# Connecting phase – English Standard Module C

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

**Case study text** – ‘May the Pen Grace your Page’, Luka Lesson (performance poetry)

**Technology focus** – LinoIt and Google Drawings (support outlined in resource two) for asynchronous collaborative learning spaces

**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 close study; it is assumed that the teacher has guided the class through an ‘engagement in module’ phase, as well as the ‘unpacking the module’ and ‘critical study of text’ phases prior to this ‘connecting’ phase.

### Learning intentions

Students will:

* be able to apply their prescribed poem analysis notes to a new context of composing
* be able to recognise how point of view positions responders through narrative stance including omniscient, limited, 1st, 2nd or 3rd person narrator
* understand how the connections they make with and between texts invite them to adopt a stylistic similarity often aligning with the character or narrator
* effectively analyse “May Your Pen Grace the Page’ using a Venn Diagram graphic organiser.

### Success criteria

Students will be able to:

* share and discuss their and other students’ informed personal responses
* purposefully apply language conventions studied to their own writing and reflect on intended purpose and impact on the reader.

## Using and adapting this resource

**Timing** – the ‘Connecting’ phase of a Stage 6 unit will typically take between four and eight 50-minute lessons.

### Syllabus outcomes and content

**EN12 6 investigates and explains the relationships between texts**

**Develop and apply contextual knowledge:**

**S6S1206DA1 (context, narrative, connecting):**

* **explain similarities and differences between and among texts with reference to their contexts.**

**Engage personally with texts:**

**S6S1206EP1 (narrative, connecting, understanding):**

* **develop an increasing understanding and appreciation of new texts by making connections with familiar texts.**

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

* Sharing of stimulus content in an online space with a structured approach to encouraging a considered personal response from students (Linoit).
* Working asynchronously online in a collaborative manner (Google Drawings).

### Student resources

Students will need:

* notetaking material and equipment
* a hard copy or digital version of resource one, ‘Syllabus description for Standard Module C’ as well poem analysis notes previously taken
* Linoit link (resource two)
* the Google Drawings Venn Diagram link (resource two)
* digital version of ‘Flow’ article (resource four) © Sarah Temporal
* an online class learning management system (LMS) such as Teams, or Google Classroom
* Luka Lesson’s poem ‘May Your Pen Grace the Page’ (resource five)
* Zohab Khan’s poem ‘I Write’ (resource five)
* George Orwell’s essay ‘Why I Write’ (resource five).

### 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 uses a comparative text approach. Students will examine thematically similar texts by different composers. While aspects of their content, context and ideas are similar they utilise a range of different devices. These devices invite engagement and this approach could help students explore the key concerns of the module.

The lesson outline moves through three stages. Initially, student interest is stimulated through inviting connection to the student’s prior knowledge of the prescribed text and knowledge of the module requirements. This is followed by the analysis of a text that is similar in context and content but utilises different linguistic techniques. The final stage provides an experimental opportunity for students to apply their new learning in a familiar context. This further develops their abilities to make deliberate and purposeful choices in their writing.

Table 1: Teaching and learning activities in this lesson sequence

|  |  |  |
| --- | --- | --- |
| Lesson sequence and syllabus outcome content | Teaching and learning activities: | Evidence of learning – synchronous (S), asynchronous (A) and workbook (W) |
| **Setting up the lesson sequence** | This sequence of lessons is designed to further develop students’ ability to decode codes and conventions of writing with a focus on understanding how the purpose, intent and context of the composer influences the techniques employed. Activity organisation:* all digital resources can be placed on the class Linoit page. Alternatively, access to the digital resources can occur through an established learning management system (LMS) such as Teams, or Google Classroom.
* the teacher shares a Linoit link (see **resource two**) to all students. This will be the collaboration sharing learning space.
* the teacher organises students into small groups of three to four (they will work together on the tasks). Groups will be given a nominated colour for their sticky notes. This denotes different group responses.
* students will need their brief (note focus of Module C) analysis notes for ‘May Your Pen Grace the Page’ (taken previously).
 | W – completed poem analysis from previous learning sessions in their workbook (online or hard copy) |
| **Reinforcing the Craft of Writing module description in context with stimulus resources****S6S1206EP1 (narrative, connecting, understanding):*** **develop an understanding and appreciation of new texts by making connections with familiar texts.**
 | **Understanding and connecting**A teacher led review of the [Craft of Writing Module Description](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules) (**resource one**) and writing tasks already completed.Depending on when this lesson sequence is taking place in the scope of learning, if there has been a break in time it may be useful to revisit the module outline, reconnect with other Module C texts or writing material. This could help students refocus on the core requirements.The teacher could use an ‘exit slip’ type questionnaire to refocus on Module C texts if there has been a gap in time. A survey conducted through Google or Microsoft Forms would also be appropriate, as would a real-time survey through [Mentimeter](https://www.mentimeter.com), (see resource two) for example.Survey questions could include:* Which piece of writing have you most enjoyed reading and/or found challenging?
* What texts have influenced your choices in form, features, language devices?
* Explain what texts you have been reading and how these have influenced your writing.
* Explain what has stuck with you since your initial reading of Lesson’s poem.
* In your writing, where/how have you been experimenting and what have you learnt through this process?
 | S – student participation in the teacher led discussion demonstrates the ability to make anecdotal connections to other texts and previous writing samples.W – updated/additional information added to original poem analysis notesA – students can upload responses individually to class discussion board and comment on each other’s ideas |
| **Accessing wider contextual knowledge to deepen initial connections to the prescribed text.**S6S1205DA1 (context, narrative, perspective and engaging critically):* analyse how the contexts of composers or responders influence their perspectives and ideas.
 | **Engaging critically**Students read the quote by Luka Lesson (**resource three**) to place the lesson sequence in context. The teacher designs a series of questions which could include:* What is the composer’s understanding of authentic audience?
* What role does the composer believe his chosen medium plays in commenting on the world around him (or evoking emotion, shaping a perspective or sharing a vision?
* How is the concept of voice perceived by Lesson?
 | Students’ responses reflect an understanding of the poet’s purpose and effective manipulation of the medium to convey different perspectives of history and the role all individuals in society play in creating a different futureS – in class meetingA – students post answers to questions online and respond to peer’s workW – questions answered in workbook in class or at home |
| **Applying learned strategies to a new context**.S6S1206EP1 (narrative, understanding, connecting): * develop an increasing understanding and appreciation of new texts by making connections with familiar texts.
 | **Connecting**Activity organisation for the class LinoIt:1. Each group is allocated a different coloured sticky note.
2. Members of the groups post their understanding of Luka Lesson’s quote responding to the questions posed.
3. Posts are arranged on the page in colour-coded manner representing the responses from each group.
4. Students read all of the groups’ responses and using their nominated colour sticky notes embark on an asynchronous group conversation using their collective thoughts to create one ‘best’ response.
5. One member of the group collates the discussion and writes a single response on a new sticky note and places it at the bottom of their space in line with the ‘best’ posts from all groups.
6. Students read all groups’ responses.
7. The teacher can comment and make additional suggestions using their nominated colour sticky note.

Students read the article [Slamcraft](https://sarahtemporal.com/2018/09/23/slamcraft-flow/) Flow Article (**resource four**). Students repeat the above process. Students comment on: * the act of writing as a flow state
* the act of listening as a flow state
* flow as a poetic technique.

The teacher may use [Hinge questions](https://www.sec-ed.co.uk/best-practice/teaching-practice-hinge-questions/) (Matt Bromley, ‘Teaching Practice: Hinge Questions’, 25 Jan, 2017 © MA Education Ltd, 2020) at the conclusion of this activity as a formative assessment check in for understanding. | S- Students’ individual responses address the content of the quote S- the ‘best’ comment reflects the collaborative process and multiple contributions exist in the final group pieceW – responses to Luka Lesson quote can be made in traditional mind-map or brainstorm modes, or other workbook based graphic organisers |
| **Deepening student understanding and appreciation of the poem**.S6S1205DA1 (context, narrative, perspective and engaging critically): * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas.

S6S1201UA01(argument, engaging critically, style, representation, narrative, code and convention):* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence.
 | **Engaging critically**Students read and view performances of Zohan Khan’s poem ‘Why I Write’ and Luka Lesson’s ‘May the Pen Grace your Page’ (**resource five**). Students will also need their analysis notes of this poem taken previously.Activity organisation:1. Have one member of the group open the Google Drawings Venn Diagram (see resource two) link and share with the other members of their group.
2. Collectively students will deconstruct the poems recording the similarities and differences in the content, language used and its effect.
3. When students have competed analysing the poems and their Venn Diagram, the owner of the page takes a screen shot and saves as a photo. This will then be uploaded on the class Linoit page using their nominated colour sticky note.
4. Students read all groups’ responses and post comments around the Venn Diagram using their nominated colour sticky note.
5. The teacher can comment and make additional suggestions.

Making analysis – questionsThe teacher designs and shares a sticky note of analysis questions for individual students to respond to. The purpose of the questions is to have students make and explore connections. Teacher should ensure that there is sufficient thinking, discussing and writing time for the questions, perhaps by using a Think-Pair-Share structure. After answering them, further notes can be taken during the ‘share’ stage in class.See resource six for analysis question prompts. |  |
| **Extending understanding and analysis** | **Extension activity**Students read George Orwell’s ‘[Why I Write’](https://www.orwellfoundation.com/the-orwell-foundation/orwell/essays-and-other-works/why-i-write/) (available from the Orwell Foundation © The Orwell Estate and Penguin Books; see **resource five**)Using Google Drawings, groups create a third circle in their Venn diagram and compare and contrast the three texts. Questions here will focus on:* the intertextual comparisons between the three texts
* comparing and contrasting the different mediums in their effectiveness to engage the reader.
* the context of the texts and the composers
* literary techniques such as anecdotes, chronology, intertextuality purpose and audience.
 | A – Students work individually, at a time appropriate to them, to complete their writing samples and then post on the classroom LinoitW – Writing sample draft process is completed in workbooks (digital or hard copy) |
| **Writing activity** | **Writing activity – self and peer feedback**Students use their knowledge of the connection between composer’s purpose and language choices to experiment with writing in different narrative voices. Students will write two pieces on a teacher nominated or self-selected topic. Piece one will include imperative language and piece two will be written in a passive voice (these instructions will need explicit teaching support). All writing samples will be posted on the class Linoit. Students will peer reflect on the differences between the writing samples and offer feedback and feedforward. The teacher will design a series of self-evaluative questions asking students to:* identify and annotate their application of newly learned information/skills
* evaluate the effectiveness of their application
* highlight sections which could be further developed in the future
* identify narrative conventions and provide an explanation of intended impact
* identify how, why and where pace was created in the writing samples.
 | A – Students work individually, at a time appropriate to them, to complete their writing samples and then post on the classroom LinoitW – Writing sample draft process is completed in workbooks (digital or hard copy) |