# Critical study phase – English Standard Module B

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

**Case study text** – The poems of Oodgeroo Noonuccal, [NESA English Standard – Module B Oodgeroo Noonuccal (PDF 13 pages)](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules)

**Technology focus** – Microsoft Teams for group work activities; Microsoft Sway and 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:

* analyse ‘Reed Flute Cave’ using the structure, language, imagery, movement, sound (SLIMS) and subject, matter, purpose, emotion, context, craftsmanship, summary (SPECCS) approach
* develop, explore and apply contextual knowledge to their analysis of the poem
* share and reflect on a range of personal responses to the poem revealed through the use of the SPECCS structure.

### Success criteria

Students will be able to:

* analyse the poem through their nominated focus
* share their expert knowledge of their nominated focus with another group
* complete their presentation, incorporating all required elements
* share and discuss their informed personal critical response presentation.

## 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

**EN12-1A:** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure.

**Engage personally with texts**

**S6S1201EP01** (understanding, engaging personally):

* develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander People(s).

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

**S6S1201UA01** (argument, code and convention, narrative, representation, engaging critically):

* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences.

**S6S1201UA02** (theme, engaging critically):

* apply and articulate criteria used to evaluate a text or its ideas.

**EN12-3B:** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning.

**Engage personally with texts**

**S6S1203EP1** (argument, code and convention, representation, understanding):

* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning.

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

**S6S1203UA1** (argument, code and convention, narrative, style, understanding):

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

**EN12-8D: explains and assesses cultural assumptions in texts and their effects on meaning**

**Develop and apply contextual knowledge**

**S6S1208DA1** (narrative, perspective, representation, engaging critically, reflecting):

* recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts.

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

**S6S1208UA2** (character, narrative, perspective, point of view, representation, theme, engaging critically):

* assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view.

**Respond to and compose texts**

**S6S1208RC2** (narrative, representation, engaging critically):

* analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander People(s) and people with Asian heritage, and assess the different ways these texts represent people, places and issues.

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

* group work to collaboratively analyse a text through the use of breakout meetings (Teams Meeting)
* 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
* online image search engines – searching for creative commons images
* hard copy or digital version of Oodgeroo Noonuccal’s poem ‘Reed Flute Cave’
* hard copy or digital copy of resource three ‘SLIMS poem analysis table’ and resource five ‘SPECCS poem analysis table’.

### 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 uses the SPECCS and SLIMS approach to poetry analysis (see resources two to five in the student resource booklet) to support students developing an informed personal response to one of the prescribed poems.

The lesson sequence starts by facilitating student expert knowledge of one aspect of poetic analysis for ‘Reed Flute Cave’ through the use of a **jigsaw** group activity. In the next stage, students share their expertise with another group, combining all the focus aspects. By doing so, students are expanding and deepening their own analysis of the poem. In the next stage, the teacher leads a class discussion to draw together their analysis and link back to the other poems studied so far, including contextual considerations and cultural assumptions. Using their SLIMS analysis and class discussion, students are then tasked with pulling together, and articulating, their analysis of the poem using the SPECCS framework. Their analysis is presented to a small group of students before being brought back to a wider class discussion. The systematic, deep and critical analysis of the poem will allow students to be able to better demonstrate their informed personal response in both their assessment task as well as in formal examinations.

Table 1: Teaching and learning activities in this lesson sequence

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| --- | --- | --- |
| Lesson sequence and syllabus outcomes | Teaching and learning activities: | Evidence of learning – synchronous (S), asynchronous (A) and workbook (W) |
| **Close analysis of ‘Reed Flute Cave’: structure and techniques**S6S1201EP01 (understanding, engaging personally): * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander People(s)

S6S1203EP1 (argument, code and convention, representation, understanding): * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning
 | **Engaging personally and understanding**The SPECS/SLIMS approach to poetry analysis might be new to many teachers. Try an online search for background. The version used in this lesson includes an extra C (SPECCS) so that students must also discuss context, which is critical at Stage 6 level.Teacher sets class to complete the SLIMS Jigsaw activity for ‘Reed Flute Cave’ (**resource two**). 1. Prior to beginning, make the link back to the Module B description (**resource one**) in terms of why a detailed analysis of each poem is necessary. Possible activity: highlight module description phrases that ‘instruct’ students on the approach they should take to their prescribed text, for example “assess and comment on the text’s specific language features”.
2. Access prior learning on Noonuccal’s poems. It is assumed that students will have had experience with at least a couple of Noonuccal’s other poems such as ‘The Past’ and ‘China…Woman’, incorporating the SLIMS approach, before doing this independent activity on a new poem. As well, it is assumed that students have had time to explore Noonuccal’s personal and cultural context.
3. Create groups, allocate a ‘captain’ to start the ‘meet now’ and appoint a scribe for the shared word document.
4. Take students through the process and questions (resource two) then allow students to complete the first ‘expert group’ stage of the activity.
5. Complete ‘sharing groups’ and return to expert group phases of the process in the following lesson. Students use the SLIMS poem analysis table (**resource three**) in their sharing groups.

See resource two for activity process and questions for students. | S – Online class meeting through Teams to set up the activity.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 via Teams breakout groups or similar.W – Completed poem analysis is added to their workbook (online or hard copy).Students who are learning from home, will complete the expert group activity in breakout rooms via Microsoft Teams. |
| **Deepening understanding and appreciation of the poem**S6S1201UA02 (theme, engaging critically): * apply and articulate criteria used to evaluate a text or its ideas

S6S1203UA1 (argument, code and convention, narrative, style, understanding): * explain the ways text structures, language features and stylistic choices are used in different types of texts

S6S1208UA2 (character, narrative, perspective, point of view, representation, theme, engaging critically): * assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view

S6S1208DA1 (narrative, perspective, representation, engaging critically, reflecting): * recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts.
 | **Understanding and engaging critically**The students, through face to face or online discussion through a Teams Meeting lesson, will build on their initial SLIMS analysis, consolidating their understanding and appreciation of the poem – its ideas, its form and distinctive features including use of poetic techniques, its contextual links (especially in regards to the Rainbow Serpent and references to her home) and its similarities and differences to the other poems studied so far. Students are encouraged to take notes, guided by their teacher, in preparation for the next task.The teacher introduces the SPECCS process to the students (if not done previously), linking their explanation and exploration to their analysis of ‘Reed Flute Cave’ in preparation for their task.See **resource four** for an outline of the SPECCS questions.Activity instructions:1. Students work in pairs to brainstorm ideas in response to each aspect of the SPECCS template
2. Pairs then co-write answers to the questions
3. Pairs may then split to compare ideas to a student from a different pairing.
 | S – Online class meeting through Teams for class discussion, utilising the chat function as well for students to articulate their ideas.A – students work individually, at a time appropriate to them, to complete their analysis then upload sharing links to LMS.W – presentations planned using their SPECCS analysis as well as online research is recorded as student notes in workbooks (digital or hard copy). |
| **Student presentation**Sway is considered ‘best practice’ for the presentation of this activity because the teacher’s sharing of a template to guide the presentation may provide the extra support needed by students who find developing a presentation challenging.All listed platforms encourage critical thinking as:* student sharing of completed presentations facilitates substantive discussion when students can view each other’s work
* all three formats accept a variety of media types and allow for a clear and engaging display
* all platforms encourage student choice.
 | Students are to create a presentation of their SPECCS analysis of ‘Reed Flute Cave’, using the SPECCS Analysis Table (**resource five**) in the planning stages to organise their ideas. There should be one/two Sway ‘cards’, PowerPoint or Google slides for each element of the SPECCS analysis. Each pair of card/slides should include:* relevant image/s to support their discussion on the relevant SPECCS element
* at least one quote from the poem is integrated into their discussion
* link/s to another poem or poems – subject matter, cultural references, techniques etcetera.
* ‘probing questions’ for class discussion during the presentation.

The purpose of the presentation is to help students define the key content for inclusion in one slide, thus refine their thinking. They may accompany content with a symbolic image. The process of presentation facilitates substantive communication, especially if students include ‘probing questions’ after each slide to provoke peer reaction. | Creation of SwaysW – alternatives include collage and mind maps. |
| **Sharing of presentations – building a deep personal and critical understanding of the poem****S6S1201EP01** (understanding, engaging personally): * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander People(s)

**S6S1201UA01** (argument, code and convention, narrative, representation, engaging critically): * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences

**S6S1208RC2** (narrative, representation, engaging critically):* analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander People(s) and people with Asian heritage, and assess the different ways these texts represent people, places and issues.
 | **Engaging personally and engaging critically**Student to small group presentation followed up whole class discussion. Groups assigned by teacher, using the Teams breakout groups within a class meeting (or live in the classroom).Activity instructions:1. Peers are to take notes on the other group member’s SPECC analysis presentation
2. Consider: what ideas, perspectives, examples and links did they have that were similar to their own analysis as well as any that were different? What would they add to their analysis after viewing everyone else’s presentation?

Whole class discussion at the completion of the sharing activity on what they learned from the activity and how it has deepened their understanding of the poem specifically as well Oodgeroo Noonuccal’s poetry in general.Writing practice follow-up: * analytical extended response
* critical reflection
* imaginative piece using one poem or an extract from a poem as stimulus (link to Module C).
 | S – online class meeting through Teams at the start of the lesson. Next, small groups break out to present their SPECCS analysis. Whole class discussion at the end.A – students post comments on peers’ Sways using the Class Notebook through the Teams structure. As well, will add notes as appropriate to their own analysis for future reference.W – student notes in workbooks or in digital platform such as Class OneNote Notebook. |