# Connecting phase – English Advanced Module B

**Module case study** – Year 12 Module B – Critical Study of Literature

**Case study text** – Jane Austen, ‘Emma’, Penguin Classics, 2015, ISBN: 9780141439587

**Technology focus** – Microsoft Teams (support outlined in student resource booklet) for student group work activity

**Teacher advice – the** Stage 6 phases project has been developed to support teachers in the structuring of teaching and learning activities for Stage 6 units. In the typical eight-week timeframe of a unit, a teacher may employ a range of these phases in order to meet outcomes, cover content and prepare for assessment.

The term ‘phase’ helps to focus planning by identifying the specific purpose of each section within a teaching program. The phases are closely aligned to the English textual concept (ETC) ‘learning processes’ of understanding, engaging personally, connecting, engaging critically, experimenting, and reflecting. As such each phase focuses teacher and student attention onto the learning intentions of each sequence of lessons.

Each phase lesson sequence is structured as a case study utilising a module and a prescribed text. However, the teaching and learning activities within the case study could be easily adapted to any Stage 6 unit.

## Rationale for the connecting phase

The ‘Connecting Ideas and/or Texts’ phase is about structuring the ways students make connections between the different aspects of their learning in order to deepen their critical and conceptual analysis. Connections could be made, for example, between the concepts and ideas, contexts, characters, settings, narrative choices, choice of medium and form, and language features employed. By making those connections, students continue to deepen and extend their understanding and appreciation of the text. In turn, this further refines their personal critical response to the text in preparation for practice responses, assessment tasks and formal exams. The ETC ‘Connecting’ process enriches students’ understanding of the text, the worlds it inhabits and the way it is composed and responded to.

Note that this phase would normally appear in the second half of a critical study; it is assumed that the teacher has guided the class through an ‘engagement in module’ phase, as well as ‘unpacking the module’ and ‘critical study’ prior to this ‘connecting’ phase.

### Learning intentions

Students will:

* analyse a character in the prescribed novel
* discuss other characters presented to explore and deepen connections.

### Success criteria

Students will be able to:

* include all listed elements in their character analysis
* share and discuss their character analysis with the class
* use textual and contextual references in their character analysis
* demonstrate their understanding of the role of character in the novel.

## Using and adapting this resource

**Timing** – the ‘connecting ideas’ phase of a Stage 6 unit will typically take around six to eight 50-minute lessons, but this may be split across several weeks.

### Syllabus outcomes and content

**EA12-5C: thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments.**

**Develop and apply contextual knowledge**

**S6A1205DA1 (character, context, representation, theme, engaging critically):**

* **evaluate the influence of the contexts of composers and responders on perspectives and ideas.**

**Understand and apply knowledge of language forms and features**

**S6A1205UA1 (perspective, representation, code and convention, engaging critically):**

* **analyse how different language forms, features and structures can be used to represent different perspectives.**

**EA12-7D: evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued.**

**Engage personally with texts**

**S6A1207EP1 (code and convention, connotation imagery and symbol, representation, engaging critically):**

* **appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure.**

Content in this section is from the [English Advanced Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017. The coding for the content points comes from the [English Textual Concepts and Learning Processes](http://englishtextualconcepts.nsw.edu.au/portfolio) resource. New learning can be connected to the Critical Study of Text module description which can be found in **resource one** in the student booklet.

### Online learning strategies

Sharing of student ideas in a collaborative online space (Teams) to encourage an informed critical response.

### Student resources

Students will need:

* an online class learning management system (LMS) such as Teams
* Microsoft Word, Sway or PowerPoint for the final shared analysis
* online search options for further research on their character
* notebooks and hard copy or digital version of their novel.

### The 8 phases covered in this project

* engagement with module ideas and concepts
* unpacking the module requirements
* introduction to prescribed text/s
* engaging critically with texts
* connecting ideas and/or texts
* deepening text and module understanding
* writing in response to the module and text/s
* preparing the assessment.

## Lesson sequence

A note for teachers about the following strategies and resources

This model lesson sequence encourages the development of a detailed analytical and critical knowledge, understanding and appreciation of the prescribed novel through an analysis of the text’s characters. The lesson sequence commences with students re-connecting with their prior contextual knowledge of 19th century England and connecting it to the novel specifically. Next, the class examines the character of Emma and connects with her pivotal role in the development of their understanding of the distinctive qualities of the text, notions of textual integrity and significance. Using their analysis of Emma as a model, students then work in groups to deeply explore another character. Finally, the students come back together to present their work and build further connections between the different characters, Austen’s depiction of 19th century England and the novel’s key concepts and values. The lesson sequence allows students opportunities to engage deeply with the text to further develop personal and intellectual connections with the text, enabling them to express their considered perspective of its value and meaning.

Table 1: Teaching and learning activities in this lesson sequence

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| --- | --- | --- |
| Lesson sequence and syllabus outcome content | Teaching and learning activities: | Evidence of learning – synchronous (S), asynchronous (A) and workbook (W) |
| **Connecting back to the students’ previous work on the 19th century England context.**S6A1205DA1(character, context, representation, theme, engaging critically): * evaluate the influence of the contexts of composers and responders on perspectives and ideas.
 | **Connecting**In the ‘Introduction to prescribed text/s’ phase applied to this module, students would have explored Austen’s England to develop an understanding of the context, personal and historical, in which the novel is set. This phase included watching the British Library’s series of videos on life in Austen’s times as well as associated articles.Activities:1. Ask students, individually, to write down as many details as they can remember on different aspects of life in 19th century England based on their contextual studies at the start of the unit as well as their exploration of the times as presented in the novel. The aspects to write about should include: marriage, social class, gender roles, education, religion and family.
2. Sharing of ideas and discussion: students to share their ideas on each aspect, one at a time. These can be added to the whiteboard, including Microsoft’s digital whiteboard, or to a shared document.

Students to write up the discussion as notes that they can refer to later in the group task. | S – in class or online class meeting through Teams for the sharing of ideas and discussion.W – discussion notes added to their workbook (online or hard copy) |
| **Modelling the process – students work as a class to analyse the character of Emma and her role in the novel.**S6A1205DA1 (character, context, representation, theme, engaging critically): * evaluate the influence of the contexts of composers and responders on perspectives and ideas.

S6A1205UA1 (perspective, representation, code and convention, engaging critically): * analyse how different language forms, features and structures can be used to represent different perspectives.

S6A1207EP1 (code and convention, connotation imagery and symbol, representation, engaging critically): * appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure.
 | **Engaging critically**Before commencing the group task, it is important that students have a clear understanding of the process of character analysis, connecting all the discussion and analysis together, from a Module B perspective. To do this, the teacher will model the process through the analysis of Emma. Teachers could use any of the questions and discussion starters in **resource two** in the student booklet as a starting point to unpacking Emma’s role in the novel. Students will be expected to refer to their collected quotes, key event analysis as well as class and personal notes to inform their contributions to the discussion.Check the analysis and discussion questions about the character of Emma in resource two. | A – students research and develop their Sway presentations then upload sharing links to LMSW – presentations developed through media and online research and presented as student notes in workbooks, or as visual collage. |
| **Exploring critical perspectives**S6A1207UA1 (character, context, literary value, narrative, representation, engaging critically): * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts.

S6A1207UA2 (character, genre, representation, style, theme, connecting): * evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are valued.
 | **Engaging critically**See **resource three** in the student booklet for an overview of ideas from the following reading:* Shannon, Edgar F. “Emma: Character and Construction.” PMLA, vol. 71, no. 4, 1956, pp. 637–650. JSTOR, www.jstor.org/stable/460635. Accessed 11 May 2020.

Students should take notes on the discussion, directed by the teacher, using the aspects that they will have to use in the group task (resource 4) as a loose scaffold to organise their thoughts.Possible writing activity:* Write a letter in response to one of the critics mentioned in the opening of Edgar F. Shannon Jnr’s essay assessment of Emma. Do you agree or disagree with their opinion and why?
 | S – initial whole class discussion of resource through Teams Meet NowA – students read and post written responses to class discussion board for peer feedbackW – reading handed out in class or sent home; students write extended response in workbooks |
| **Analysing, in detail, a character from the novel as part of a group activity.**S6A1205DA1 (character, context, representation, theme, engaging critically): * evaluate the influence of the contexts of composers and responders on perspectives and ideas.

S6A1207UA1 (character, context, literary value, narrative, representation, engaging critically): * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts.

S6A1207UA2 (character, genre, representation, style, theme, connecting): * evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are valued.
 | **Engaging critically**Teacher provides students with their group character activity, either in hard copy or via the LMS. The suggestion for this resource is a shared word document. The character group task, (**resource four**), should be unpacked, linking back as appropriate to their analysis of Emma. Students should be set high expectations around the depth and quality of the work they will be sharing with the rest of the class. The teacher should remind students of the ongoing value of their work in the lead up to the assessment task and the formal exams at the end of the course.Activity organisation:1. The teacher will allocate the groups for the identified characters. Numbers in each group will depend on the makeup of the class. The total number of characters to be analysed could also be reduced for a small cohort.
2. Where possible, this allocation of characters to particular students should happen from the start of the ‘Critical Study of Text’ phase of the unit. This approach will allow students to collect quotes, identify key scenes, and make notes as the class works through the novel.
3. Groups can work together in the classroom, recording their information digitally ready for sharing, or through the Microsoft Teams environment.
4. In the latter, the teacher will create a channel for each group. Here they can share resources, their research, and discuss their ideas. As well, groups can work in a Teams meeting, set up by the teacher. See resource three for further information on how to set up this collaborative group workspace.
 | S – in class or online class meeting through Teams to set up the activity.A – during the critical study of text phase, students will independently take notes on their allocated character – key quotes, events, reactions.S – expert groups work together to analyse the poem from their nominated focus then the next group works together to share their understanding of the poem. This could happen face to face or through Teams breakout groups or similar.W – completed poem analysis is added to their workbook (online or hard copy) |
| **Sharing of the groups’ character analysis**S6A1207UA1 (character, context, literary value, narrative, representation, engaging critically): * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts.
 | **Engaging critically**The groups are to present their character analysis to the rest of the class. This sharing of their analysis should focus on the key ideas and be no more than 10 minutes in duration. This can be done face to face or virtually through Teams Meetings. All students should be given a copy of each group’s analysis to use for revision purposes. The teacher might request that each group share their work for final feedback before the presentations occur, thus ensuring there are no glaring omissions or misinformation.Students should be given the opportunity to ask questions, seek clarification and add their own observations, particularly around the links between the character being presented and their own focus character, at the end of each presentation. | S – face to face lesson or online class meeting through Teams. Each group shares their character analysis with the rest of the class.A – students post comments on peers’ presentations through the Teams chat function. As well, students will add notes as appropriate to their own analysis for future reference.W – student notes in workbooks or via an appropriate digital platform. |
| **Building on the connections**S6A1207UA1 (character, context, literary value, narrative, representation, engaging critically): * evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts.

S6A1207UA2 (character, genre, representation, style, theme, connecting):* evaluate how particular thematic, aesthetic, generic and technological elements represent personal and public worlds and reflect on how this influences how texts are valued.
 | **Connecting and engaging critically**In this final activity, ‘Perfect Match!’ (**resource five**), students (individually) are to “marry” each nominated focus area to their perfect match (one of the analysed characters). The class could be set one or both of the options below for the activity. They can only nominate Emma to a maximum of three categories to ensure that they examine the role of Austen’s other characters in the development of the novel’s textual integrity. They must justify their choice through close reference to the novel and the relevant character analysis. This phase of the activity could be set as homework in preparation for sharing.Option 1 – aspects of 19th century England could include:* society and class
* morality and ethics
* marriage
* wealth
* gender
* education
* family.

Option 2 – key concepts and values could include:* foolishness and folly
* transformation
* respect and reputation
* love and relationships
* social responsibility
* gender roles.

Students are then given opportunities to share their perfect match and justify/defend in light of another student’s perfect match. Start in pairs, then move to a small group and eventually share with the whole class. This could also be done in a ‘speed-dating’ format with two concentric circles where students face each other and have a limited timeframe to explain, justify, evaluate before they move to a new partner. | S – in class or online class meeting through Teams to set up the activity.A – Students decide on each of the identified focus area’s perfect match and write up the reasons for their decisions.S – Pairs and groups work together to defend their perfect match choice/s. This could happen face to face or through Teams breakout groups or similar.W – Notes are added to their workbook (online or hard copy) |
| **Extended writing practice** | **Possible writing tasks:*** Write a short persuasive piece arguing the important role your chosen character has in the novel.
* Respond to the following essay question: How does Jane Austen use the characters in her novel to examine 19th century English society?
* Respond to a modified version of the 2019 HSC question for ‘Emma’:

A world of triviality, awkwardness and miseducation. To what extent does this view align with your understanding of ‘Emma’? In your response, make close reference to at least two characters from your prescribed text.Note: this is a modified version of the question in [English Advanced HSC exam paper 1 2019](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-advanced-2019-hsc-exam-pack) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2019. | Extended writing can be attempted on paper then handed to teacher or uploaded as a scanned document to Teams or another LMS. |