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|  **Into the Story Action Research** **A Stage 3 unit based on the book: The Great Bear By Libby Gleeson and Armin Greder****Foundation Statements:****“ A book study supported by the use of process drama techniques to deepen student exploration and understanding of author’s purpose, character positioning and relationships and the moral themes of the story to develop critical Literacy” Kilpatrick (2009)***This unit is built upon students having prior knowledge of the elements of visual literacy. It is recommended that a lesson to explain the concepts be given before setting the scene in the unit. Many opportunities for students’ to develop their understanding of how visual literacy is used to persuade or reinforce a message from the author and illustrator occur in the learning sessions. The intention is to create experiences where the students’* ***will feel like the bear*** *so they are able to provide quality responses throughout the lessons. Alternatively it is important to experience the town person’s views to gain a rich emotional response in the role of the bear. It is vital to unpack the grammar and language features and engage in conversations about critical literacy and hidden messages in a text. Comparing the meaning of the picture and then look at the modality of the written text would provide an excellent starting point for a discussion. The reason for this approach in the design of the unit is to link it to our research topic of democracy. An important feature of the text is that the bear does not have a voice. The only written response that refers to the bear is in the section when it has had enough and lets out a ROAR! At this point forward the bear is in the position of power and there is no text for the remainder of the book. This was an excellent opportunity for the students to create the voice of the bear. This unit could be adapted for many stage levels.**A unit of work written by Sandra Hughes for Year 5 at North Sydney Demonstration School* |
| **Situational Analysis:** North Sydney Demonstration School is located in North Sydney CBD area. We have a high ESL population. A lot of our enrolments are from outside the area due to working parents based in North Sydney. Being a demonstration school we are linked and work closely with the University of Sydney and are active participants of actions research projects. |
| **Implementation Information**The unit has been organised into sessions. The intention is to create a flexible classroom time table that would allow students to complete activities in their entirety to create a rich learning experience. The activities are linked together to ensure cohesion. It is up to the teacher and the personality of their class the time they would like to invest into each experience.  |
| **Text Type Focus**Persuasive Response Writing in Expositions**Grammar Focus: Cohesion**- pronoun, topic sentences and theme. **Building Verb groups**- saying and thinking. **Modality**- high and low uses of modality. |
| **Resources to Support this Unit*** The Great Bear by Libby Gleeson and Armin Greder
* Writing like a Writer by Libby Gleeson ( for background knowledge on how narratives are constructed by the author)
* A Grammar Companion: for primary teachers by Beverly Derewianka
* Grammar and Meaning: An introduction for primary teachers By Louise Droga and Sally Humphrey
* English Syllabus: Grammar Scope and Sequence pp 74 – 75
* Beyond Reading Wars by Robyn Ewing
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| **Assessment Opportunities: These are marked with an ☺ throughout the unit.** * Pre and post assessment linked to an assessment rubric;
* Writing in role

**There are many ☺ opportunities during the unit. Most are observational that will inform the teacher that students are ready to move ahead in the unit. The assessments ☺ that are listed above are formal opportunities.** |
| **Key Learning Areas:** *English and CAPA****Talking and Listening****TS3.1: Communicates effectively for a range of purposes and with a variety of audiences to express well-developed, well organised ideas dealing with more challenging topics.****Reading****RS3.7: Considers how change of aspects of a text can alter people’s interpretation of meaning.**RS3.8: Reflects on how writers use modality to create a sense of either definiteness or tentativeness.**RS3.8 Identifies relative pronouns**RS3.8: Identifies the structure of a persuasive text and features such as modal words and connectives.****Writing****WS3.13: Discusses what factors influence choices of topics for writing.**Ws3.10 Prepares banks of words for a particular purpose.****Drama****DRA3.2: 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.**DRA3.3: Devises, acts and rehearses drama for performance to an audience.**DRA3.4: Responds critically to a range of drama works and performance styles.* |
| **Learning Experiences in Sequence** |
| **Session 1 Building the Field** |
| * Pre-test: Ask students to write a persuasive response to the cover of the book The Zoo by Anthony Brown. *Should this animal be behind bars? ☺*
* Ask students to draw where they think a bear lives. Label all aspects that a bear needs in their living environment.
* Discuss what a bear needs. The teacher should record what students believe a bear needs with the students names next to their statement. (create a notebook on the IWB)
* Show the students the middle page of the book with the ‘bear performing’**.** Unpack the picture using the terminology of visual literacy.

**Salience:** What part of the picture attracts our attention the most? Look at the colours, shapes, position of the characters, perspective and foreground/ background. Ask the questions: Why do you think the author or illustrator has chosen this part? How does it affect how we feel about what’s happening. **Vectors:** Looking from the salient part how do our eyes move across and around the picture to understand what is happening? Where do we look first? Does the eye line of the characters have an effect on how we see the picture and what is happening?**Contact:** Are the characters looking directly at us (making a demand) or away (an offer)? What effect does this have on how we feel about them and the event happening in the text?**Power:** Who or what has the power in the image? Why? Is the eye level high, low or even? How are the shapes, bodies, objects and perspectives organised to give or show who has the power?* Engage students in verbal planning to write a written prediction to identify the theme of the text.
* Ask students to find a space in the room in role as a dancing bear performing for a crowd of people.
* Ask students to sit in a circle and ask pairs of students to perform for the group as a dancing bear. If time permits it’s a good experience for students’ to do this individually.
* Discuss how it felt to be in the middle of a group dancing alone while others were watching. Also the inability to communicate (language) to those making you do it (the audience). Record their responses next to their names for future reference.
* Read the class the story up to the page of the dancing bear that was shown in the beginning of the lesson.
* Ask students to form 5 groups. Use clines to prepare the students to discuss ‘if you think it is appropriate way to treat an animal? The purpose is to scaffold language to be used in the conscience alley. While scaffolding introduce the metalanguage associated with connectives such as *similarly, on the other hand, however.* As this language will be used in the conscious alley
* Bring the class back together and create a conscience alley.

***Conscience Alley: A student or the teacher is chosen as the character in question. The rest of the group forms an alley, which is representative of two different points of view regarding the decision or issue (positive or negative). As the character moves down the alley way formed by the 2 lines of opinion, the walls of the conscience 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 on it after the alley walk through. Exploration in voice levels and modality can also be offered here.**** Ask the students to write an exposition. It can be brief but focus upon the language to build modality. Deriwanka pp. 122 and Deriwianka pp.66 ☺
* Revise own concepts Grammar in context. Deriwaka pp. 120 – 121.
* Syllabus Grammar Scope and Sequence pp. 74 -75
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| **Grammar/ Resources*** Create a word wall that will be developed with words from and about the text.
* Use casual language patterns to explain visual language features. The teacher provides students with oral and written models to the class. **When** (what happens?) so (what results?), **While** (what happens), so (what results?) **At the same time** (what happens), what also happens). **As** (what happens), (what results?). Deriwanka pp:
* Create a joint construction using the modelled pattern. Leave these displayed in the room for further reference.
* IWB picture of the bear in the story and a bear in its’ natural habitat
* Writing assessment rubric with work samples that match each level shown to the students after their pre test.
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| **Teacher Self Reflection/ Registration** |
| **Session 2 Into the Story** |
| * Start the session looking at the students’ responses from the previous lesson and match it to the other work samples that linked to the assessment rubric. Ask students to mark their own responses, then have a peer mark it followed by a discussion about the criteria. ☺
* Bring the class back together and hand the students the teachers’ marked pre-test rubric. In each rubric box have the students mark coloured in so it shows a clear indication of the next step for each child’s development.
* Ask the students to read their response to the class. looking at the picture of the bear dancing again. Ask the question “what sort of bear is this? Has the bear been taught?” Revise the terminology and use the metalanguage of salient, vector, contact and power to discuss the picture. ( the representation of the bear in this image)
* Unpack the text. Find the verbs in each clause. Find the nouns in each sentence. Are there any adverbial and adjectival phrases in each sentence

*Once* ***there*** *was a* ***bear****. Pg 1 Deriwanka pp. 17**A* ***circus bear****. A* ***dancing circus bear****. pg 2 Deriwanka pp. 54**All day* ***she*** *lay in a* ***cage*** *where the* ***floor*** *was* ***cold, hard stone on her paws****. Pg3 Deriwanka pp. 45** Read the story again from the beginning up until his point. Taking into consideration salience (visual literacy). Such as the bear doesn’t have a face but the people do. This removes the bears ability to make contact. What does this imply about the value of the bear compared to humans? Look at the detail, positioning of the fore to mid ground and the use of the offer to demand.
* Using a venn diagram create a list of similarities and differences about the bear picture they had drawn about what the bear required to live and be happy and this picture?
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| **Grammar/ Resources*** Unpack the text. Find the verbs in each clause. Find the nouns in each sentence. Are there any adverbial and adjectival phrases in each sentence

*Once* ***there*** *was a* ***bear****. Pg 1 Deriwanka pp. 17**A* ***circus bear****. A* ***dancing circus bear****. pg 2 Deriwanka pp. 54**All day* ***she*** *lay in a* ***cage*** *where the* ***floor*** *was* ***cold, hard stone on her paws****. Pg3 Deriwanka pp. 45** *IWB picture of the bear without a face.*
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| **Teacher Self Reflection/ Registration** |
| **Session 3** |
| * Start the session by looking at the venn diagram from the previous session discuss any new ideas.
* Read the book from *“and she, too, performed”* to the end of that page only.
* Ask the students to participate in pair sculptingof one person being the bear made to dance the way the other person wishes. They both have turns in this activity.

***“Sculpting. This involves the physical manipulation of bodies in pairs (one clay and one sculptor) or groups, to embody the characteristics and form of a character, object, animal or scene. It might also involve the sculptor explaining their sculptural decisions to reflect the nature of the character, content or object” (Kilpatrick (2010)**** Read the next page only “one night, high in the mountains”
* In preparation to hot seating use the pictures from the book so far and add thought/ speech bubbles. The idea is for language structures to be scaffolded while allowing them to consider the characters’ experiences, thoughts and motivations. ☺ ( assess before moving to independent hot seating )
* Ask the students to participate in hot seating about how the bear felt.

**“Hot Seating: Students take on roles by using the physical space of a ‘hot seat’. They can use the skills of role, voice and body to represent a character physically, mentally and emotionally through responding to questions from the other learners and teachers regarding their behaviour, choices, motivations and thoughts”. Kilpatrick (2010)*** Bring the class back together and discuss the meaning of personification such as ‘*the water licking at my feet’* and modality verbally construct phrases and word banks that could be used in students writing.
* Ask the students to write in role complex sentences that answer the question “how long could you stand these conditions for? Write for 10 minutes only. ☺
* Bring the students back into a circle and ask students to present their responses. Highlight low and high modality.
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| **Grammar/ Resources*** Prior knowledge is use of wall charts that indicate words that show low or high modality. Deriwianka pp.66
* Bring the class back together and discuss the meaning of personification such as ‘***the water licking at my feet’*** and modality verbally construct phrases and word banks that could be used in students writing. Use the who what when where why how method
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| **Teacher Self Reflection/ Registration** |
| **Session 4**  |
| * Start the session looking at the picture of the people starring at you. “one night, high in the mountains”. Discuss visual literacy elements such as the purpose of the eyes looking at you. Discuss why the author is making a demand at this point? Refer to elements of critical literacy and persuasive texts. ☺
* Continue reading the book starting at **“**dance, bear, dance” finish reading at the next page “strike, strike”.
* Ask the students to use the dice in readers’ theatre. (Use this emotive dialogue which positions power in the text would be a great opportunity to use readers’ theatre dice to explore tone and voice in reading skills.)
* Teacher in role: While the teacher is in role have the children be the group of people who poke the bear with sticks, pull chains, stones (use alternative resources) to make the bear dance.

**Teacher/ Student in Role: “Teachers are often able to portray a role or character and its idiosyncrasies with greater sophistication and detail to help students develop a deeper connection and understanding of it than if it was a peer or other student. Careful selection of characters and scenes will increase the effectiveness of this strategy” Kilpatrick (2010).*** Bring the group back together and step teacher and students out of role.
* Re-read the book from the beginning up until the “sticks poke”
* Unpack the text. Find the verbs in each clause. Find the nouns in each sentence. Are there any adverbial and adjectival phrases in each sentence

*One night, high* ***in the mountains****, she was* ***led into the village square****. It’s a bear,* ***called*** *the crowd. It’s a bear.* ***Dance****, bear,* ***dance****. Pg 6****Dance,*** *bear* ***dance****. She* ***looked*** *around.* ***Dance****, bear,* ***dance****.* ***Hear*** *the music,* ***hear*** *the music, trumpets blast, drums roll, cymbals clash, clash, clash. Pg 7 Deriwanka pp. 73 and pp.54 ☺** Discuss the look of the people. Discuss if these pictures are from some ones point of view. (the bear’s view). Is it friendly? Why would the author want us to know? (POWER visual literacy)
* As the students to writing in role a journal entry from the bear about his life in this town.
* Revise the story. Verbally reconstruct what has happened in the story by using a thematic mind map. ☺
* Turn to the last verbal page “roar” Discuss how the picture makes you feel? What has changed?
* As a class create a frozen moment (tableau) take a picture on a digital camera.
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| **Grammar/ Resources*** Unpack the text. Find the verbs in each clause. Find the nouns in each sentence. Are there any adverbial and adjectival phrases in each sentence

*One night, high* ***in the mountains****, she was* ***led into the village square****. It’s a bear,* ***called*** *the crowd. It’s a bear.* ***Dance****, bear,* ***dance****. Pg 6****Dance,*** *bear* ***dance****. She* ***looked*** *around.* ***Dance****, bear,* ***dance****.* ***Hear*** *the music,* ***hear*** *the music, trumpets blast, drums roll, cymbals clash, clash, clash. Pg 77 Deriwanka pp. 73 and pp.54* |
| **Teacher Self Reflection/ Registration** |
| **Session 5** |
| * Start the session by recapping unpacking the picture (tableau on the screen) using the terminology of visual literacy. Salience, Vectors, Contact, Power:
* Discuss what has happened in the story. Focus upon pronouns such as ‘the girl *who*’ in the verbal reconstruction by creating a geographic story map. Highlight how the changes in the story have shaped the characters experiences and link to examples of language
* Look at the picture of the shadow of the bear. In groups discuss what is it telling us? (using the metalanguage of visual literacy)
* Bring the groups back together and write sentences about the meanings associated with the page. Keep for future reference. Use auditory discrimination tasks to identify the modality used by the author. Create a word bank of high and low modal words.
* Turn to the next page in the book about the bear creeping into the town centre unleashed.
* Ask the students in groups to sculpt this scene.

***“Sculpting. This involves the physical manipulation of bodies in pairs (one clay and one sculptor) or groups, to embody the characteristics and form of a character, object, animal or scene. It might also involve the sculptor explaining their sculptural decisions to reflect the nature of the character, content or object” (Kilpatrick (2010)**** While the students are in groups from sculpting. Ask them to put dialogue into the scene by each member of the group taking a part of the bear and towns people. The purpose is to bring to life what has happened in this page. Allow time for rehearsal.
* Ask each group to present their dialogue scenes to the whole class. Use the frozen moments with allowing the audience to tap in and ask questions of the characters.
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| **Grammar/ Resources*** Have their tableu picture on the IWB
* Have the picture of the bear creeping into town on the IWB
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| **Teacher Self Reflection/ Registration** |
| **Session 6** |
| * Start the session with a verbal reconstruction of the text using prepositions such as *throughout* the story. As the text is being constructed use each page of the book as the visual model. Deriwanka pp. 69 ☺
* Ask the students to participate in barrier games to unpack the adjectival phrases that could have been used by the author.
* As a whole class look at the pictures of the ‘bear climbing up the pole. *Stop before the end of the book and do not show how it ends*.
* Ask the students to become the bear and think about why the bear wants to climb up the pole. After a few moments thinking about their reasons ask the students to mime being a bear climbing up the pole.
* Ask the students to sit where they did their mime and give each child a post it notes. Ask the students to write a sentence / words explaining their reasons for climbing the pole with their name on the post it notes.
* Students in role have a pole in the classroom (broom end) picture on the white board. Ask students to put their reasons onto the pole.

For example use the pole as a metaphor for a cline. Create on the IWB a line from revenge\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to \_\_\_\_\_\_\_\_freedom. * Ask students to participate in a writing task. In the role of the bear tell your audience how you felt about your time with them.
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| **Grammar/ Resources*** Create prepositions word bank with examples of prepositions that will be added while reading the book. Deriwanka pp. 69
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| **Teacher Self Reflection/ Registration** |
| **Session 7** |
| * Share the students writing. Either ask the students to present it. Or scan it into the IWB and choose a variety of responses for a class discussion about the ending of the book. ☺
* If desired read the ending of the story with the students.
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| **Grammar/ Resources*** Mark using an outcomes and levelled rubric
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| **Teacher Self Reflection/ Registration** |