School Name: North Sydney Demonstration School

Unit: Rebel! – *Freedom and Responsibility*

Rationale: This unit is designed as a quality literacy unit to complement the HSIE based conceptual unit on Freedom and Responsibility taught in Stage 3. By using drama and quality literacy strategies the students are encouraged to engage deeply with the text and the concepts it explores. This story was chosen as it deals with the issues of freedom and democracy. It demonstrates the value of community and the need to work for democracy and displays why they are so necessary. The story deals with issues of oppression and encourages people to stand up for the things that they believe.

Key understandings:

* What is power and how can it be portrayed?
* What is freedom?
* What is responsibility?

Situational analysis: North Sydney Demonstration School is situated on the outskirts of Sydney’s CBD. There are 670 students from many diverse cultures with 52% coming from an ESL background.

Stage: 3 Duration: 5 weeks Hours per week: 1-2

KLA Integration/COGS unit: HSIE – Government

 CAPA – Drama

Text Type Focus: Literary Recount

Grammar Focus: Theme

Resources: Rebel! By Alan Baillie

 Images representing freedom and oppression

 Scanned images from text

Outcomes/Indicators:

### **DRA S3.1 Develops a range of in-depth and sustained roles.**

* Takes on a range of roles challenging character stereotypes, depicting empathy, different and contrasting attitudes and status.
* Collaborates to convey dramatic meaning by responding abstractly to represent ideas, feelings, objects and situations.

### **DRA S3.2 Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.**

* + Combines and manages the elements of drama (tension, contrast, symbol, time, space, focus and mood) to communicate the depth of meaning of their dramatic work.

English Outcomes/Indicators for literacy focus:

### **TS3.3 Discusses ways in which spoken language differs from written language and how spoken language varies according to different contexts.**

* understands that the listener can influence the speaker, eg the listener can ask questions to clarify meaning

**TS3.4 Evaluates the organisational patterns of some more challenging spoken texts and some characteristic language features.**

* Observes and discusses the way voice and body language affect audiences and can be used to enhance meaning and influence interpretation

### **RS3.5 Reads independently an extensive range of texts with increasing content demands and responds to themes and issues.**

* identifies and interprets ideas, themes and issues in literary texts.

### **WS3.10 Uses knowledge of sentence structure, grammar and punctuation to edit own writing.**

* uses different types of verbs, eg action, thinking, seeing, feeling, relating

### **WS3.14 Critically evaluates how own texts have been structured to achieve their purpose and discusses ways of using related grammatical features and conventions of written language to shape readers’ and viewers’ understanding of texts.**

* identifies theme of clauses and experiments with changing theme, eg The door was opened by Kim, Kim opened the door

**Learning Experiences in Sequence**

***D-Drama activities E-English activities G-Grammar focus* ☺*-Assessment task***

|  |  |
| --- | --- |
| **Drama** | **English** |
| **Session 1** |
|  | Introduce the story by gathering items reflecting freedom and oppression including iconic pictures of prison bars and images from dictatorships. Arrange items at front of room and ask students about the images these items provoke and the sort of story that might contain them. It is designed to create interest and develop understanding of oppression and freedom. ***–E***Split class in half with one group writing from the villagers’ and the other group from the soldiers’ point of view. Show the villagers the picture of the soldiers and the soldiers the picture of the village. Students look at all the different aspects in the picture. Ask students what feelings this picture evokes in the reader. Groups write predictions of the events that will occur in the story from the point of view of the character they have been assigned, either a soldier or member of the village. This task is designed to continue to build interest. ***–E*☺** |
| **Session 2** |
| Read to ‘...before the General.’ In groups the class create the scene from the page with the angry soldier. In order to develop an understanding of the motivation and the feelings of each of the characters get members of the class to tap-in to the scene. As each character comes to life they speak about what they are doing and why as well as how they are feeling and their reactions to the situation. ***-D*** | Thought and Speech Bubbles – Once the class have completed the tap-in they are to choose a character from the scene. This may be the character they portrayed or one they resonated with (ensure that several different characters are covered). They then fill in a speech bubble of what the character would be saying in that situation and a thought bubble of what they would actually be thinking and feeling. These will be displayed with either a drawn or scanned and cut-out picture of the character. ***–E***Introduce the idea of a topic sentence. Look at the text on the first page. Identify the sentence that introduces the topic. Discuss how this can be used to position the reader. ***-G***  |
| **Session 3** |
| Great game of power – Select a series of objects where they are arranged so a particular object is in a position of power. Discuss what makes it appear powerful. After each change discuss further the changes. Follow this by creating the scene as a frozen moment and then get class to ‘take the power’ by injecting themselves into the scene to take the power from the most powerful member of the scene. Discuss how this is done and continue to repeat. (Once someone has used a gun the class need to think of new ways to take the power.) This allows the class to explore power and how an author can portray imbalances of power through both narrative and visuals. ***-D***Sculpt General then Hot-Seat (Picture of smug general with stick). In small groups students sculpt one member to represent the picture of the general. This allows the class to explore different aspects of power and salience from the picture. One student, who has been sculpted into the general, will then move, while remaining in character, to a chair and will be questioned about what they are thinking and feeling.*The teacher may need to demonstrate this so that the class have a good model of the type of language used and the way that questions should be answered.* ***-D*** | Read to ‘...glorious victories...’Visual Literacy: Look at all the people in the picture with the smug general wielding a stick. Salience – *‘What part of the picture attracts our attention the most?’* Students consider colour, shapes, position of characters, perspective, foreground and background.Power – *‘Who or what has the power in the image? Why?’* Students look at whether eye-level is high, even or low and how the shapes, bodies, objects and perspective are organised. ***-E****This will be linked to all subsequent pictures as well as previous ones to see what changes have occurred through the text.* |
| **Session 4** |
| Read to ‘...behind the ear.’Sculpt General then Hot-Seat (Picture of hat falling off) In small groups students sculpt one member to represent the picture of the general. This allows the class to explore different aspects of power and salience from the picture. One student, who has been sculpted into the general, will then move, while remaining in character, to a chair and will be questioned about what they are thinking and feeling. Discuss how the General has changed since the last time we interviewed him. *‘How do we know he has changed?’* ***-D***Conscience Alley around throwing of shoe (Picture of hat falling off) A student or the teacher is chosen as the mysterious thrower of the thong. The rest of the group forms an alley, which is representative of two different points of view regarding whether the thong should have been thrown or not. As the character moves down the alley way formed by the two lines of opinion, the walls of the consciences fire opinions and thoughts convincing them of their point of view. At the end of the alley, the character shares their decision and the process involved in it after the alley walk through. Exploration in voice levels and modality can also be offered here. ***-D*** | Writing in role from point of view of general. Once the General has been hot-seated, students write a recount from his point of view about his experiences and feelings up to that point in the story. They are encouraged to think about how they will introduce the topic with the topic sentence and how they will adjust the reader to ensure that they appear to be the victim. ***-E***Cline on speaking verbs leading up to General shouting. *‘How would the General react to his hat being knocked off? What might he say?’* Once students have shared their ideas get them to brainstorm all the ways he might have said it. Students then construct a cline of speaking verbs from the least forceful to the most forceful. Encourage the class to debate where each verb should be placed ***-E***Read to ‘...polished the stars.’Introduce theme: Explain to students how they can identify the theme of a clause. Students identify theme in the clauses on the first pages, up to ‘...glorious victories...’ Ask the students if they notice anything about the progression of the theme. *‘Why do you think the theme of the majority of clauses refers to the General and the soldiers?’* Turn the page and read to ‘...behind the ear.’ *‘How has the focus of the theme shifted? What does this do to the reader?’* ***–G*** |
| **Session 5** |
| Read to ‘...showed his teeth.’Sculpt General then Hot-Seat (Picture of waving fist) In small groups students sculpt one member to represent the picture of the general. This allows the class to explore different aspects of power and salience from the picture. One student, who has been sculpted into the general, will then move, while remaining in character, to a chair and will be questioned about what they are thinking and feeling. Discuss how the General has changed since the last time we interviewed him. *‘How do we know he has changed?’* ***-D*** | Read to ‘...children and glared.’Writing from a minor characters' point of view: Students write a literary recount of the events leading up to the scene with the teachers and students. They write about how they are feeling from the point of view of their chosen minor character. This allows the students to comment on all of the events and characters actions and behaviours within the text. ***-E***Read to ‘...on their feet.’Visual Literacy: picture of bare feetSalience – *‘What part of the picture attracts our attention the most?’* Students consider colour, shapes, position of characters, perspective, foreground and background.Vectors – *‘From the salient part, how do our eyes move across and around the picture to understand what is happening? Where do we look first and then where do our eyes go?’****-E***Theme: Practise shifting the emphasis to change the theme of a clause. Go back to the first page. Here the theme focuses on the General and his army. *‘If we wanted the story to be about the village and its reaction, how could we adjust the theme?’* Students re-write the first two pages of text shifting emphasis to the village. ***-G*** |
| **Session 6** |
| Read to ‘...crunching – grinning – soldiers.’ Sculpt General then Hot-Seat (Picture of general driving away) In small groups students sculpt one member to represent the picture of the general. This allows the class to explore different aspects of power and salience from the picture. One student, who has been sculpted into the general, will then move, while remaining in character, to a chair and will be questioned about what they are thinking and feeling. Discuss how the General has changed since we last interviewed him. *‘How do we know he has changed?’* ***-D*** | Read to ‘...hear the laughter.’Visual Literacy: Final pictureContact – *‘Are the characters looking directly at us (demand) or away (offer)? What effect does this have on how we feel about them and the event happening in the text?’* ***-E***Post-writing activity: Students write alternative endings/events from point of view of any of the minor characters on the final page. They will display their understanding of the unit by using different literary and grammatical strategies effectively to engage the reader. ***-E*☺**Extension writing activity: Students are asked to write a persuasive text to demonstrate to others the way in which the imagery of the thong can be seen as a representation of freedom. ***-E*☺** |