# Engagement phase – English Standard Module B

**Module case study** – Year 12 Module B – Close study of literature

**Case study text** – The Curious Incident of the Dog in the Night-time, Mark Haddon (prose fiction) Red Fox/Random House, 2014, ISBN: 9781782953463

**Technology focus** – Microsoft Sway for student-centred presentation

**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 engagement phase

This model lesson uses a stimulating extract from the beginning of the prescribed text to invite student engagement with the text and the key concerns of the module. The lesson outline moves through two stages. Initially, student interest is stimulated through inviting connection to the student’s own personal and literary context. This is followed by the creation of a research presentation that foreshadows many of the concepts and concerns of the module and prescribed text. New learning can be connected to the Close Study of Text module description which can be found in resource one in the student booklet (**resource one**).

The engagement phase is intended to build the field for a student new to the module and the prescribed text. It is a ‘warm-up’ phase that is crucial to the attitude with which the student approaches the learning activities, concepts and texts that make up the course.

### Learning intentions

Students will:

* consider their own personal response to an extract from the prescribed text
* develop, explore and apply contextual knowledge to this personal response
* share and discuss a range of contextually informed responses to the key close study concepts revealed through the consideration of the extract.

### Success criteria

Students will be able to:

* share and discuss their informed initial personal response
* research key aspects of context and present their work to peers in a way that stimulates discussion and heightens interest in the prescribed text.

## Using and adapting this resource

**Timing** – The ‘Engagement’ phase of a Stage 6 unit will typically take between one and four 50-minute lessons.

### Syllabus outcomes and content

**EN12-5C** **– thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments.**

**Develop and apply contextual knowledge**:

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.

**EN12-6C** **– investigates and explains the relationships between texts.**

**Engage personally with texts**:

S6S1206EP1 (narrative, understanding and connecting):

* 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
* guided visual presentation of personal response in the form of text, audio and visual arrangements that showcase student thinking and encourage peer responses (Sway). See the department’s recorded professional learning session on using MS Sway for creating and assessing digital portfolios at [Student Digital Portfolios](https://schoolsnsw.sharepoint.com/sites/StudentDigitalPortfolios). This site also contains extensive resources and templates.

### Student resources

Students will need:

* the 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 or Sway
* media search options such as hard copy magazines or newspapers as well as online search engines
* notebooks.

### 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

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) |
| **Initial engagement with the ideas and context of the prescribed text.**S6S1206EP1(narrative, understanding, connecting):* develop an increasing understanding and appreciation of new texts by making connections with familiar texts
 | **Understanding and connecting – narrative and genre**The teacher posts the following driving question: ‘Why do you think the crime genre is so popular in film, TV and fiction?’Then teacher provides students with an extract from early in the prescribed text. Perhaps the first chapter in its entirety or chapter seven “This is a murder mystery novel” to “…things which did not happen to me.” Extracts from chapter 11 to the point where he hits the police officer would also work well.The teacher needs to explain (explicit instruction) that this is an extract from early in a novel that will be studied in its entirety through the term. Also, that the lesson is a predictive one where it is not necessary to understand all aspects of the story at this stage.**Activities:**1. After the teacher introduction, students read the extract and predict based on textual evidence, whether this comes from a crime genre novel. Think/pair/share. What content and techniques suggest crime genre? What other elements are present?
2. Discussion: what can we guess about the character in the extract? In what ways is this typical of protagonists (or is it an antagonist?!) in crime genre fiction? What do you like/dislike about the typical characters we see in crime genre texts?

The teacher could show a clip from a film or TV text here to heighten engagement still further. Possible examples might be NCIS or similar, or a trailer for a contemporary crime thriller. | S – discussion in live class chatA – material posted to class discussion boardW – mind map developed in student workbook |
| **Access to wider contextual knowledge to deepen initial connections to the prescribed text.**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
 | **Engaging critically – narrative and context** Teacher provides students with a research template, either in hard copy or via the LMS. One option here is a Sway presentation because the teacher can define research segments (called ‘cards’) and thus carefully structure the creation of the presentation (see ‘Sway note’ after this table).**Resource two** in the student booklet has an example of the first two ‘cards’ in the ‘dashboard’ view of Sway. The ‘play’ mode then presents it as an immersive full-screen presentation. Students should research and create one Sway ‘card’ (text, audio, image or video) for each of the following:1. Image and explanation of the key conventions of the crime genre
2. Video or image of a favourite crime genre protagonist and favourite crime genre antagonist.
3. Audio of student explanation of why characters in part two were chosen
4. Image and explanation of the concept of the ‘bildungsroman’ including at least one example that the student has seen/read.
5. Text or audio explanation of student’s personal reaction to the character in the extract – is there anything about him that hints to you about what kind of personality he has?
6. Media report of a real life ‘ordinary person’ who got caught up in a crime drama?
7. Image of the London underground map with either
	* an image inserted of one famous landmark,
	* video inserted showing a scene from a crime thriller filmed in London.
 | 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. |
| **Sharing of research and interpretations. Building of interest and foundation for understanding the text.**S6S1206EP1 (narrative, understanding, connecting):* develop an increasing understanding and appreciation of new texts by making connections with familiar texts
 | **Understanding and connecting – narrative and genre**Class presentation and discussion.Peers take notes as they are taken through presentation of research.Teacher guides discussion through Socratic questioning towards consideration of concepts such as:* conventions of the crime genre
* meaning and examples of the bildungsroman approach
* the personality of the main character including predictions about whether he is more likely to be the protagonist or antagonist.

Teacher may wish to utilise the templates for peer discussion and conferencing supporting Socratic Circles found within the [Digital Learning Selector, Activity page – Discussion](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=0e9f3)). Socratic questions are also found in **Resource Three** in the student resource booklet.Possible follow-up (or Module C: Craft of Writing connection): students write short discursive piece on their personal connection to the crime genre. | Student notes in workbooks or in digital platform such as Class OneNote NotebookS – online class meeting through Teams or ZoomA – students post comments on peers’ Sways using the Class Notebook through the Teams structure.W – students write responses in workbooks following class meeting |

**Sway note**: Sway is considered ‘best practice’ for the collection and presentation of this activity because:

* Teacher can share a template to guide and limit research
* Student sharing of completed Sways facilitates substantive discussion when students can view each other’s work
* Sway accepts a variety of media types and allows for their clear and engaging display
* Extensive how-to guides for students and teachers are available online via general internet search or through the department’s portal.