# Critical study phase – English Standard Module B

**Module case study** – Year 11 Module B – Close Study of Literature

**Case study text** – The poems of Wilfred Owen (p): ‘Dulce Et Decorum Est’, ‘Anthem for Doomed Youth’, ‘Mental Cases’, ‘Spring Offensive’ and ‘Exposure’

**Technology focus** – Zoom breakout rooms for group activities, Microsoft Sway, PowerPoint or Google Slides for student presentations

**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 ‘critical study of text’ phase

The ‘critical study of text’ phase is intended to deepen and extend a student’s knowledge of the prescribed text within a Module B Close Study of Literature module. This critical study will allow a student to develop an informed understanding, knowledge and appreciation of the text. This is, in turn, crucial if the student is to demonstrate the development of an informed personal interpretation and response to the text that is required at this level. The phase is framed by the English Textual Concept (ETC) learning process of ‘engaging critically’, in order to focus on the development of skills and mindsets fundamental to the meeting of learning goals for the Close Study module.

### Learning intentions

Students will:

* critically analyse three Wilfred Owen poems as a class
* independently analyse a fourth poem.

### Success criteria

Students will be able to:

* independently analyse a poem for its use of poetic devices and messages
* present their analysis of a poem using the subject, purpose, emotion, context, craftsmanship, summary (SPECCS) scaffold to organise their thoughts
* compose appropriately structured mini essays on at least two poems.

## Using and adapting this resource

**Timing** – the ‘critical study’ phase of a Stage 6 unit will typically take approximately 12 to 16 50-minute lessons. The close study of each poem set for study will take three to four 50-minute lessons.

### Syllabus outcomes and content

**EN11-1A: responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure.**

**Engage personally with texts**

**S6S1101EP1 (argument, narrative, perspective, understanding, engaging personally):**

* **investigate, appreciate and enjoy a wide range of texts and different ways of responding**

**S6S1101EP2 (engaging personally, experimenting):**

* **compose personal responses to texts and consider the responses of others**

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

**S6S1101UA1 (understanding, code and convention, context, perspective):**

* **analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences**

**S6S1101UA2 (representation, code and convention, narrative):**

* **understanding, explain how various language features for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes**

**Respond to and compose texts**

**S6S1101RC1 (argument, code and convention, understanding, engaging personally):**

* **develop creative and informed interpretations of texts supported by close textual analysis**

**EN11-3B: analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning.**

**Engage personally with texts**

**S6S1103EP1 (argument, code and convention, narrative, representation, engaging personally, understanding):**

* **engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning.**

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

**S6S1103UA1 (argument, code and convention, connotation imagery and symbolism, narrative, style, understanding):**

* **explore the ways text structures, language features and stylistic choices are used in different types of texts**

**Respond to and compose texts**

**S6S1103RC1 (code and convention, narrative, understanding):**

* **understand and explain how language forms, features and structures are effectively integrated in a range of quality literature and other texts**

**EN11-5C: thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments**

**Respond to and compose texts**

**S6S1105RC1 (argument, theme, engaging personally):**

* **select, interpret and draw conclusions about information and ideas in texts**

**S6S1105RC6 (argument, engaging critically):**

* **select and apply appropriate textual evidence to support arguments**

Content in this section is from the [English Standard Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-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.

### Online learning strategies

* Zoom can be accessed via the teacher portal on the Department of Education website. It can be added to your portal home page for ease of access. Once you click into Zoom, teachers can find a range of supports which explain how to get started and its many features. There are videos and a ‘how to guide’ for [Enabling breakout rooms](https://support.zoom.us/hc/en-us/articles/206476093-Enabling-breakout-rooms) that steps you through the process.
* Guided visual presentation of personal critical response in the form of text and visual arrangements that showcase student thinking and encourage deep engagement with the text (Sway, PowerPoint, Slides).

### Student resources

Students will need:

* the student resource booklet for this lesson sequence
* an online class learning management system (LMS) such as Teams, or Google Classroom
* presentation software or app such as PowerPoint, Sway or Slides
* hard-copy and/or digital copies of the poems set for study
* hard-copy and/or digital copies of the structure, language, imagery, movement, sound (SLIMS) tables.

### The 8 phases covered in this project

1. engagement with module ideas and concepts
2. unpacking the module requirements
3. introduction to prescribed text/s
4. engaging critically with texts
5. connecting ideas and/or texts
6. deepening text and module understanding
7. writing in response to the module and text/s
8. preparing the assessment.

## Lesson sequence

A note for teachers about the following strategies and resources.

This model lesson sequence encourages the development of a personal critical understanding of the selected poems of Wilfred Owens. The overall aim is to encourage student engagement in the critical analysis process, appropriate for a Year 11 level, and in preparation for the growing demands of Year 12. The first step in the lesson sequence is for the class, working together, to analyse two poems, ‘Dulce Et Decorum Est’ and ‘Anthem For Doomed Youth’. This will support students to build confidence in the process of analysis as well as their ability to identify how a wide variety of poetic forms and features can be used to shape meaning. Next, students use the same processes to work as ‘expert groups’ to analyse the third poem, ‘Mental Cases’, sharing their knowledge with each other in order to deepen their understanding of the poems. Finally, the students are challenged to analyse a fourth poem independently. Once again, they use the process modelled in their study of the first three poems to support the application of their skills and knowledge in a new poem. Each step involves students responding to the poems in a variety of forms including practice paragraphs, mini essays and presentations. Feedback, both by the teacher and peers, is embedded throughout the lesson sequence. Teachers can add an extra poem to the unit, introducing it in any of the stages or, as is suggested in the optional activities at the end of step 3, students could teach each other their studied poem so that students study five poems.

### Part 1 – whole class analysis of two poems

Table 1: Teaching and learning activities in this lesson sequence – whole class analysis

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| Lesson sequence and syllabus outcomes | Teaching and learning activities: | Evidence of learning – synchronous (S), asynchronous (A) and workbook (W) |
| Connecting to earlier phases and setting up the DART activities. | In the ‘Introduction to prescribed text/s’ phase of the unit, students explored Wilfred Owen’s personal context as well as the wider World War I context. This phase included examining a variety of websites on both Owen and the war, reading some of Owen’s letters to his mother and images from the war. The teacher will refer back to these activities and understandings in the ‘Critical Study of Text’ phase.Students, as a class, now unpack the first two poems set for study: ‘Dulce Et Decorum Est’ and ‘Anthem for Doomed Youth’. The **DART (Directed Activities Related to Texts) activities** used to unpack the poems and build students analysis skills and understanding are outlined in the following rows. |  |
| **DART part 1 – frontloading** **S6S1101UA1** (understanding, code and convention, context, perspective):* analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences
 | **Understanding**Guided by teacher, as a whole class, students:* brainstorm words associated with war – nouns, adjectives, verbs, adverbs. Students are encouraged to think about all 5 senses when offering up suggestions. As they explore the poems, they will identify if any of the class list is used by Owen
* frontload – what is their attitude to war? Do they think their view is the dominant view now? In the past? What do students know about World War I? Students to bring in their study of the war in Stage 5 history as well as other knowledge. Sharing of images from the war and discussions about the conditions, the situations and the experiences they depict. Return to element at the start of each poem – what more have they understood? Have their opinions changed?
* analyse – what perspectives are being represented in the discussions above? What features, structures and stylistic features do students notice are being used?
 | S – In class (or online class meeting through Zoom) for the sharing of ideas and discussion.W – Discussion notes added to their workbook A – messages posted on class discussion board. |
| **DART part 2 – annotating and visualising****S6S1101UA2** (representation, code and convention, narrative, understanding):* explain how various language features for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes.
 | **Understanding**The class, guided by the teacher:* mark the poems – use highlighters to identify different techniques used and the lines that strongly reflect Owen’s perspective on war
* annotate the poems – explain impact of different lines and the techniques used. Introduce the SLIMs (Structure, Language, Imagery and Movement) approach to help build their annotations (see **resource two** for explanation of the key terms)
* visualise the images – draw or find images that represent the lines and images they most connected to. These are then shared with the class and they briefly have to explain why they chose the line and the image.
 | S – In class (or online class meeting through Zoom) for the sharing of ideas and discussion.W – Discussion notes added to their workbook and SLIMS Tables completed (online or hard copy). |
| **DART part 3 – analysing the poems****S6S1103UA1** (argument, code and convention, connotation imagery and symbolism, narrative, style, understanding):* explore the ways text structures, language features and stylistic choices are used in different types of texts

**S6S1105RC6** (argument, engaging critically):* select and apply appropriate textual evidence to support arguments.
 | **Understanding and engaging critically**The class, guided by the teacher:* Create SLIMS tables (**resource two**) for each poem – give examples for each element, identifying relevant techniques and features as well as explaining the effect/impact. The teacher models the completion of the first table which is shared with the whole class via a Google or Word doc, and then strategically guides students to fill in the sections for the second poem. Students will move to independently completing the tables for the next two poems.
* Use the ‘three level guide’ questions (Here, Hidden, Head) to begin to develop students’ analysis of the poems (see **resource three** for a guide to this approach).
* Summarise the poem’s purpose and impact into a paragraph, supported by reference to the poem through the use of the SPECCS. Guided teacher-led use of the SPECCS table (**resource four**) with students for each poem before students are asked to write their own evaluation in the form of an extended paragraph.
 | S – In class (or online class meeting through Zoom) for the sharing of ideas and discussion.W – Discussion notes added to their workbook and SLIMS Tables completed (online or hard copy). |
| **Extension writing activities** | **Experimenting**Students, working individually:* Use a phrase or stanza from ‘Dulce Et Decorum Est’ as the starting point for an imaginative piece of writing. They are to set the scene and introduce the action using words borrowed from the poem. Use this as a stimulus and writing task modelled on the Craft of Writing module. Students may be asked to write only an extract, for example, the opening, from a piece.
* Write a letter home from the front, explaining what is happening and how they are feeling about the situation they are in.
 | Students write individually and then post to LMS or hand in to teacher for feedback. |

### Part 2 – group analysis of next poem

Table 2: Teaching and learning activities in this lesson sequence – group analysis

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| Lesson sequence and syllabus outcomes | Teaching and learning activities: | Evidence of learning – synchronous (S), asynchronous (A) and workbook (W) |
| **Increasing student responsibility for learning – whole class discussion and group work****S6S1101EP1** (argument, narrative, perspective, understanding, engaging personally):* investigate, appreciate and enjoy a wide range of texts and different ways of responding.
 | **Engaging personally**Now that students have a deep understanding of two of Owen’s poems and have gained confidence in their analytical skills, the teacher increases the students’ responsibility for their own learning. The next poem set for study, ‘Mental cases’, is investigated through the following steps:1. Whole class discussion and initial reading of the poem. References and links made to the previous two poems and the teacher orients the students to what they will be doing.
2. SLIMS jigsaw group work activity – students are split up into five groups. Each group becomes experts on one aspect of the poem’s craft, for example, structure. Each expert group analyses the poem through the lens of their allocated element, identifying key examples, features and devices as well as their effect on the meaning.

The students are then re-distributed to create five new groups which include a representative from each expert group. Each group member shares back to the group on their focus element to collectively build their analysis of the poem. Students are encouraged to extend on the information and make connections to their own element as part of group discussion.Students complete their SLIM Table (**resource two**) after the group activity. | S – Class discussion face to face or via Zoom to set up the activity.S - Expert groups work together in their Zoom breakout room to analyse the poem from their nominated focus then the next group works together to share their understanding of the poem via Zoom breakout groups or similar. |
| **Independent student SPECCS presentation****S6S1101EP2** (engaging personally, experimenting): * compose personal responses to texts and consider the responses of others.
 | **Engaging personally and experimenting**Students are asked to apply all their knowledge of the poem, now that it has been unpacked via the group task and class discussion to develop a personal and critical analysis presentation to share with their second group. The students have had the SPECCS planning tool (**resource three**) modelled by the teacher in their study of the first two poems. Students:1. Create presentations in PowerPoint, Sway or Slides.
2. Unpack each aspect on one slide.
3. Include a relevant image to support their understanding of the poem’s subject matter, purpose and so on as well as close reference to the poem.
 | A – Students work on their SPECCS presentation at a time that suits them. It will be started in class and finished at home. |
| **Sharing of presentations and peer feedback****S6S1101RC1** (argument, code and convention, understanding, engaging personally):* develop creative and informed interpretations of texts supported by close textual analysis

**S6S1105RC1** (argument, theme, engaging personally):* select, interpret and draw conclusions about information and ideas in texts.
 | **Understanding and engaging personally**Students share their presentation to their group. Students fill in their peer feedback form (**resource five)** which is shared back to the presenter. This feedback process allows students to apply their knowledge (poetry devices and features as well as the subject matter) to other students’ work, and in the process strengthen their own skills and confidence.Whole class discussion:* After all students have presented, they come back together as a class for a structured discussion using the stimulus questions for each aspect found in the planning table (**resource three**).The discussion’s purpose is to highlight the similarities and differences across the students’ evaluations and their new learning due to the process. The students add notes to under the SPECCS headings as part of the discussion process.
 | The sharing of the presentations to their group members could again be completed via a class Zoom meeting, where each group is sent out into a breakout room once the instructions are given. Each student can share their screen to give their presentation and students can make comments and ask questions in the chat feature. The feedback sheet could be digitalised, for example into a Google Form.S – Students to watch presentations and complete feedback. Feedback handed back at the end of all the presentations. W – Completed SLIMS table and notes from the class discussion are added to their workbook (online or hard copy). |
| **Independent writing and extension****S6S1105RC6** (argument, engaging critically):* select and apply appropriate textual evidence to support arguments

**S6S1103EP1** (argument, code and convention, narrative, representation, engaging personally, understanding):* engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning.
 | **Engaging critically**Students write a mini essay response on their personal response to ‘Mental Cases’. Teacher feedback is given on their response and there is time in class to address the feedback.Possible extension activities:1. Students compose a letter from Owen to his mother expressing the physical and psychological horrors he has witnessed.
2. Students read and summarise two critics’ assessments of the poem. What observations and comments did they think added to their own response to the poem?
 | S – Students have time in class to write their response. |

### Part 3 – independent analysis of final poems

Table 3: Teaching and learning activities in this lesson sequence – independent analysis

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| Lesson sequence and syllabus outcomes | Teaching and learning activities: | Evidence of learning – synchronous (S), asynchronous (A) and workbook (W) |
| **Independent analysis of ‘Spring Offensive’ or ‘Exposure’****S6S1101EP1** (argument, narrative, perspective, understanding, engaging personally):* investigate, appreciate and enjoy a wide range of texts and different ways of responding

**S6S1101UA1** (understanding, code and convention, context, perspective):* analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences.
 | **Understanding and engaging personally**Independent activity 1:* Students are given time in class to read both poems, choose which one they will analyse and commence that analysis. They will be encouraged to use all the steps, activities and approaches that they have used with the previous poems. They will complete a SLIMS table (**resource two**) for the poem. As well, students are encouraged to read a variety of critical responses to the poem to help broaden and deepen their own understanding of, reaction to, the poem.

Independent activity 2:* SPECCS presentation – students are asked to apply all their knowledge of the poem to develop a personal and critical analysis presentation to share with other students who chose the same poem to analyse. They will repeat the process that they were introduced to in their study of ‘Mental Cases’, giving them an opportunity to apply the feedback they received. They should use the SPECCS planning tool (**resource three**).
 | S – Class discussion to introduce the choice of poems and the task to students.A – During the research and analysis phase, students will work independently.A – Students work on their SPECCS presentation at a time that suits them. It will be started in class and finished at home. |
| **Independent writing****S6S1101EP2** (engaging personally, experimenting):* compose personal responses to texts and consider the responses of others.
 | **Engaging personally and experimenting**Independent activity – writing a mini essay on their chosen poem to synthesise their learning and as preparation for their assessment task. Students can choose their own focus, or can answer the following question:* How does ‘Spring Offensive’/’Exposure’ convey the horrors of war?
 | A – Students work on their mini essay at a time that suits them. It will be started in class and finished at home.W – Completed poem analysis is added to their workbook (online or hard copy) |
| **Group analysis, sharing of presentations and feedback process****S6S1101RC1** (argument, code and convention, understanding, engaging personally):* develop creative and informed interpretations of texts supported by close textual analysis

**S6S1103UA1** (argument, code and convention, connotation imagery and symbolism, narrative, style, understanding):* explore the ways text structures, language features and stylistic choices are used in different types of texts.
 | **Understanding and engaging personally**Group task – Students will share their SPECCS presentations and mini essays with the students who analysed the same poem. Depending on the size of the class and the number of students who chose the same poem, teachers may need to split them into smaller groups. Students fill in the peer feedback forms for both the presentation and mini essay (**resource five** and **resource six**) which is shared back to the presenter. This feedback process allows students to apply their knowledge (poetry devices and features as well as the subject matter) to other students’ work, and in the process strengthen their own skills and confidence.Once again, the sharing of the presentations to their group members could be completed via a class Zoom meeting, where each group is sent out into a breakout room once the instructions are given. Each student can share their screen to give their presentation and to share their essay response. Students can make comments and ask questions in the chat feature. The feedback sheet could be digitalised, for example into a Google Form. | S – Students to watch presentations and complete feedback. Feedback handed back at the end of all the presentations.  |
| **Independent writing, reflection and analysis****S6S1105RC1** (argument, theme, engaging personally):* select, interpret and draw conclusions about information and ideas in texts

**S6S1105RC6** (argument, engaging critically):* select and apply appropriate textual evidence to support arguments.
 | **Engaging personally and engaging critically**Independent activity – students refine their mini essay in response to their peer feedback and submit for further feedback from the teacher.Possible extension activities:* If there is time, the students can become the teacher. In groups of four (a pair of students who studied ‘Spring Offensive’ and a pair that studied ‘Exposure’), students share their analysis of their chosen poem – unpacking it with them. This will allow students to have studied a fifth poem

Which is their favourite poem and why? Students to defend their choice in a whole class debate. | A – Students work on their mini essay at a time that suits them. It will be started in class and finished at home. |