretend you did while you would have been doing those. Choose normal things that your cover personality would do.

- Playing football.
- Going to the shops.
- Watching X Factor.

Whatever you choose, make sure it is something you can talk about under interrogation, something you know real details about.

Now write a short diary entry about what your character would have done. Think of how Greg in *Wimpy Kid* would describe it. Write it that way if it helps. You could even illustrate it.

FIELD WORK

Today you need to practice *live drops*. As you know, a *dead drop* is when you collect something that has been left in a secret place for you to collect. A live drop involves one person passing something on to another.

The two classic live drops are done without talking to each other or even making eye contact, so that no-one realises what you have done. They are:

1. Sitting on a bench and putting a newspaper (containing a secret message or document) down by your side, allowing the other person to pick it up and take it away.
2. Two people carrying the same bag, putting them down next to each other, then swapping without anyone realising.

Split into pairs and work on a live drop idea for yourselves. You can use the newspaper and bag ideas – or you could invent your own way of doing it. Talk about it as a group.

Think of a place where you could practice passing a message between yourselves in school. It will need to be a busy place with lots of people around. Maybe the playground, at home time or in the dinner hall. Think of the things that people carry at these times to give you an idea how you can pass the message over.

Work out how you are going to pass the secret message to each other without being spotted. Think it through. Practice it. Now do it.

Afterwards, come together as a group and talk about what went well and what didn't. Everybody makes mistakes. Learn from your own and others mistakes. Then you will become a better spy.

MISSION 3 : BUGGING *Spy Master's Eyes Only* (or, writing interesting dialogue in fiction)

Encouraging children to write convincing dialogue in a story is not always easy. This exercise should help them understand the power of dialogue and why and how it needs to be presented clearly.

Spies throughout time have used listening devices – or bugs – to find out what their enemies are plotting. Historically, just by hiding nearby or in disguise and listening to what is being said. And, in the modern age, by using every kind of amazing listening devices that technology will permit.

In this exercise the children will bug a room, record what people are saying, make a written record of it, then work out what was being spoken about. The children will need to do a lot of planning to get this right.

As Spy Master, you too will have to do some planning. We suggest you record something going on in the staff room or a school office. Teachers have some fascinating conversations about things they don't want children to know about. You may wish to set up a conversation for the children to overhear, rather than go behind your colleagues' backs. But that's your call...



But, before that, here is a passage to do with listening in from my book, *Black Op*. It might be a useful way of introducing your agents to the idea.

Lily, Lesh and Rob are deep inside enemy territory, listening in on a group of dangerous terrorists.

This is an example of when listening in can go badly wrong. Use it as a warning to your spy ring. Even the best child spies can make mistakes. In the book, it is a mistake that costs one of the children their life.

Lily nodded – understanding what was required – and put her left ear against the fabric of the large tent, focusing quickly on the voices inside.

There were three men speaking Arabic in fast and low voices, but Lily could still understand every word. She had an amazing skill: she could speak dozens of languages. It was her life's ambition to learn every language in the world.

As she listened, Rob looked one way and Lesh the other. Both were squatting, covering every angle, alert to the high possibility of their being discovered.

Lily knew she had to focus everything on the words coming from inside the tent, leaving everything else to Rob and Lesh.

'The hour is nearly upon us,' she heard one voice saying. Not a Saharan voice. Lily knew most Arab dialects and what she was hearing was not local to this part of North Africa. Soon, the voice went on.

'We will have all of our people in position. Our attack will be irresistible. But first we must...'

At that moment the canvas of the tent caved in and snapped back painfully against Lily's ear.

Something had gone wrong. Terribly wrong.

Your spy master will give you another excerpt from one of Tom Palmer's books to read. Read it carefully..

There are three main parts to mission three:

- (1) place a listening device to record the conversation of
.....(people / place in your school)
- (2) write down what you recorded
- (3) try to work out what you think might be going on

DESK WORK: speaking

Asking each other these questions will help you plan your surveillance.

- Who are you bugging?
- Where will you find the target?
- What do you want to find out?
- When will you be there?
- How can you record them?
- Using what device?
- What are the dangers?
- Will the target know what you are doing?
- How can you prevent the target knowing what you are doing?

Once you have answered these questions, you should understand the rough details of what you are doing. Now you need to plan the specifics of how you will record them.

- Who will place the device?
- Who will collect it?
- What could go wrong?

Talk your plans through with other agents in your spy ring and report back to your spy master.

FIELD WORK

When you know what you are going to do, you will need to have a "Dry Run" practice, imagining you are in the actual space, to make it work perfectly. Practicing two or three times can iron out the problems that might spoil the real bugging mission. And do you need to agree a back-up Plan B. Now do it for real.

DESK WORK: writing

Once you have successfully recorded a conversation, you need to transcribe it. That means to write down exactly what was said. Spies do this, so that they can accurately present their findings to their Spy Masters. Be careful to write down everything you hear. Don't change it. If you didn't hear the exact words put that it is a guess. Think if you only need to write down the important part of the conversation. Do you need to write down, for instance, if one teacher is complaining there is too much milk in her tea. (Some teachers are very fussy about their tea.)

Now get into groups and talk through what the overheard conversation reveals was happening in the room . How do your ideas differ?

MISSION 4 : MIND READING FOR SPIES *Spy Master's Eyes Only*

(or, how to describe characters to help tell a story)

One of the things that children find most difficult about writing stories is *showing not telling*: especially when it comes to how characters are feeling. Such as: 'The girl was frowning and had her arms folded' instead of 'The girl was worried'.

This section is both about how to describe characters' feelings, as well as being a master class in how to understand non-verbal communication. Or, to mind-read.



This section from my book *Black Op* illustrates both points. Hatty is one of five spies who are infiltrating a youth football team. They need to fit in as if they are real footballers, whilst really being spies. They also need to work out who is going to cause them trouble. That is Hatty's first job.

Hatty is using her knowledge of body language to get to know these other children as well as she can, before even speaking to them.

This session hopes to train your spy ring in those skills – as well as helping them describe characters better in stories.

Hatty stood back watching the exchanges.

It was something she'd got from her mother, who used to take her into town and sit in a café and people watch. That's what she called it. She used to ask Hatty what she thought people were doing. Did anyone look like they were lost? Were any of them shoplifters or thieves? Were people kind or unkind? Hatty's mum had taught her a lot.

Hatty noted which of the footballers was smiling genuine smiles – and who was faking. She knew there could be trouble. There were always difficulties when one group infiltrated another. It was human nature. Especially when one set were imposters like they were. Hatty's priority was to anticipate who might feel threatened or, worse, guess that The Squad were imposters.

One boy stood out for Hatty. He was tall, black and athletic and seemed to have an energy that dominated the room. One of those people who everyone was aware of and everyone seemed to defer to. His name was Rio, Hatty noticed, wondering if he really was called that or if he'd somehow changed his name in homage to Rio Ferdinand, the England defender.

Then Hatty noticed two more that worried her. A thick-set lad called Finn. She worked out quickly that he was a slavish follower of Rio. He laughed when Rio joked. He frowned when Rio was cross. The rest of the time he just stood there with a blank look on his face.

Then there was one of the girls. Georgia was her name. She was tall with long blonde hair and wore make-up and a constant smile. However it was not a convincing smile. Georgia was standing next to Rio, but not really listening to him. She was too busy looking around. Looking at Kester mostly. And snatching glances back at Hatty.

MISSION 4 : Mind Reading *Agents' Eyes Only*

Your spy master will give you another book excerpt by Tom Palmer to read. Again, read it carefully.

This mission is about reading people's minds. If you need to know what people are thinking without actually asking them, you need these skills.

Body language is the way we use our body to say things without saying them with words. Dogs bear their teeth. Pigeons puff out their chests. People are no different.

For instance if you fold your arms it means you don't want to be where you are or with the person you are with. Your arms are forming a barrier to say that.

DESK WORK: writing

Look at the pictures of this girl for each picture

(1) describe in writing exactly what she is doing

(2) write down what you think she is thinking or feeling



1 What is the girl doing?

.....

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.....

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What is she thinking or feeling?

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2 What is the girl doing?

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What is she thinking or feeling?

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3 What is the girl doing?

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What is she thinking or feeling?

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4 What is the girl doing?

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What is she thinking or feeling?

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5 What is the girl doing?

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What is she thinking or feeling?

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DESK WORK: speaking

The next part of this mission is for you to pretend to be feeling things you are not. That is, lying. You can do these exercises in pairs, groups or as a whole class:

exercise a

Role play that one of you has just stolen something and everyone is looking at you. You feel guilty.

How would you look if you had stolen something? Try and look guilty. What gestures does it take to look guilty or suspicious?

Now try and look innocent, even though you did steal something. What do you need to look like? Think about what a person who has not stolen something would look. Try to look like that.

exercise b

Role play that you are scared. You know that someone is in the room and they are about to pull out a weapon. How do you feel? What would you look like? Pretend it is happening.

Now imagine that there is someone in the room with a weapon, about to pull it out, but that you have to look like you don't know it is about to happen. You're not scared.

exercise c

Role play that something unusual is happening around you. Maybe someone is having a row – or there is a fight. You are desperate to look and see what is going on. Look curious.

Now try to imagine that, even though something is going on, you have to look bored. How would you look if it wasn't happening? Can you do it?

Discuss your role plays: Who is the best liar in your spy ring?

FIELD WORK

We want you to go around the school grounds or buildings and take photographs of adults talking to each other. Try and get close.

Beforehand, prepare and practise your cover stories, in case you are stopped and questioned:

- make up a story, such as you are doing an art project
- pretend you are taking photos of each other, but then change the angle of the camera slightly to take pictures of the adults.

Take a lot of images. Then, when you are back in the classroom, choose the best. Can you work out what the adults were talking about? What gestures are they making? Does their body language give anything away? Feel free to make up outrageous scenarios. It is quite possible that your teachers are discussing outrageous things.

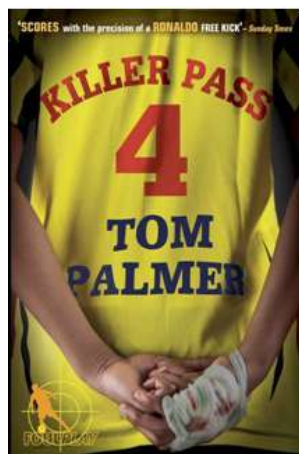
Present your group's findings to the rest of the spy ring.

MISSION 5 : GARBOLOGY *Spy Master's Eyes Only* (or, creating an effective setting by listing the contents of your teacher's bin)

A writer creates a setting to let the reader know where the story is taking place, but also to tell the reader more about the people who are there. That's why garbology is useful to us. Garbology is the science of rifling through somebody's bins.

Spies do it. Criminals do it. Private detectives do it. You can find out a lot about someone from what they throw away. And not just financial details they've been too lazy to shred. You can find personal letters, travel tickets and about some of their vices, such as their snacking habits, etc. But this creates an opportunity for helping writers to describe settings.

The mission is to steal and return a bin from someone's office. The bins you could target are: a teacher, the school office, a bin in the rooms parents come to speak to teachers in, your head teacher's. If you can get the children to list the contents of the bin (especially an exciting person's bin and maybe a bin that you have planted interesting items in...) it will help them understand how to describe a setting as well as helping them to use setting to tell more about the characters they are writing about.



Spy Masters - to get your agents in the mood, show them this scene from my book, *Killer Pass* – where Danny (a boy who investigates football crimes) – witnesses someone going through a footballer's bins:

And then Danny saw something. A man with dark hair moving down the side of the footballer's house. Slowly. Like – Danny imagined – a burglar would. In dark clothes too, so he wouldn't stand out, or catch anybody's eye.

Danny found a public footpath nearby and made his way down it, sweeping overhanging branches out of the way. This would get him close to the house. To see what this character was doing. To see if could pick up any clues at all as to who was breaking into footballer's houses.

Danny squatted and peered through the bushes. And there was the man. Going through the bins at the side of the house. Danny was spellbound. The man was taking rubbish out of a wheelie bin he had put on its side. Lifting pieces of paper out of lumps of food and fruit skins. Putting them in another bin bag.

Danny wondered first if he was a policeman, gathering evidence. But if he was he would be wearing some sort of uniform or overalls, like the others.

Danny decided to watch, regardless. This was not normal behaviour. So it had to mean something. It might have nothing to do with the burglaries, but he might learn something.

The man went through everything in the bin, his back to Danny. If it was paper it went into his fresh bin bag. Otherwise it went into the bin bag.

Danny kept on watching until the man stopped, sealed the bin bag, righted the wheelie bin and turned round. Now Danny could see his face. And that was what shocked him the most. Danny knew who the bin man was

MISSION 5 : GARBOLOGY *Agents' Eyes Only*

Your spy master will give you another book extract by Tom Palmer to read. Read it carefully and talk about it.

Your mission is to – secretly – get hold of the contents of some private bins in the school and make a list of what is inside them. It is really important that the people who use the bins don't realise what you are up to, they might not be pleased.

But why would we ask you to do this? Because bins are a brilliant way of finding out what people have been up to. People put all sorts of sensitive information in bins. They never think that someone else could come along and take things away.

DESK WORK: speaking

Get into small groups. Each group has a particular bin to target. As a group, work out how you are going to get access to the contents of the bin without being seen. You may have to make up a story to clear the room so here are no people in there to see you. You may wish to put some other rubbish in the bin, so that the bin doesn't seem suddenly empty.

Once you have a good plan, tell the rest of the Spy Ring about it.

Ask them if they think it has any weaknesses.

FIELD WORK (1)

Follow your plan to collect the contents of the bin you are targeting,

Take the contents to a secure room where you can examine the contents.

DESK WORK: writing

Make a list of the contents of the bin. For example, this is what is in my bin as I write:

- a letter to a school in Wales about me going to visit next year
- a Dubble chocolate bar wrapper
- a screwed up receipt for some printer ink I bought
- an old copy of *Runners World*
- two more Dubble chocolate bar wrappers

But try and go into a bit more detail than I have here, make any extra notes that might be interesting or unusual. Ask yourself questions about each thing you find.

- Why has it been thrown away?
- Is anything torn off/scribbled out/scribbled on?
- Is there anything suspicious about it?

Now write a detailed report about what you think about the owner of the bin.

FIELD WORK (2)

This is the hardest bit.

You need to return the rubbish to the bin, just in case someone discovers it has gone missing.

You may have to find a way of emptying the room again. Not easy.

This is standard spy practice.

You need to cover your tracks.

Make it as if you had never been there.

MISSION 6 : INTERPRETING SURVEILLANCE PHOTOS *Spy Master's Eyes Only* (or, how to piece together an interesting narrative structure)

The scene is a classic one from spy films or TV shows like *Spooks* or a police procedural. A white van parked on a back street. A camera snapping the comings and goings of someone dodgy. A pile of photographs on an interview table. Evidence pieced together from the photos.

In this session you can work with the children to help them create their own narratives based on a set of images, just like the police and spies do.



As an author, I use photographs to build up stories. If I go abroad, I will take a set of photos of the streets my characters might walk down, just so I have the detail I need. I'll also furtively photograph people, especially in foreign countries, so that I can remember what they look like.

This excerpt from *Black Op* is a scene where my spy characters do almost exactly what I did while researching the book in a square in Krakow. They need to prevent something from happening, and fast. Unable to stop the suspects immediately, they choose to take some pictures of them, to help build evidence around them.

'Is that them?' Kester asked, slightly breathless, pointing to two men wearing fake England tops in a café.

'It is,' Hatty confirmed.

'How are we going to get them?' Adnan asked. 'What can we do?'

'We need them in an enclosed space away from the public to use a grenade,' Kester said. 'A small room or an alleyway to use the tranquiliser gun.'

'That's impossible, so long as they are in the café,' Hatty said. 'We have to wait for them to move on.'

'Let's at least get closer,' Adnan suggested. 'Take some photos of them.'

'Good idea,' Kester said. 'Look. See that sculpture thing there?' Adnan went on, pointing at a giant head sculpture on its side between the tower and the cafe. 'I saw it earlier. It's hollow and its eyes are facing the café. I'll go in it and take the photos from there.'

'Okay,' Kester said, looking at the mic in his watch. 'We'll wait here and observe.'

'Right,' Adnan said. 'Give me a grenade. Just in case.'

'In case of what?' Kester said.

'In case I get lucky,' Adnan said.

Kester gave him a quizzical look, but still handed Adnan his ruck sac, which contained the camera and the grenades. 'Take the whole bag,' he said.

Then the two of them watched as Adnan walked to the sculpture, keeping it between him and the two men, so they wouldn't see him approaching.

Once he was inside the sculpture, Adnan moved four or five metres to the far end, and, on tiptoes, looked out of the higher eye. The gap was about the size of his head, perfect to put a camera through without being seen. But not being seen wasn't part of Adnan's plan. He'd had an idea, something that might work, but that Kester would never agree too. Something that would involve the gas grenade.

The Simpsons – a warm up exercise

Using a familiar set of images is a good way of putting children at ease with a task. Love them or hate them, the Simpsons are pretty much universally known.

Take a page out of the Simpsons comic. One that has a bit of interesting, but simple-looking action happening.

Tippex out all the words in the cartoon. Then photocopy a sheet for each pair of children.

Now ask the children to work in pairs to think about what is happening in the story. Then talk about what the children have thought as a class.

This should give the group a way into working out what is going on in a series of pictures and who it can tell a story, using characters they are familiar with.

The next mission

This mission is about to encouraging the children to make up a narrative from a set of apparently secretly taken photographs.

Use the photographs on Pages 23-26 to ask the children to piece together the order of events and then to try to explain what was happening in the images.









MISSION 6 : INTERPRETING SURVEILLANCE PHOTOS *Agents' Eyes Only*

DESK WORK: writing

Your spy master will give you your last book excerpt by Tom Palmer to read.

You will then be given a set of photographs. We want you to work out what is happening and to write it down in simple sentences. One sentence for each image.

BUT before you get the photographs you will need to practise the skills of reading photographs. The spy master will explain to you what you need to do.

This is one of the main jobs for spies at their desks. They receive a set of photos taken of suspects. They have to look at them to work out what is going on, then THEY write it up in a report for their bosses.

First, you need to work with your partner to decide what order the photos should be in.

Second, talk as a class about how you interpreted the events photographed. Don't be afraid to change your original thoughts. Spies work in rings for a reason: working in teams means you make fewer mistakes.

Third, stick the photos onto A4 paper and write a sentence down below each one to describe what you think was happening. Feel free to make it as exciting as you can. That's what spies often do, because they need to consider the most dangerous possible outcomes.

DESK WORK: speaking

Tell the story of the photographs to the rest of the spy ring. Put as much detail into your accounts as possible.

FIELD WORK

You've done bugging, using listening devices. But, as you have learnt, taking photos is another way of gathering evidence.

Your mission is to go out into the school and take pictures of teachers without them knowing about it. Find some teachers doing something interesting. Maybe get to school early and photograph them arriving at school. Do they arrive alone? Or with someone else? What are they carrying?

It is unlikely your teachers are up to no good, but this exercise will give you three things.

One, practice in the skills of photographing people without them knowing about it.

Two, more understanding of how spies work.

Three, fun.

Print out your photographs and present them in a folder or even in a slideshow. And write a sentence for each image, explaining what is happening.

FINAL MISSION : THE SPY CHALLENGE *Spy Master's Eyes Only*

You should now think about planning your own final mission. Spies need to see that their skills can be applied in a new situation to prove to you – the Spy Master - what they have learnt. They will be keen to use both their desk and field skills. So encourage them. Challenge them.

We recommend that you take your spy ring on a trip to a busy space. A different place. A place away from school. To a football stadium or a crowded shopping centre. A place where any number of things can happen (or be staged).

Once there they can practise their field skills:

- taking photographs of people and places
- live drops
- collecting rubbish (hygienically)
- listening to others' conversations
- watching for unusual body language

Back at school your spies can use their research material, just like a writer does, to plan and write.

They could create their own information book on spies or write a spy story. The choice is endless. Why not ask them what they would like to write?

Your spies will want to celebrate their achievements too. So make sure that you plan for a final celebration. Invite their parents, and show the rest of the school.

As a final task, now that your spies are experts, ask them to create their own spy test. A test for future spies, should a new spy ring ever be formed.

And remind your spy ring that they must keep up with their field and desk work. Urge them to keep reading and writing, because our national security may depend upon it...

APPENDIX A

Four real spying missions undertaken by Tom Palmer

Writers and spies are alike in many ways. A spy might have to find out information by watching, listening and reading – in almost exactly the same way a writer does.

Tom Palmer has been on the following writing *missions*:

Thinking like the enemy

‘For **Black Op**, I needed to think like an enemy agent who was looking to blow up the England football team in Krakow. I spent the day in Krakow, looking for places such an agent could hide and safely attack the England team without being spotted. A horrible possible situation, but a writer needs to think like his baddies as well as his goodies.’

Burglars on burglary

‘I needed to know how burglars feel when they have broken into a house and are stealing things. I went to a prison and talked to burglars about what they used to do. This helped me to make the burglar character that breaks into houses in **Killer Pass** more believable.’

Understanding football academies

‘Sometimes spies need to watch a group of people for months to recognise patterns of behaviour that might show what is being planned. I visited two Premier **League** football academies to make sure my **Football Academy** series was accurate. I watched the players, the coaches and even the parents to understand exactly what was going on.’

Spying on billionaires

‘In **Dead Ball**, Danny needs to spy on a Russian billionaire who he suspects is threatening to kill England footballers. The only place he can do it in public is a very posh hotel. I spent an entire day and evening at a hotel for Russia’s richest billionaires. I watched both them and the six-man private armies they have with them to protect them.’

APPENDIX B

Some essential spy phrases you need to know

Agent: another name for a spy

Bug/bugging: secretly listening to people using electronic devices

Cover story: a person a spy pretends to be, to hide their own identity

Dead drop: leaving secret papers in a secret place for someone else to collect

Desk work: spy work that can be done at a desk, like checking paperwork, monitoring the world from a computer or listening to recordings

Espionage: another word for spying

Field work: spy work that is done away from your desk 'in the field' – this could be in a city, in a building, or, sometimes, even in a real field

Intelligence: information that spies need to find out, to tell them what their enemies are planning

Live drop: passing secret files or paperwork from one agent to another in a public place, but in a way that nobody can see you doing it

Spy: someone who watches and listens to potential enemies, gathers information and tries to stop bad things happening to their country

Spy ring: a group of spies who work together to try and protect their country – or even attack another country

Surveillance: the art of watching or listening to the enemy, to find out what they are planning or doing

APPENDIX C

Great spy fiction, non-fiction, films and video games

Spy Books

There are lots of great spy fiction series, including Anthony's Horowitz's ever-popular Alex Rider series and Charlie Higson's *Young Bond* books. Also try Jane Blonde, Jack Stalwart and *Spy Dog* series. Ian Fleming's original *James Bond* books are popular with some children.

Non-fiction

Spy fact books are very popular in libraries. There are dozens of easy-to-read guides to the world of espionage that include pictures and information on gadgets and many of the techniques mentioned in this toolkit. One excellent starter is *The Spy's Guidebook* by Colin King.

Films and TV

There are thousands of spy films for adults, including the James Bond and Bourne movies. For children there is less of a choice, but try: *Stormbreaker* (based on the Anthony Horowitz Alex Rider series), *Harriet the Spy* and *Spy Kids*. Spies feature in the children's TV shows *M.I. High* and the adult series *Spooks*, which is popular with children, but, when on TV, was on after 9 p.m.

Video Games

Most spy video games are probably more violent than a teacher or librarian may want to recommend. Some less controversial are *Totally Spies*, *Spy vs Spy* and *Spy Hunter*.

Online

Children might like to know that the two main spy services in the UK – MI5 and MI6 – advertise for intelligence officers openly on their websites www.mi5.co.uk and www.sis.com.uk, including recruitment videos and other facts about spying.

APPENDIX D

Tom Palmer : Free Literacy Resources

Text / Video Link Reading Comprehensions

Short texts and reading comprehension questions from Tom Palmer's Puffin Football Academy & Foul Play stories and his rugby book Scrum! published by Barrington Stoke. There are video links to watch Tom reading out the texts.

FREE download: www.tompalmer.co.uk/index.php?page_id=61



Foul Play 5 : Own Goal - Writer's Pack

A new resource to show how writers write with six sections: Research; Creating Characters; Themes; Writing; Blurb and Film Trailers. Each section has a short introduction, discussion topics and a writing project. Tom will personally sign & dedicate certificates for pupils who have enjoyed the pack.

FREE download : www.tompalmer.co.uk/index.php?page_id=33

Football and Literacy pack

includes interviews, booklists; PHSE links; Football Activities - stacks of hints for running successful activities and competitions; A football season prediction game; A Premier League wordsearch; A fun quiz to test children's football expertise; Answers; My Own Foul Play story-writing activities based on the Foul Play stories; Draw Danny Harte; Foul Play and Football Academy discussion topics; Book Reviews ; My Book Review; Further reading.

FREE download : www.tompalmer.co.uk/index.php?page_id=33



Football Academy & Foul Play Series Reading Challenge

Certificates, charts, sticker book & stickers, with simple guidelines how to use them to motivate readers. Tom will personally sign & dedicate certificates.

FREE download : www.tompalmer.co.uk/index.php?page_id=51

Rugby and Literacy pack

Includes: About Tom Palmer, Tom Palmer interview, Scrum! Storylines, Scrum! Reading Comprehension, Scrum! Literacy Exercises, My Own Scrum! story, Draw My Own Scrum! story, Rugby League & Rugby Union, 2011-2012 Rugby Calendar, Rugby Prediction Game, Rugby Quiz, Rugby Wordsearch, Answers, Book Review, Further reading

FREE download : www.tompalmer.co.uk/index.php?page_id=53



APPENDIX F

Tom Palmer : School Visits

I have been working in schools and libraries, promoting reading, for over ten years; specialising in motivating boys to read. My popular Football Reading Game – half football reading quiz, half penalty shoot out – makes reading fun and relevant to all children.

"Great morning! Very memorable! You were a big hit! Let's keep in touch and find a way to organise a return visit!"

Bristol Grammar School



As well as having visited over 1000 schools across the UK, I am a consultant for the National Literacy Trust, the Reading Agency and Booktrust. International reader development has taken me to Singapore, Malaysia, the Philippines, Russia, Australia and Egypt.

"Guerilla reading motivation at its finest" **Jim Sells, National Literacy Trust**

I provide:

- Advance pack of materials, activities, sample chapters and posters.
- Reading by me from my latest children's novel
- Up to date quiz about football reading : fact, biography & fiction books and football in the news
- Penalty Shootout Contest (suitable for indoors)
- Q&A with Tom about writing and reading
- Booksigning session with your local bookshop

'The impact of last year's visit was massive and has really helped us develop reading with our current year 6 group. In reading surveys and discussions your books always get a mention and are still read by a lot of the year group.'

Green Lane Primary School



Stats:

- for groups of 30 to 300, from Year 3 to Year 8
- for girls and boys, football fans or foes
- 45-60 minutes per session (max 3 session per day)
- Fee for a whole day plus reasonable expenses (or split costs with another school in your region)

"Thank you so very much for coming into school. Your performance and discussion with the children were both stimulating and informative and as a consequence the children learned a great deal. They have been raving about your visit with much energy ever since! It was such a delight to see the children enter the spirit of the day with such vim and vigour, and with positive response and questioning. That amounts to a whole lot of credit to you and your presenting style. It was a privilege to have you in school and I admit your relaxed comfortable manner, with the children and staff alike made my life a whole lot easier." **Amesbury School**

There's more on my website www.tompalmer.co.uk or contact me Tom Palmer info@tompalmer.co.uk

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The Squad

Special Price £5.40

Black Op Out May 3rd 2012

Tick to order

☐

The Squad is about a youth football team that represents the country around the world in international tournaments. But, secretly, five of them are spies, sent to stop foreign agents harming British interests.



Football Academy

Set Special £ 32.94

Boys United, Striking Out, The Real Thing, Reading the Game,

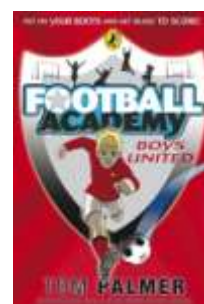
Free Kick & Captain Fantastic

Tick to order

☐

The stories of six boys who are part of a fictional Premier League football academy. (7+)

'I wanted to write a series of books based at a real football academy, a series that would be just like the academies at Manchester City or Arsenal or Swansea. I went to a couple of real academies and met the coaches and players to see what academies are really like. Then I wrote the books, making sure I made it as realistic as possible.'



Foul Play

Set Special £31.46

Foul Play, Dead Ball, Off Side, Killer Pass & Own Goal

Tick to order

☐

A series about a boy called Danny who tries to solve crimes in the football world, using his experience reading detective stories to help him.

'There is loads of crime in football around the world. Kidnaps, bribery, exploitation of young players. I wanted to create a boy hero who would clean up the game and show a new generation that football is about more than money and puffed-up egos.'



Please hand to Tom or post to:

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