# Deepening phase – English Advanced Module C

**Module case study** – Year 12 Module C – The Craft of Writing

**Case study text** – Alfred Lord Tennyson, ‘The Lady of Shalott’ and Kim Cheng Boey, ‘Stamp Collecting’

**Technology focus** – using a Learning Management System to encourage sharing of work and feedback

**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 ‘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 ‘deepening’ phase

The ‘deepening text and module understanding’ phase is intended to extend a student’s knowledge of the prescribed text/s and module through the processes of responding and composing. In this phase, students draw on their knowledge of the text/s developed through the ‘critical study of text’ phase to explore the text – its ideas, forms and features, context and responses – in the role of a composer themselves. Students will deepen their understanding and appreciation of the choices made by the composer to shape meaning and how all decisions work together to build textual integrity. Further, students will build on their understanding of the different ways a text can be valued within the focus of the module. This phase will allow a student to develop an informed understanding, knowledge and appreciation of the text and the module, including through opportunities to respond both critically and creatively. This will facilitate students to develop of an informed personal interpretation and response to the text, which are critical for success in the HSC examinations. The English textual concepts (ETC) learning processes, particularly ‘engaging critically’, ‘understanding’ and ‘experimenting’, are therefore fundamental to this phase and its objective of helping students to meet the goals of the Year 12 Advanced Craft of Writing Module.

### Learning intentions

Students will:

* explore a range of discursive and imaginative texts to assess how key features create textual integrity
* deepen their understanding of their Craft of Writing prescribed poems
* experiment with a range of literary devices in their own texts
* reflect on their own and others texts.

### Success criteria

Students will be able to:

* critically apply a range of discursive and imaginative features in their own texts
* compose more effective texts that reflect an extended understanding of composing style as well as the stimulus material
* appreciate and evaluate the ways in which texts, including their own, can be valued.

## Using and adapting this resource

**Timing** – the ‘deepening’ phase of a Stage 6 unit will typically take the equivalent of two weeks, or approximately eight 50-minute lessons. The timing is affected by whether students compose their texts in or out of class time.

### Syllabus outcomes and content

**EA12-1A: independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure.**

**Engaging personally with texts**

**S6A1201EP2 (character, connotation imagery and symbolism, literary value, representation, engaging critically):**

* **critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences**

**Develop and apply contextual knowledge**

**S6A1201DA2 (authority, context, character, engaging critically):**

* **analyse and evaluate how and why texts influence and position readers and viewers**

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

**S6A1201UA1 (code and convention, connotation imagery and symbolism, intertextuality, understanding):**

* **analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities**

**S6A1201UA2 (character, code and convention, connotation imagery and symbolism, point of view, representation, engaging personally, experimenting, reflecting):**

* **judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes**

**EA12-3B: Critically analyses and uses language forms, features and structures of texts, justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning.**

**Engage personally with texts**

**S6A1203EP1 (character, code and convention, genre, representation, engaging personally):**

* **engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning**

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

**S6A1203UA2 (argument, code and convention, connotation imagery and symbolism, narrative, representation, style, experimenting):**

* **skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions**

**Respond to and compose texts**

**S6A1203RC2 (code and convention, connotation imagery and symbolism, engaging critically):**

* **analyse and evaluate the effectiveness of language patterns in their own and others’ compositions, for example grammatical and figurative choices**

**EA12-4B: strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts.**

**Engage personally with texts**

**S6A1204EP1 (code and convention, connotation imagery and symbolism, intertextuality):**

* **use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts**

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

**S6A1204UA1 (character, connotation imagery and symbolism, context, understanding):**

* **explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes**

**S6A1204UA2 (connotation imagery and symbolism, intertextuality, point of view, understanding):**

* **analyse how significant language concepts, for example motif, can guide audiences to make meaning of unfamiliar texts**

**S6A1204UA3 (character, code and convention, point of view, style, experimenting):**

* **apply knowledge and experience of literary devices in creating new texts.**

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

Students will use Microsoft Word through Teams or Google Classroom. or Google Docs to share their compositions with the teacher and peers for feedback.

### Student resources

Students will need:

* paper and/or digital copies of the two poems
* their poem annotations and notes from earlier phases
* paper and/or digital copy of the features table (resource three)
* paper and/or digital copy of the discursive success criteria (resource two)
* paper and/or digital copy of the six elements of dramatic imagination (resource four)
* access to Office 365 or Google Suite.

### 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**

Initially, the teacher directs whole class discussions and text analysis about how effectively textual meaning is shaped by discursive and imaginative features. Reflections on insights gained through their immersion in various discursive and imaginative texts become the bridge between published works and their own experimentation. The deconstruction of models prior to attempting their own texts builds capacity to analyse the function and impact of stylistic choices. Then, whole class evaluations transition to students working in pairs or small groups to unpack and interpret published pieces, stimulate ideas and experiment with composition. These scaffolded collaborative components build confidence and provide opportunities for self-regulation, as well as critical and creative thinking. Note the return, at the end of each section, to a consideration of how composing has deepened engagement with texts and module concepts.

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) |
| **Immersive reading****S6A1203EP1** (character, code and convention, genre, representation, engaging personally):* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning

**S6A1203RC2** (code and convention, connotation imagery and symbolism, engaging critically):* analyse and evaluate the effectiveness of language patterns in their own and others’ compositions, for example grammatical and figurative choices

**S6A1204EP1** (code and convention, connotation imagery and symbolism, intertextuality):* use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts.
 | **Understanding and engaging critically**The following activities are used to cultivate deep reading of a range of published texts.Teachers can explore any of the following websites to find imaginative and discursive texts to study, exploring the range of techniques and approaches. Be sure to refocus work through the module statement (**resource one**), beginning with an identification of the key knowledge and key processes demanded in this module.* [Brain Pickings](https://www.brainpickings.org/)
* [Lit Hub](https://lithub.com/)
* [The Garret Podcast](https://thegarretpodcast.com/)
* [The New Yorker Fiction Podcast](https://www.newyorker.com/podcast/fiction)
* [Granta](https://granta.com/)

A range of exemplars are collaboratively analysed and evaluated in class with a focus on the impact of stylistic features on the identified purpose and against the success criteria (**resource two**). Students can add features to their ‘features table’ (**resource three**) that was started in the ‘Critical study of text’ phase. They can add examples (bottom row) to the table as well.Teacher directs lessons through intentional questioning around meaning, impact, choice of techniques and purpose. The following questions can be used as a starting point:* What is the text about?
* What might I infer the purpose of the text to be? How do I know this?
* What are the key ideas?
* How does the text make me feel? Is there a specific mood or tone that I can identify?
* What techniques can you identify? How are they used to shape meaning?

Students highlight features that identify each text examined as a strong example of the style. Whole class discussions cultivate a deep understanding of the cohesiveness of the texts and the layering of features. Students are then encouraged to compose model paragraphs on chosen aspects of the texts to expand their repertoire of writing skills. These exercises are completed in a trusting environment where they can Think Pair Share their ideas and compositions. This evolves into independent construction of paragraphs which they share via a Microsoft Word or Google. Peer and teacher feedback, linked to the success criteria (**resource two**). Feedback identifies opportunities for growth specifically, sustaining personal voice and insight which is explicitly identified as a discriminating feature of exemplar responses. | S – Whole class discussion and text analysisA – students compose their model paragraphsS – Peer collaboration and feedback on discursive textsW – Completed poem analysis is added to their workbook (online or hard copy). |
| **Building students’ capabilities in discursive writing – ‘Plato’s Cave’****S6A1203EP1** (character, code and convention, genre, representation, engaging personally):* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning

**S6A1204UA1** (character, connotation imagery and symbolism, context, understanding):* explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes

**S6A1204UA2** (connotation imagery and symbolism, intertextuality, point of view, understanding):* analyse how significant language concepts, for example motif, can guide audiences to make meaning of unfamiliar texts

**S6A1204UA3** (character, Code and convention, point of view, style, experimenting):* apply knowledge and experience of literary devices in creating new texts.
 | **Understanding, engaging critically and experimenting**Teacher builds the field using ‘Plato’s Cave*’* text. Timed and carefully layered activities for this section promote deep engagement with the text through chunking activities. [Plato’s Cave Claymation](https://www.youtube.com/watch?v=69F7GhASOdM) (duration 3:10) is the stimulus for students’ own discursive writing because of its rich approach to multiple perspectives:Questions to consider (using ALARM verbs):1. What is an allegory?
2. Who are the prisoners?
3. Name and define their situation.
4. Analyse how the change in one prisoner’s circumstances shifts his world view?
5. Analyse the significance of ‘his voice is a distorted echo and his body a grotesque shape’.
6. To what extent does this Claymation convey the anomaly between truth and perception?

Students, in pairs, are then asked to research the allegory of Plato’s Cave further. They are to consider the following questions: * What is the role of the artist in our world?
* How have multiple perspectives of the personas and/or the characters prompted you to shift your world view?
* What insights have they gained into the human condition as a result of their research?
* Why do composers draw on allegories in their writing?
* What links can they draw between the texts that they have studied in class, across the different modules?

Once they have discussed this with a peer, they are required to compose a short discursive piece of writing exploring the importance of multiple perspectives to our experience of the human condition. Students use a shared document capability within their LMS (either a word document through Teams or Google docs, for example):* post a draft of their discursive piece
* make a constructive comment on at least two peers’ pieces
* respond to the constructive comments.

Students are reminded to keep a record of their research and personal reflections, the reflections of their peers and subsequent changes. These insights may inform their future discursive responses. | S – Whole class discussion and text analysisS – Peer research activityA – students compose their short discursive textS – Peer feedback on discursive textsW – Completed analysis and reflection are added to their workbook (online or hard copy). |
| **Deepening engagement with ‘The Lady of Shalott’ through discursive writing****S6A1201UA2** (character, code and convention, connotation imagery and symbolism, point of view, representation, engaging personally, experimenting, reflecting):* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes

**S6A1203EP1** (character, code and convention, genre, representation, engaging personally):* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning

**S6A1203UA2** (argument, code and convention, connotation imagery and symbolism, narrative, representation, style, experimenting):* skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions

**S6A1203UA2** (argument, code and convention, connotation imagery and symbolism, narrative, representation, style, experimenting):* skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions.
 | **Connecting, engaging critically, experimenting and reflecting**Students are to use their annotations, their completed ALARM **questions from above** which collected their evidence of ideas, analysis and evaluation, as well as watch a reading of the [‘Lady of Shalott’ on YouTube](https://www.youtube.com/watch?v=9stw4vARvlw) (duration 8:32) to re-engage with the poem.Explicit connections are then made between Plato’s Cave analogy and the role of the artist in society as inspired by Tennyson’s poem. As a starting point, the teacher can share the following essay with the class, [Platonic Perspective on Tennyson’s Lady of Shalott](https://sites.google.com/site/jeffsliteraturecafe/platonic-perspective-on-tennyson-s-the-lady-of-shalott).Inspired by the class discussion on the poem, its links to Plato’s Cave and the role of the artist, students are to compose the opening two paragraphs to a discursive response as well as a reflection statement. Students can use the following questions to stimulate ideas:1. What sacrifices must a person make to be a poet, artist, scientist, or scholar? We all have emotional needs. Can we really make these sacrifices? What happens when we fail?
2. Each of us lives partly in a world of make-believe, much of it inherited from our families and our cultures. What happens when it is challenged and/or we choose to discard it?

Students are to share their discursive paragraphs with a peer, again via a shared document (Word or Google). Their feedback is driven by the following questions:* Is it clear that the text is exploring an aspect or aspects of the role of the artist in society?
* Can you identify that it is a discursive text from reading these first two paragraphs? What features are used to support that form?
* How does the text make you feel? Is there a specific mood or tone that you can identify?
* What techniques can you identify? How are they used to shape meaning?

Students then share and comment on each other’s reflection statements:1. Does their reflection explain the choices made?
2. Have they made links to the poem and Plato’s Cave in regards to their choices?
3. Have they used the features of a reflective text?

Their thoughts are recorded on the shared document.Focus question for post-activity class discussion:* How has this writing activity deepened your understanding of the ideas and features of Tennyson’s poem?
 | S – Whole class discussion and text analysisA – students compose their opening paragraphs to a discursive text and their reflectionS – Peer feedback on discursive texts and reflectionsW – Completed analysis and reflections are added to their workbook (online or hard copy). |
| **Deepening understanding and analysis through imaginative writing – ‘Stamp Collecting’****S6A1201EP2** (character, connotation imagery and symbolism, literary value, representation, engaging critically):* critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences

**S6A1204UA3** (character, Code and convention, point of view, style, experimenting):* apply knowledge and experience of literary devices in creating new texts.
 | **Understanding, engaging critically and personally, and experimenting**Students, as a class, revise ‘Stamp Collecting’. They will look over their annotations and notes as a starting point. The teacher should also encourage students to share if they have had any other ideas about the poem, its content and features, since it was studied.Introduce students to the term ‘enacted effigy’ – using an inanimate object to underpin the meaning of a text. Class discussion on how this device is used in the poem follows. What is the effigy Boey enacts and why is it effective in supporting his key ideas?Brainstorm session – what could be enacted as an effigy to explore a range of emotions and experiences. Teachers could link to ideas and values explored in their prescribed texts and modules to encourage student ideas. Some suggestions include:* loss
* hope
* jealousy
* disconnection
* prejudice
* love.

Students are then instructed to compose their own poem or short, lyrical narrative (no more than 350 words) by enacting an effigy (using an inanimate object to be the observer, participant or voice of the response). Students could, as a starting point, use an existing piece, or could start a new piece based on the previous brainstorming session.Students share their poem or narrative via a shared document (Word or Google) with a peer for feedback. Is the use of the effigy sustained and appropriate to their purpose?Focus question for post-activity class discussion:* How has this writing activity deepened your understanding of the ideas and features of Boey’s poem?
 | S – Whole class discussion and text analysisS – Brainstorming activityA – students compose their short narrative or poemS – Peer feedback on discursive textsW – Completed analysis and reflection is added to their workbook (online or hard copy). |
| **Deepening appreciation of texts through the six elements of dramatic imagination****S6A1201EP2** (character, connotation imagery and symbolism, literary value, representation, engaging critically):* critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences

**S6A1201UA1** (code and convention, connotation imagery and symbolism, intertextuality, understanding):* analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities

**S6A1201UA2** (character, code and convention, connotation imagery and symbolism, point of view, representation, engaging personally, experimenting, reflecting):* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes

**S6A1204EP1** (code and convention, connotation imagery and symbolism, intertextuality):* use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts

**S6A1204UA3** (character, Code and convention, point of view, style, experimenting):* apply knowledge and experience of literary devices in creating new texts.
 | **Understanding, engaging critically and reflecting**The six dichotomous elements of dramatic imagination –:* sound and silence
* movement and stillness
* light and dark,

 – bring a scene to life. It is in the interplay of these elements that a writer builds the mood and atmosphere for the reader, setting the scene for what is happening in the narrative.Usually, there will not be a balanced representation of the opposing elements. The overuse of some, for example, will greatly impact the reader’s connection and engagement with the narrative. Likewise, the absence of one or more elements can tell us so much more about what is happening, and what is going to happen next.Activities for engaging with the six elements1. Teacher and class to revisit ‘Lady of Shalott’ together, using the table (**resource four**) to unpack the poet’s use of the six elements. Examples in the table come from Part 1 of the poem to demonstrate the process. What other examples can they find from Part 1? Then the class keeps working through the poem. After each part, the teacher leads a discussion on the use of the different elements – which ones dominate and why? Has the use of the elements shifted balance and why?
2. Students in small groups, are allocated another prescribed text, or section of the text, to unpack in a similar way. What do they notice about the use of the different elements in the text? How do the choices impact their understanding of setting? Character? Events? Groups to share back to the class.
3. Annotating an artwork for the six elements. Some suggestions include:
	* **View of Toledo by El Greco**
	* **Wanderer above the Sea of Fog – Caspar David Friedrich**
	* **The Starry Night – Vincent Van Gogh**
	* **Nighthawks – Edward Hopper**
	* **Collins St, 5pm – John Brack.**
4. Identifying the technique of chiaroscuro in literature – transforming an important moment into black and white images. How does the narrowing of the focus to light and dark impact the writing and the development of settings, characters, mood and values? As well as using the various prescribed texts across their modules, some suggested texts/extracts that the teacher could use for this activity:
	* Simon Winchester’s short story, ‘Ascension Island’
	* The opening paragraphs of ‘Bleak House’ by Charles Dickens. How is the dark implied in the use of the fog?
	* Act 5, ‘Othello’ by William Shakespeare.
	* Final chapter, ‘1984’, by George Orwell. In particular, students to examine the use of the chess board, the Image of Big Brother and the memory as well as the closing four paragraphs.
5. **Students revisit one of their own compositions. Which of the six elements can they identify in their own writing? Can they add to their piece by incorporating a more deliberate use of the elements? Students choose one section to rework and then share with a peer for feedback.**
 | S – Whole class discussion and text analysisS – Small group activitiesA – student reflectionW – Completed analysis and reflection is added to their workbook (online or hard copy). |
| **Imaginative writing workshop****S6A1201UA1** (code and convention, connotation imagery and symbolism, intertextuality, understanding):* analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities

**S6A1203EP1** (character, code and convention, genre, representation, engaging personally):* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning

**S6A1204UA1** (character, connotation imagery and symbolism, context, understanding):* explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes

**S6A1204UA3** (character, Code and convention, point of view, style, experimenting):* apply knowledge and experience of literary devices in creating new texts.
 | **Understanding and experimenting****Use excerpts from Zadie Smith’s novel, ‘NW*’*, in a creative writing workshop. Each extract suggests to students explicit crafting strategies. The teacher can lead students through all the extracts as a whole class or choose some for students to explore in small groups once they have had the first couple of extracts unpacked as a class.****The extracts are listed in resource five with accompanying analysis activities**After each workshop stage and the resulting creative activity, students can share their work with a peer and/or teacher for feedback on the use of the targeted device or feature. Students should seek feedback from different students across the workshops to gain a broader range of feedback and inspiration.Once all workshops are completed, the teacher can lead a class discussion on the impact of the devices on their own and the work of others.1. How has their writing improved as a result of using/experimenting with these devices?
2. What new appreciation do they have for the compositional choices in their Module C prescribed texts?
 | S – Whole class discussion and text analysisS – small group activity (if option is taken)A – students compose their texts using the different featuresS – Peer feedback on the experimental textsW – Completed analysis and reflection is added to their workbook (online or hard copy). |