



Stand Up, Speak Out

Student Resource Booklet

Year 7 English

Stand Up, Speak Out

Introduction to the Unit

BEING NOBODY

Have you ever felt like nobody?

Just a tiny speck of air.

When everyone's around you,

And you are just not there.

Karen Crawford

Discussion Questions

1. What does the poem suggest are some effects of bullying on victims?
2. What do we need to do to stop bullying from happening?
3. What would make someone feel like, 'a nobody... Just a tiny speck of air'?
4. Which groups in society/school might feel as if they are not wanted, not needed, not included?
5. Do you think the speaker of the poem is a boy or a girl? Explain your answer in full.
6. Write a four-line poem in response to this poem, in which the speaker DOES feel like part of a group.

STOP
BULLYING
STAND UP. SPEAK OUT.

Stand Up, Speak Out

Introductory Pair Activity

1 Read the meanings below of *bully*, *harass* and *tease*:

Dictionary Meanings

Bully *noun* **1.** a person who hurts, intimidates, or persecutes weaker people

Harass *verb* **1.** to trouble or torment or confuse by persistent attacks or questions

Tease *verb* **1.** to annoy someone by offering with the intention of withdrawing the offer **2.** to vex someone maliciously* or playfully

2 What other words/descriptions would you and your partner add to these definitions to make them more detailed?

3 In pairs talk about the terms: harassment, teasing and bullying. In what ways are they similar? In what ways are they different?

4 In pairs share any experiences that you have witnessed in which someone in school or the community (or even examples from the news) have been bullied, harassed or discriminated against.

5 Choose one story to share with the class. Outline why you chose that example to share – how did it make you feel? Why might the class be interested in the story?



Stand Up, Speak Out

Essential Questions

- How are people different? How are they the same?
- Are people always how they appear? How do we look beyond the surface?
- How do we define ourselves? How do we know who we are as an individual? As a group?
- How can our differences bring positive contributions to our class, school, and society?
- Why do we stereotype people?
- Why do we bully others and gossip behind their backs?
- What are the causes of bullying? The effects?
- What can we do to create a stronger community?
- How can we raise awareness about bullying?
- Why do we make the choices we make? Do they have anything to do with self-image? Peer pressure? Bullying?
- Why do people choose to do bad things to others, even knowing the consequences?
- How do the media affect how we view bullying? How is bullying and hazing portrayed?
- How do the media portray people who are often seen as “different”?
- How does our society want us to think about these topics?
- How can we determine how an author feels about the topic?
- What kind of moral dilemmas do we face every day, even as teenagers and young adults?

What is tolerance?

Discussion Points:

1. What do you think tolerance means?
2. What do you think intolerance means?
3. Have you heard these terms before?

Tolerance: the ability or willingness to tolerate the existence of opinions or behaviour that one dislikes or disagrees with.

Intolerance: unwillingness to accept views, beliefs, or behaviour that differ from one's own.

4. What are some personal experiences or issues in the news relating to tolerance or intolerance?
5. Create a mind-map in your English book that includes any words/phrases that relates to being tolerant- e.g. kind and patient.
6. Create a mind-map in your English book that includes any words/phrases that relates to being intolerant- e.g. angry, bullies.

Get Creative!

Create a poster that explores your personal definition of TOLERANCE AND INTOLERANCE.

You must include the following:

- Definition of tolerance
- Definition of intolerance
- Words and phrases that relate to tolerance
- Words and phrases that relate to intolerance

GET CREATIVE

What are Minority Groups?

What is a minority group?

Minority groups are created around the world. These are groups that are disadvantaged or have less power than the 'majority' or people.

1. What issues/reasons would create minority groups? Create a list in your English book.
2. For what reasons do we "label" people?

Stereotype definition: an often unfair and untrue belief that many people have about all people or things with a particular characteristic.

3. Create a list of different stereotypes.
4. Do you think it is okay to label people? When might it be okay and when is it NOT okay?
5. Using the internet and/or the magazines/newspapers provided, select FIVE pictures which you believe represent a stereotype. For each image write HOW this person fits into the stereotype.
6. How do you think stereotyping links to minority groups and discrimination/intolerance?



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What is Bullying?

1. What do you think the definition of bullying is?
2. Why do you think people bully other people?
3. Who are typical bullies and who is typically bullied?

“To This Day” - Spoken Word Poetry, Shane Koyczan

<https://www.youtube.com/watch?v=ltun92DfnPY>

“Sticks and stones may break my bones, but words can never hurt me.”

Questions

1. What do you think the meaning of the quote above is?
2. Do you agree with the quote above?
3. Have you ever been/seen someone else be bullied? How did it make you feel?
4. What do you think is the difference between physical and mental bullying?

After viewing the clip, answer the following questions:

1. How did this clip make you feel?
2. What is the poem about?
3. Pick five words that describe the poem.
4. Turn each word into a sentence about the poem.
5. Write a paragraph that outlines the plot of the poem. Who is the protagonist? How was he bullied? Your paragraph must be at least six sentences in length.
6. Read the stanza extract and watch the section again (5.29), then answer the questions below:

If you can't see anything beautiful about yourself,

Get a better mirror!

Look a little closer!

Stare a little longer!

Because there's something inside you that made you keep trying,

Despite everyone who told you to quit.

But you built a cast around your broken heart

And signed it yourself.

You signed it, "They were wrong".

- a) Why is the author asking us to “get a better mirror” and look closer at ourselves?
- b) What is the “cast” built around the “broken heart”?



TO THIS DAY

"Caught in the Crowd" - Song, Kate Miller-Heidke

<https://www.youtube.com/watch?v=GDarYJHCpA>

There was a guy at my school when I was in high school

We'd ride side by side in the morning on our bicycles

Never even spoken or faced each other

But on the last hill we'd race each other

When we reached the racks, we'd each go our own way

I wasn't in his classes, I didn't know his name

When we finally got to speak, he just stared at his feet

And mumbled a sentence that ended with James

I was young and caught in the crowd

I didn't know then what I know now

I was dumb and I was proud and I'm sorry

If I could go back, do it again

I'd be someone you could call friend

Please, please believe that I'm sorry

Well, he was quite a big guy, kinda shy and quiet

When the kids called him weird, he didn't try to deny it

Every lunchtime he'd spend walking by himself

'Round the boundary of the grounds 'til he heard the bell

Well, one day I found him, joined him on his walk

We were silent for a while until we started to talk

I told him my family were fighting in court

He said his step-dad and him always fought

We talked about music, he was into punk

Told me all the bands that I liked were junk

I said I'd never heard the songs the Sex Pistols sang

I laughed back at him and then the bell rang

I was young and caught in the crowd

I didn't know then what I know now

I was dumb and I was proud and I'm sorry

If I could go back, do it again

I'd be someone you could call friend

Please, please believe that I'm sorry

It was after school in the afternoon

The corridors were crowded as we came out of the rooms

Three guys I knew pushed him into the cement

Threw away his bag and said he had no friends

He yelled that he did and he looked around

Tried getting up but they pushed him on down

That's when he saw me, called out my name

And I turned my back and just walked away

Yeah, I turned my back and just walked away

I was young and caught in the crowd

I didn't know then what I know now

I was dumb and I was proud and I'm sorry

If I could go back, do it again

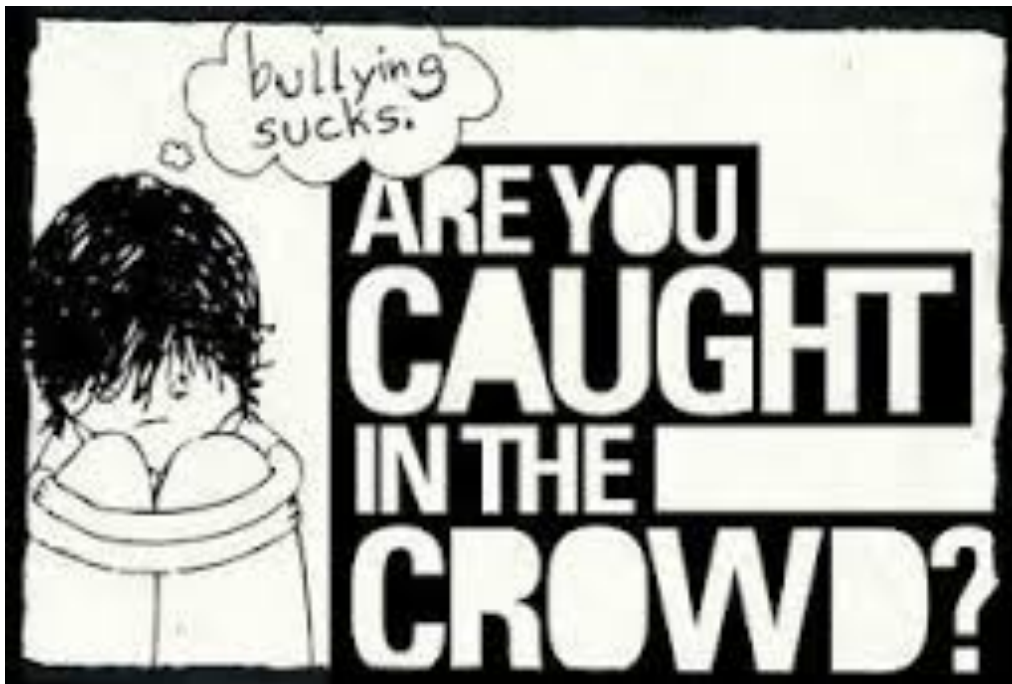
I'd be someone you could call friend

Please, please believe that I'm sorry

Please, please believe that I'm sorry

Questions

1. What happens in this song? What is the plot?
2. What do you think is the overall "message" of the song?
3. What do you think the title and lyric "caught in the crowd" means?
4. In the song, is the singer the bully, victim or bystander? How do you know this?
5. What made James think that he and Kate were friends?
6. Why didn't Kate defend James from the bullies?
7. The song feels like a letter from Kate to James apologising for not helping him when he needed it. What makes you think that?
8. Which is worse – being the bully or being a bystander who lets it happen? Give your personal opinion.
9. Where is the film clip set? Why is this important?
10. What is the effect of the hand drawn pictures in the film clip?
11. Do you think this song has a powerful message about the effects of bullying? Why or why not?
12. What does this song teach you about tolerance and acceptance?



“Tri”- Short Story, Frances Echin

We found him crying in the toilets again. We knew we would. Snivelling over in the corner where he always was, waiting there as if he knew we were coming, but couldn't do anything about it. That was half the fun, really, his stupid waiting for us.

Greg and Neil moved in first. It was their turn. They walked over casually, their hands in their pockets, faking surprise.

“Hey, look who's here today,” Neil said.

“Must've been looking for the Chinese laundry and got lost,” answered Greg.

He always looked at us when we started, his eyes moving from one to the other, almost as if he could understand what we were saying. He really was a stupid kid.

Neil and Greg started to walk around him forcing him a little way out of his corner. While they circled around him, I was supposed to come up on him from behind. We did the same thing almost every time, but he always looked just as scared when it happened again. Once or twice he even wet himself out of fright when I grabbed him.

I saw my chance and jumped on him. He hardly struggled at all, as usual. I felt him shaking and saw the look of fear in his eyes. The others were laughing. I laughed too.

“Come on, Slit-eyes,” Greg muttered. “Fight. Fight this time.”

“He won't fight, he's too scared – he's yellow!” said Neil.

“Well this time we're going to make him fight,” said Greg, “yellow or not.”

“What're we gonna do?” I asked. “We can't make him fight if he just won't. Let's just give it to him like always and get out.”

“No,” said Greg, “this time we'll get some proper action. It's about time we showed him what a little scum he really is. Hold him still you two.”

“I already am!” I was getting worried. We didn't really need to do any more than we always did, just lay into him a few times a week because – well, just because. That's the way it was. But we didn't need to do much else. We already had him scared still.

But Greg had made up his mind that he wanted more this time, and Neil was with him. Neil got a hold of him with me.

“What'll we do, Greg?” he asked, and he sounded excited, like a kid just about to open a present.

“Get him over here, over here!” Greg ordered, pointing to the urinal.

“Aw, what for, Greg?” I said. “It stinks even more over there than it does here!”

“Come on! Do it!” Greg was getting mad, and I didn't want him mad at me.

Neil and I had him by the arms, but even then he didn't struggle. He was crying more now, but he never said a word. Well, he couldn't of course, dumb Reff. We pulled him over to the urinal, where Greg was jumping around on one foot and then the other.

“Now, first, we'll get him like always. I'll go first, because this is my idea.”

This was the routine we were used to. Neil and I held him down while Greg laid into him, punching, kicking, spitting. Greg really gave it to him. Then we had our turns, following Greg, being careful not to cut or bruise him anywhere that the teachers would see. Sometimes I thought it would've been more fun if he'd fought back, and he never said a word.

After we'd all finished, he looked pretty messed up. His clothes were all pulled around, and his face all muddy looking from crying.

“Gee, Greg,” I said, “that'll do now. He knows we've beat him.”

"What's wrong with you?" Greg was all puffed with excitement. "Are you scared? Turning into a Reflover or something? Turning soft. We'll have to start a campaign going on you soon! Get him down here. I want to finish this off properly this time."

Neil and I got him down near Greg's feet and waited. I knew I had to do what Greg wanted. I didn't want him turning against me. The stupid little kid was looking at me with his streaky face and his eyes all watered up, but I wasn't looking back. I had to do what Greg wanted.

Neil was hanging on to him too. "What now?" he asked. "Tell us what to do, Greg." I was a bit surprised when I saw what Greg was doing. I thought he just wanted us to beat him up some more. But Greg was standing at the edge of the urinal, unzipping his pants. His face was strange, still excited, but calm too.

"Put him in here," he said.

"Oh, no, Greg –" I started, but when I saw how he looked at me I couldn't say any more.

The kid started to pull away, the first time he'd made any sign of a struggle, but Neil and I dragged him over the edge, right into the stinking urinal. And then Greg did it. Just slowly and deliberately wet all over him, even on his face. He was wriggling like mad, trying to get out, but we were too strong for him. And Greg was laughing, jumping all over the place, and hanging onto his gut and laughing. Neil started laughing, too.

"My turn, Greg! Here, you come and hold him, it's my turn now!"

Greg got hold of him next to me, still laughing so much he could hardly hang on. I started to feel a bit sick. Neil got up on the side of the urinal and carefully wrote REF all along the kid's back. I thought I was going to vomit and I had to let go. Greg was still laughing and I suppose he wasn't holding on tight enough and anyway the kid managed to get free. For a moment we all stood still, surprised that he'd struggled at all, and as he ran sobbing out of the door we heard him say "You wet me! You wet me!"

Neil and Greg were just about beside themselves. They couldn't stop laughing, and banging each other on the back.

"Hey! See that little worm wriggling around in the piddle!" gasped Neil.

"God, what a sight," Greg roared. "Piss all over him and you can't even tell the difference because it's the same colour as he is! Tomorrow, what do you reckon we can get over him. Hey – waddya think?"

"Aw struth." Neil sounded like someone who had seen a vision. "Aw, struth, I can hardly wait."

Suddenly Greg turned to me, "Well what are you standing there looking like a stunned mullet for? What's wrong with you?"

"He said something. Didn't you hear him? He said words. In English. Didn't you hear?" I thought I was going to choke.

"So what?" said Greg. "What the hell's the matter with you?"

I still felt sick, and Greg's angry face didn't make me feel any better. How could I explain to him all the things I'd been feeling this time? I couldn't even understand them myself.

"Aw. Greg, I dunno. It just seemed different this time –"

"Of course it was different, you idiot. This time we really showed him. This time was the best yet!"

"But he spoke, Greg, and he struggled free! And didn't you see his eyes! We really got him, Greg. It was more than the other times, worse somehow!"

"Yeah, more, and better, not worse! I've had it with you!" Greg was yelling now.

"Oh, Greg, why don't we just forget it?" I said.

"No. We won't forget it, not Neil and me!" Greg shouted. "You can forget it. You're just as bad as that snotty little wog kid. You're just as yellow as him. You forget it! Go on, piss off, chase after your little yellow friend before we give you the same as we gave him."

I rushed out into the bright school yard, partly to get away from Greg and Neil and the stench of the toilets, and partly to see where the kid had gone. I could hardly believe how normal everything was outside, the kids doing the same things they'd been doing before we went inside, one or two teachers wandering around in the distance, on playground duty. The noise and the sunshine crowded into my head for a minute. I couldn't think.

Then I saw him down near the bottom gate, crouching against the fence as if he was trying to hide himself from everyone. I didn't know what had happened to me in there, but I knew what I'd taken part in was about the worst thing I ever could've done, and I had to go to him and make him understand that.

I started to run down the hill towards him, and when I was almost at the bottom of the playground he looked up and saw me coming. I cannot forget the look of panic in his face as he jumped to his feet. He must've thought I was coming to get him and it's all my fault that he did.

And then he ran. Straight out of the gate without looking, and onto the road. When the car hit him I had just got to the edge of the footpath. We never used his name before. He was just a stupid little Reffo kid. But when all the crowd gathered round there was someone screaming his name over and over again. I thought they would never stop. Then I knew it was me.

Questions

1. Why do you think the boys were after Reffo?
2. What does Reffo stand for?
3. Describe how Reffo must have felt when the boys walked into the toilet.
4. Why do you think he didn't struggle?
5. Why did Greg need to "show him what a little scum he really is."?
6. When do you first notice the narrator having second thoughts about the group's actions?
7. Why does Greg decide to urinate on Reffo? How is this different to simply beating him up?
8. Describe how Reffo must have been feeling while Greg and Neil were urinating on him.
9. What were Greg and Neil feeling to make them behave in that way?
10. Why did it affect the narrator so much when Reffo spoke English?
11. Why did the narrator chase Reffo into the playground? Was he trying to make Reffo or himself feel better? Explain your answer.
12. What could have been done to make things end differently?

Writing Task

The short story is told from the perspective of one of the bullies. But what was Tri's point of view? Imagine you are Tri. Write a descriptive first person passage based on a moment from this short story.

"The String Movement" - YouTube Campaign

<https://www.youtube.com/watch?v=GUTtG9TYwdY>

1. What is the overall "message" of the clip?
2. How did it make you feel? Did your feelings change during the clip? Explain.
3. What is the purpose of the clip? Why has it been created?
4. Why do you think the composer chose to deliver this message and purpose via a YouTube campaign? What audience will it reach?
5. What is the most memorable moment in the clip for you and why?
6. What does this clip teach you about tolerance and acceptance?

Extension Activity

Imagine you have been asked to create a short film (60 seconds) to promote an aspect of tolerance or intolerance. Outline your ideas for your short film. Consider the title, the content, the casting, how you would film it, the audience you would like to reach and how you would promote it.

You may work in pairs for this activity. Be prepared to share your ideas.



“Child”- Poem, Elizabeth Campbell

For Alex Domaille

At thirteen if she closes her eyes
standing, she topples- she can't walk down stairs-
her wobbling gait, knees sagging in
like a marionette, grows worse, is diagnosed:

vertebra buckled, pressing its cord,
six weeks to paralysis. So hospital- hours
of the white ceiling, electric thoughts
of the heart and breath on the monitor- she comes back

in a padded plastic brace, a black metal raven
roosting on her shoulders, six kilos of bolts and screws
wrapping black wings about her golden hair-
what jocular surgeons call a 'halo'. She bares

the scar on her throat, draws her spine on the board
and talks us through. Half the class away at sport,
those left feel sick and want to cry,
the world at the whiteboard suddenly serious:

a change of tone in a parent's voice, life's voice.
to their faint questions, the whole torso
turns like a wobbling palanquin,
a Chinese opera warrior bearing

the weight of ritual, a head in stocks.
face framed and locked, she explains
the finger-on-the-button of her bone's
perverse curve; the shave, the graft, how she sleeps

little, piled on pillows, parents turning her in shifts:
an excellent outcome, she goes home to wait out the weeks,
Baby Atlas shouldering the weight
of a child, too hard to hug, impossible to hold.

That year- new haircut, halo off, postponed, forgotten,
she wins the debate, sings over her project, 'Create
Your Own World'; colours, cuts and staples cardboard carefully.

Questions

1. Read the poem to yourself again and in your own words describe what you think this poem is about.
2. The title of this poem is 'Child'. Do you feel it is describing any aspects of life of a typical child? Explain.
3. In the first stanza the poem describes the wobbling gait of the child as being 'like a marionette'. What do you think this means?
4. This poem identifies someone with a difference as being "left out" or isolated from her peers. Is this fair? Do you feel this happens in real life? Can you think of any examples?
5. Identify two terms/words in the poem that you are unfamiliar with e.g. Palanquins or Chinese Opera. Conduct research (ask someone, google, Wikipedia, books) and record what you find out in your workbook.
6. The poet has used a lot of detailed imagery. What are three examples (quotes) from the poem that you believe present the reader with a vivid image? For each example, explain why you chose it.
7. What does this poem teach you about tolerance and acceptance?



“Radio” - Film Study

Definitions

PLOT: what a text is about – the storyline or narrative.

CHARACTERS: The individuals featured in the text. There are both major characters who experience most of the action and minor characters who are not as important.

SETTING: where the text is set. The time period/era, the locations and places where the action takes place.

THEMES: the BIG ideas and messages in the text.

Questions

1. Outline the plot of the film.
2. Create a list of the main and minor characters in the film.
3. Describe the setting of the film.
4. What was your favourite part of the film?
5. Create a mind map in your English book that lists all of the themes in the film. For example, friendship and tolerance.
6. Select three themes from your mind map and write down an example from the film that helped show that themes.

Get Creative- ‘Radio’ Film Study

Select a character from the film “Radio” and create a poster all about what you know about that particular character.

Your poster must include the following things:

- Information about their role in the plot
- Which theme/s or “big idea/s” they link to
- At least five adjectives that describe them.
- A picture that represents them
- Any additional information regarding what we know about them, what they think of themselves and what others think of them

“Radio” Close Study Questions for Film Study

1. What is the name of Coach Jones' School?
2. What is Coach Jones daughter's name?
3. Name three things Radio has in his trolley.
4. Name two Jacket players.
5. What is Coach Jones first name?
6. What is the Jacket's emblem?
7. What year do you think the movie is set in?
8. How do the props help to project the time period in which the movie is set?
9. What changes do we begin to see in Radio in the first 30 minutes of the movie?
10. Who are the members of Radio's family?
11. What is Radio's real name?
12. What do the other parents think of Radio? Justify your answer.
13. Describe Radio's relationship with his mother.
14. How does the community's attitude towards Radio change?
15. Why do you think that Johnny Clay sent Radio into the girls' locker room?
16. Why does Coach Jones tell his daughter the story about the boy under the fence?
17. Describe the bond between Coach Jones and Radio.
18. Why doesn't the School Board want Radio in school?
19. Why did Coach Jones focus his attention on Radio?
20. What do the other students learn by being around Radio?
21. What does Coach Jones learn about himself?
22. Do you think attitudes towards Radio would be different today?
23. What is the main theme running throughout the movie?
24. Which scene affected you most? Why?
25. What does this movie teach us about other people and our own actions?

Reviews of "Radio"

What is a review?

A review is when an individual shares their personal feelings about a film, book, CD or restaurant to try and persuade their audience of their opinion. It is an example of an exposition (where one side of an argument is provided). It uses very subjective and emotive language and often uses rhetorical questions.

OBJECTIVE – when someone looks at both sides of an issue and is not emotionally attached. E.g. a reporter should be objective and always present both sides of a story so the responder can make up their own mind.

SUBJECTIVE – when someone expresses their feelings or opinions about an issue. It is more one sided and the composer is usually emotionally attached. E.g. a reviewer is subjective because they give their personal opinion on a topic.

Review #1 Sentimental But Hard to Resist

'Radio' tells the true life story of a high school football coach who befriends a severely mentally retarded young man (whom they nickname 'Radio' because he loves listening to the radio so much), lets him hang out with the team, and, thereby, changes not only the boy's life but the lives of just about everyone in the South Carolina town in which they live. When Radio's behaviour on the sidelines begins to serve as a distraction during the games, some of the less sympathetic, die-hard football fans of the town make an effort to downplay his role or eliminate his presence altogether.

Set in 1976, 'Radio' is a thoroughly predictable, sentimental heart tugger that will have people either gagging on the syrup or crying in their popcorn. For all its heavy handed manipulation, however, 'Radio' turns out to be a pretty decent little film due, primarily, to the superb performances by Ed Harris and Cube Gooding Jr., and to the fact that the movie doesn't overplay its hand as often as it might. In fact, it wisely underplays much of the conflict, allowing the moments of quiet subtlety to predominate. As played by Harris, Coach Jones is a solid, decent, caring man who can't help but give his love to a fellow human being who needs it. Harris' soft-spoken strength makes us believe in the goodness of the man.

The film does an effective job conveying the incredulous reactions of many of the otherwise well-meaning town folk, as even Radio's own mother asks Joe why he is doing what he's doing. The scenes between Jones and this woman, lovingly played by S. Epatha Merkerson, are some of the finest in the film. The movie also isn't afraid to confront the issue of whether the people of the town - and that includes Jones himself - aren't actually being patronizing towards Radio in their treatment of him, and whether he isn't more of a 'mascot' for the team than a bona fide member.

Gooding Jr. slips effortlessly into the role of Radio, making him a compelling figure even though he has virtually no lines of dialogue in the movie. Alfre Woodard is excellent as the caring but nervous school principal who sees Radio's presence on campus as a potential threat to student safety, but who has enough faith in Jones to give Radio a chance to prove himself. It's nice to see Debra Winger in a movie again, although her role as Jones' ever-patient, ever-supportive wife, doesn't give her much room to strut her stuff as an actress.

There's no denying that 'Radio' is a humanity-of-man type film that could easily set the teeth on edge with its Goody Two Shoes philosophy of life. Be that as it may, 'Radio' turns out to be a warm, uplifting film that even Scrooge would probably like.

Review #2 Watch This Movie!

I don't know the slightest thing about the true story that inspired "Radio," and I don't really want to, because the movie has convinced me that it's pretty close to real life. I believe that because (1) the closing credits include footage of the real Radio Kennedy and Coach Jones, and (2) because the movie isn't hyped up with the usual contrivances. Here is a film about football that doesn't even depend for its climax on the Big Game. There are scenes that in another movie might have seemed contrived -- the way the local boosters club gathers after every game in the downtown barbershop, for example, to get the coach's report and grill him. Isn't this the sort of thing that only happens in movie small-towns? Just like there's always a diner filled with regulars

who apparently sit there 24 hours a day waiting to act as the local Greek chorus? Maybe, but by the end of "Radio" I was half-convinced that if I were to visit Anderson, S.C., on the night of a high school game, I could walk downtown and see the boosters right there through the barbershop window. The movie is based on a Sports Illustrated story, written by Gary Smith, about the way a series of Anderson teams and coaches have adopted James "Radio" Kennedy, a mentally disabled local man, as a team mascot and cheerleader. He is much beloved, and we sense that his good heart and cheer needed only the right opportunity to give him this mission in life. The movie focuses in fictional form on Radio's first season with the team, and about the bond that forms between the youngish man (Cuba Gooding Jr.) and lean, no-nonsense Coach Harold Jones (Ed Harris).

Radio, when first seen, goes on his harmless daily rounds through the town, pushing a shopping cart filled with treasures and listening to a beloved portable radio. One day a few football players lock him in an equipment shed and throw footballs at it, frightening him, and after Jones rescues Radio, he becomes committed to a project -- an obsession, really -- to involve Radio with the team.

Jones' wife Linda (Debra Winger) of course has the obligatory scenes complaining that his mind is always on his work. His daughter Mary Helen Jones (Sarah Drew) of course has the obligatory scenes in which she stays out too late and gives other signs of needing more of her father's attention. But here's an unexpected thing: Not much is made in the obligatory way of these subplots, because Jones is a nice guy

and his family understands him and the daughter sort of solves her own problems.

There are villains of a sort. Johnny Clay (Riley Smith) is the star player who instinctively picks on Radio, maybe because his dad Frank (Chris Mulkey) is also a bully (does it go without saying that Frank is the town banker, and a big cheese in the booster club?). Frank thinks Radio is a "distraction" to the team, but Radio is so beloved and Coach Jones such a big-hearted man that even the villains seem to be going through the motions just to be good sports and lend the film some drama.

"Radio" is such a sweet expression of the better side of human nature, indeed, that it's surprising to find it in theaters and not on one of the more innocuous cable channels. In Gooding and Harris, it has top-line talent, and a screenplay by Mike Rich (who wrote "Finding Forrester"). Director Mike Tollin ("Summer Catch," unreviewed by me) tells his story as simply and directly as he can, with no fancy stuff, and what we get is just what we're promised, a story about a town that adopts a disadvantaged young man for its benefit and his own. Radio teaches the town, Jones says, by treating everyone the way we should all treat one another; the young man is incapable of meanness, spite or dishonesty.

The role is tricky for an actor; Gooding wants to make Radio lovable without being grotesquely cute, and mostly he succeeds, although Gooding is by instinct an expansive actor (the kind of man you imagine

underlines his signature), and maybe a calmer actor like Ice Cube would have been a good choice. It was enough for Gooding to make me like Radio; in a few scenes I think he wanted me to pet him. Ed Harris is well cast in a role like Coach Jones, because he brings along confident masculine authority without even having to think about it. The other actors are pretty much pro forma; Alfre Woodard plays the sensible high school principal, S. Epatha Merkerson is convincing as Radio's loving mom, and Debra Winger is strong in a small role that makes me want to see her in a larger one. Now if the movie's story sounds too good to be true, that's probably how you'll find it. There is no cynicism in "Radio," no angle or edge. It's about what it's about, with an open, warm and fond nature. Every once in a while human nature expresses itself in a way we can feel good about, and this is one of those times. For families, for those who find most movies too cynical, for those who want to feel good in a warm and uncomplicated way, "Radio" is a treasure. Others may find it too slow or sunny or innocent. You know who you are.

Review #3 Good Family Choice

Winning or losing is everything on the playing field of the film "Radio", but unlike the well-known Hoosiers, the goal isn't about winning games but winning people. Retelling this "inspired by" true story takes some uphill challenges, but eventually succeeds in showing the prize of simple human kindness.

It's 1976 in Anderson, South Carolina when Harold Jones (Ed Harris), coach of the high school football team, reaches out to James Robert Kennedy (Cuba Gooding Jr.), a mentally handicapped man, and bonds him anew to their small town community. To the bewilderment of the townspeople—and even the audience—Jones begins to include James in regular activities, first with school sports and then in the classroom. Finally discovering the motives behind Jones' persistence in helping James is what enriches this simple story.

Family is at the heart of this movie, from Coach Jones's family to the community at large. The only swearing in the film is at a football game and is presented humorously as James mistakenly keeps repeating a cuss word the coach blurts out in a moment of anger. In similar fashion, James is taken advantage of and led to chew tobacco at one point, and at another point tricked into walking into the girls' shower room. There is no nudity, however.

More than the character of James (who comes to be known as "Radio") this film is about Coach Jones and the decisions he makes. It is a good example of showing a person who has truly repented of his ways. In James 4:17, it says that "to one who knows the right thing to do, and does not do it, to him it is sin." (NAS) Despite much opposition, Coach Jones has chosen to do what he knows is right and has forfeited his old ways.

This movie is a good choice for family audiences. At times it feels like the film tries to do too much and comes across a little contrived, but the values are excellent.

Questions on Reviews

1. Which of the reviews are positive and which of the reviews are negative?
2. Who directed and wrote the film?
3. For one of the negative reviews, **write down THREE quotes** that shows that the writer did not like the movie.
4. Which review did you agree with the most – WHY?
5. **Underline FIVE words** that you are not familiar with and find the dictionary meanings.
6. **Find examples** of TEN adjectives used in the reviews.
7. **Come up with a title** for reviews number two and four.
8. **Find THREE quotes** that describe the film in a really positive way.

Film Review Scaffold

Headline

Include the title of the movie

Paragraph #1

Introduce the movie by stating that you've just seen this movie and would like to give an opinion about it. Mention a couple of details that might help the reader understand what type of movie you are talking about.

PARAGRAPH #2

Summarize the plot (story). Where and when did it take place? Who are the main characters? What is the story about? Remember, do NOT include spoilers and do not tell how the story ends!

PARAGRAPH #3

Talk about the actors/actresses and discuss who did a good job and who didn't and why you think this.

PARAGRAPH #4

Talk about what you liked about the movie and what you didn't like. Be sure to include specific details and scenes.

PARAGRAPH #5

What lessons did you learn from this story (theme/ moral)? What do you think others will learn from it?

PARAGRAPH #6

What group of people would like this movie? Who would you recommend it to? Who would you not recommend it to? What's the rating of the movie (G, PG, PG-13, R, etc...)? What is your final word on the film: Is it good or bad? RATING SYSTEM: Give the movie a score. You can do grades (A,B,C,D,F+ or -), stars (** out of ****), numbers (3 out of 5) or something totally original... just don't use "thumbs up" or "thumbs down."



Related Text Portfolio

For the past several weeks you have been studying the concepts of TOLERANCE and ACCEPTANCE. **For this task, you need to collect THREE of your own texts to create a portfolio.**

Each of the texts needs to strongly link to the themes and ideas that we have been exploring as part of our unit so far.

Each text must be a DIFFERENT FORM. You may choose three of the following forms:

- Film / film clip
- TV Show
- Poem
- Novel
- Short Story/Feature Article
- Song Lyrics
- Cartoon/comic
- News Article
- Photograph or picture
- Poster/novel cover
- Advertisement
- Website

For EACH text you must complete the following **related text analysis** (in full sentences):

1. What is the title of your text? Who is the composer? Now, in your own words, describe what the text is about. In your answer explain any messages or other themes that the text contains.
2. How does this text relate to the theme and ideas you have been studying? Use THREE examples (quotes or descriptions) from the text to explain how it is related to the unit of work.
3. In your own words, explain at least TWO similarities this text has to another text that you have studied in class this term.
4. Include a copy of each text, or if that is not possible, include a visual representation of the text. (Eg a photocopy of the DVD cover)

Speaking Tips - Maximise Your Presentation Experience

Before Your Speech

- Be prepared - ensure your speech meets **all** of the requirements of the task.
- Have your copy ready to be emailed or handed in to your classroom teacher BY the due date and time. Double check the submission deadline!
- Ensure you have a copy of your own speech on numbered PALM CARDS and any electronic resources on USB on the day of your speech. Make sure you have a test run on the computer you'll be using on the day if you have any doubts. Triple check that the file on your USB works.
- **Practise Practise Practise!** Underline key words to emphasise or highlight areas where you want to pause for effect. Know the timing of your speech and count on speaking a little quicker on the day due to natural nerves.

Delivering Your Speech

- **First Impressions Count**
Your speech begins from the moment you leave your seat. Stay focused, calm and serious. Don't crack jokes or belittle yourself. Your teacher is marking you from the moment you leave your seat. Ensure that you have everything you need in order including palm cards and any visual aides.
- **Plant Your Feet**
Your stance reflects your confidence (even if you don't feel it, show it!) Plant your feet and stand tall. Avoid rocking, walking and stepping from side to side. You may walk or step forward with purpose if it is part of your presentation. Don't lean on a desk or the wall.
- **Speed Up, Slow Down**
Sticking to a steady pace can be challenging for some speakers, especially if they are nervous. When delivering your speech, make a conscious effort to speak slowly and clearly.
- **Vary your Tone**
When delivering a speech, *how* you say something can be just as important as *what* you say. No matter how interesting your speech may be, speaking in a monotone is a sure way of putting your audience to sleep. In light of this, it is important that you vary the pitch and character of your voice so that it complements and emphasises what it is you are trying to say.
- **Vary your Volume**
Speaking at a good volume is another important factor. Your voice should be loud enough so that it carries to the back wall, but not too loud so you are shouting at the audience!
- **Pausing for Emphasis**
Silence can be just as powerful as a loud noise. Have you noticed that the audience become particularly sensitive to their surroundings when silence is introduced suddenly in a room? Wouldn't you look up to check what's going on the room when the speaker cuts off halfway in silence? Make full use of this heightened sensitivity to drive home a key word or idea. The words or phrase following this silence should be as short as possible to add to the effect.
- **Eliminate Filler Words**
Avoid using words like "Um", "Er", "Hmmm". Generally, these words tend to convey a sense of uncertainty and suggest that you may be unsure of what you're saying.
- **Smile!**
Smiling (whenever necessary and appropriate) helps take fear away from your mind. When you appear happy, confident and positive, your mind forgets about fear and you're left to enjoy your presentation.
- **Body Language**

Gesturing with your head and arms is part and parcel of communicating. It is the way in which we add life and emphasis to the spoken word, so it is only natural that they play an important role in public speaking. While gestures can be useful to emphasise a particular point, it is important that they be kept natural/spontaneous. Over-exaggerated or forced gestures can work to your disadvantage, for you are in danger of distracting the audience and therefore detracting from what you are saying.

- **Hands**

Make an effort to be aware of what you do with your hands. Hands are prone to fidgeting and have a tendency to take on a life of their own, so it is important that you keep them under control. Exactly where they should be placed is another consideration; for starters do not put your hands in your pockets—you'll look like you have a bad attitude. Don't place them behind your back either—you will look too formal as well as feeling unnatural. It is best to leave your arms comfortably by your side allowing them the freedom to gesture.

- **Dress**

Your physical appearance can shape first impressions and so should be an important consideration before making your speech. Be sure that you are wearing something that is comfortable for both you and the audience. It is not a good idea to be standing in front of an audience dressed in a pair of jeans that are painfully small or in a hot pink tank top that is painful to look at. When it comes to clothing, simplicity is the key. Opt for neutral tones and simple cuts. After all, your audience should be focused on what you are saying not on what you are wearing.

- **Eye Contact**

Ask any expert and they'll guarantee that making and maintaining eye contact with your audience is an essential element of good public speaking. This simple tool works wonders on the audience—by engaging their attention at the start of the speech and securing their interest and respect throughout. Try the 3 second rule - try to engage your audience for at least 3 seconds a number of times during your speech.

- **Relax**

Most of us are usually able to relate and speak to our family and friends without much difficulty. Our minds perform best when they're relaxed and free. Like our muscles, our tensing up can only lead to cramps or anxiety, and it wouldn't be nice to have a mental 'cramp' while your speaking! Relax by taking deep breaths and focus on delivering your speech confidently.

- **Humour**

Introducing a bit of humour is a sure way to win over an audience, but if you're not a funny person you should probably give this a miss. There's nothing worse than an uncomfortable silence after a punch line! Only use humour IF it's appropriate.

- **Visual Aids**

A picture speaks a thousand words, so the use of visual aids such as projectors or power point can be a great technique to help you convey your message more powerfully. However a few words of caution:

- make sure you speak to your audience and not to your slides
- do not swamp your audience with images, remember, the slides are there to **support** your speech and not the other way around
- before you begin, make sure the slides can be seen clearly from every seat in the room.

- **Controlling Nerves**

So far as fears go, public speaking ranks right up there with the worst of them. Some people go so far as to say they would rather die than give a speech in public. If you are someone that suffers from nerves, focusing on these anxieties is unproductive. For you, the best way forward is to think up strategies to control those nerves, so that they don't control you. Speak to your teacher about different ways you can improve your speaking and reduce your anxiety.

Persuasive Speech Scaffold

Introduction

Start your speech by telling your audience what you are going to discuss/prove/persuade us of.

- Attention Getter: startles, gains attention and makes your audience sit up
- Objective: State clearly why you are speaking... "This evening I am here to convince you that "
- Map your speech: Briefly outline what you will cover in your persuasive speech. You need to have 3 arguments.

ARGUMENT 1

MAIN POINT 1:

Tell us what your argument is. This is how you start the paragraph.

EXPLAIN:

- State a reason why this point stands and link it back to the topic you are arguing.

EVIDENCE:

Give an example to persuade/prove your point.

RESTATE:

Restate the topic of your speech and how you have proved it with this argument. This how you end the paragraph.

Body

ARGUMENT 2

MAIN POINT 2:

Tell us what your argument is. This is how you start the paragraph.

EXPLAIN:

- State a reason why this point stands and link it back to the topic you are arguing.

EVIDENCE:

Give an example to persuade/prove your point.

RESTATE:

Restate the topic of your speech and how you have proved it with this argument. This how you end the paragraph.

ARGUMENT 3

MAIN POINT 3:

Tell us what your argument is. This is how you start the paragraph.

EXPLAIN:

- State a reason why this point stands and link it back to the topic you are arguing.

EVIDENCE:

Give an example to persuade/prove your point.

RESTATE:

Restate the topic of your speech and how you have proved it with this argument. This how you end the paragraph.

Conclusion

This is almost a restating of your introduction – it sums up your whole argument.

- Restate your argument-What are you trying to persuade us of?
- Restate your main points
- End with a call-to-action: For example "I encourage you to ...", "Let's all contribute ..." or "make a decision now to

Persuasive Techniques

Match the persuasive technique to the definition.

Alliteration	Using words like 'we', 'you', 'our' and 'us' to make your audience think you are talking only to them.
Groups of Three	When you pick holes in your opposition's argument so that your point of view sounds better.
Emotive language	To go over the top and make things sound better or worse than they are.
Repetition	When three adjectives or phrases are used together to make them stand out.
Rhetorical questions	Repeating words or phrases so that they stick in your audience's mind.
Exaggeration	Using words that make people feel sad, angry, upset, sympathetic or guilty.
Inclusive Language	Repeating the consonant sounds at the beginning of words to make them stand out.
Criticise the other person's point of view	Using questions that don't need an answer to get the audience to think.
Anecdote	Precise details in numerical form.
Call to action	Personal stories that help prove a point.
Statistics/Facts	Words that urge the reader, listener, or viewer of a message to take immediate action.

TASK TWO:

Imagine you are trying to persuade your parents to allow you to stay out late.

Which 4 persuasive techniques would you use? For each one, write a sentence that is persuasive.

e.g. Don't you remember what it was like when you were my age? When everyone else was out and you had to sit in?

TASK THREE:

Develop your sentences into a piece of persuasive writing. You must have an introduction, three body paragraphs and a conclusion.