

YEAR 10 English Language (GCSE 9-1)

**LESSON PLAN for DISTANCE LEARNING**

<b><u>Teacher:</u></b>	Mrs. Aurine
<b><u>Class and Section:</u></b>	YEAR 10A/E
<b><u>Subject:</u></b>	English Language (GCSE 9-1)
<b><u>Week 3:</u></b>	13 <sup>th</sup> to 17 <sup>th</sup> September 2020
<b>No. of Sessions:</b>	<b>5</b> sessions (Zoom = 4; Asynchronous = 1)
<b><u>Students' Access to Work:</u></b>	Work sent to students through Google Classroom
<b><u>Topic:</u></b>	<b>19<sup>th</sup> Century fiction</b>

**RESOURCES:**

[3.1 Text 1](#) The Mayor of Casterbridge(or pages 36–37 of the **Anthology**)

**Edexcel GCSE English Language coverage:**

1.1.1: read and understand a range of prose fiction, including unseen texts

1.1.2: critical reading and comprehension

1.1.3: summary: identify the main theme or themes; summarise ideas and information from a single text

1.1.4: evaluation of a writer's choice of vocabulary, form, grammatical and structural features

**GCSE Assessment Objectives: AO1, AO2, AO5**

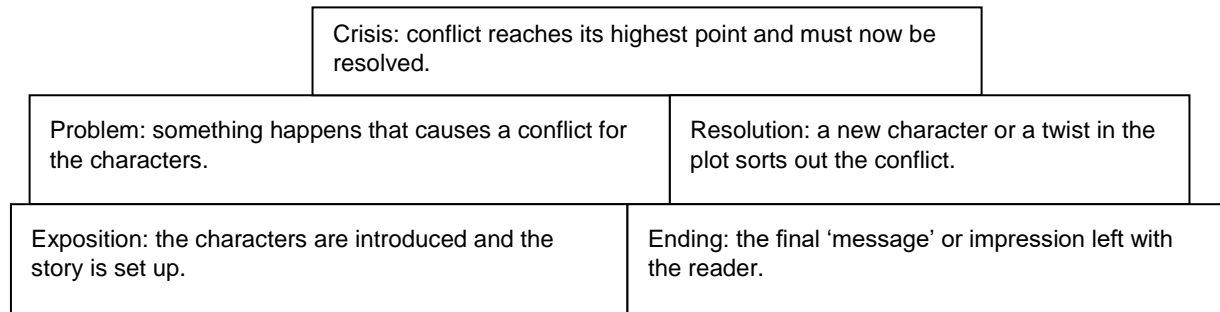
<b>ACTIVITY</b>
<b>13<sup>th</sup> – 17<sup>th</sup> September 2020</b>
<b><i>Zoom Session 1 and 2</i></b>
<b>Prior Skills to be built upon:</b> <ul style="list-style-type: none"><li>✓ Understanding narrative structure</li><li>✓ Analysing language and structure</li></ul>
<b><u>Lesson Objectives</u></b> <ul style="list-style-type: none"><li>❖ Read, understand and respond to key events from The Mayor of Casterbridge.</li><li>❖ Explain how key events in a narrative are structured and sequenced</li><li>❖ Analyse how the structure and sequence of narrative events creates dramatic impact</li></ul>
<b><u>Success Criteria:</u></b> <ul style="list-style-type: none"><li>• I can identify key events in a narrative</li><li>• I can support my opinions with detailed textual references.</li><li>• I can explore how the writer has used the narrative structure to create a dramatic effect.</li></ul>
<b><u>Learning Outcome:</u></b> Students will be able to read and answer questions to demonstrate their knowledge and understanding of the

main events and characters in *The Mayor of Casterbridge* as they relate to the character development.

### Introduction:

The key events in the narrative you are about to read are listed below, but they are not in the right order. Use the 'story mountain' chart to sequence the letters correctly.

- (a) A sailor agrees to buy Susan and Elizabeth-Jane for five guineas.
- (b) Henchard gets drunk and decides to end his marriage.
- (c) An unemployed farm worker called Michael Henchard, his wife Susan, and their daughter, Elizabeth-Jane, enter a refreshment tent at a country fair.
- (d) Henchard accepts the money and the deal is sealed.
- (e) Henchard starts an auction, demanding five guineas in exchange for his wife and daughter.



Take brief feedback.

### Task-1

Read [3.1 Text 1](#) *The Mayor of Casterbridge* (or pages 36–37 of the **Anthology**) and contextualise sufficiently for students to understand the setting and characters.

### Task-2

Look at how accurate your event sequencing is. Do you need to revise it?

### Reading for meaning:

1. The 'crisis' of the story, where Henchard auctions his wife, occurs between lines 40–44. Look at how the writer slowly builds tension to this crisis point.
  - (a) Susan tries to persuade Henchard to leave the tent. Why does she fail? Copy the sentence in your note book.
  - (b) Identify where these characters are introduced: the furmity seller; the auctioneer selling old horses.
  - (c) What part does each character play in the build-up to the auction?
  - (d) Are they at all responsible for the sale taking place? Make notes to explain.
2. During the auction Susan does not speak, but the writer suggests how she feels by describing her actions (lines 45–6): 'The woman looked on the ground, as if she maintained her position by a supreme effort of will'; line 53: 'She bowed her head with absolute indifference.'  
What can you infer from her actions? Think of **three** words or phrases that sum up Susan's feelings about her situation.
3. Look again at the 'resolution', where the sailor appears and buys Susan for five guineas (lines 55–64). State **three** ways in which the writer makes this dramatic.
4. Read the ending again, from 'But she is willing...' to '... an air of finality' (lines 72–79).  
'I do' is traditionally said by partners in a marriage ceremony, just before rings are exchanged. Why do you think the words are used here?  
What final impressions of the characters and events are we left with?

**HW: Write a short paragraph explaining your reaction to the ending.**

## **Plenary**

Take feedback, focusing on students' understanding of how the writer has made this a dramatic episode with which to start the novel.

## **Zoom Session 3 and 4**

### **Learning Objectives:**

- ❖ Analyse the writer's use of adverbial detail to build the dramatic impact of characters' actions
- ❖ Evaluate how effectively writers structure events in a narrative for dramatic impact
- ❖ Understand how writers structure events in a narrative for dramatic impact

### **Success Criteria:**

- Students will be able to analyse the language of fiction texts to identify underlying attitudes and viewpoints.
- Students will be able to evaluate the writer's purpose to build dramatic impact.
- Students will be able to experiment with their own adverbial choices.

### **Learning Outcome:**

- ❖ Students will explain the impact of the episode on the reader, focusing on the inevitability of events and Henchard's responsibility for them.
- ❖ Students will explain the idea of a character's 'fatal flaw' and provide textual evidence for the traits of character that work against Henchard.
- ❖ Students will use varied adverbials to show the secret nature of the action

### **Introduction:**

Discuss homework given

Recap on the different characters' influence on events.

### **Task-1**

Read lines

This was very well so far...

But there was more in that tent than met the cursory glance; and the man, with the instinct of a perverse character, scented it quickly. He watched the furnity seller from the corner of his eye, and saw the game she played. He winked to her, and passed up his basin in reply to her nod; when she took a bottle from under the table, slyly measured out a quantity of its contents, and tipped the same into the man's furnity. The liquor poured in was rum.

'But' signals a problem or complication in the sequence of events.

How soon in the narrative does this problem arise?

**the man, with the instinct of a perverse character, scented it quickly.**

What do these details tell us about the main character?

How do they prepare us for what happens next?

**she took a bottle from under the table, slyly measured out a quantity of its contents, and tipped the same into the man's furnity.**

These details emphasise the secrecy of the arrangement between Henchard and the furnity seller.

How does this add to the drama of the situation?

How far should we blame the furnity seller for what happens next?

**At the end of the first basin** the man had risen to serenity; **at the second** he was **jovial**; **at the third**, **argumentative**, **at the fourth**, **the clench of his mouth**, and **the fiery spark of his dark eye**, began to tell

in his conduct; he was **overbearing** – even **brilliantly quarrelsome**.

The writer emphasises the sequence of events with these details.

What else do these details show you?

- ❖ We know from **these details** that Henchard drinks a lot, and that he drinks quickly.
- ❖ **These details** show the effects of his drinking – he quickly changes from being relaxed and good-humoured to being bad-tempered and aggressive.
- ❖ How do we know from all these details that a ‘crisis’ point in the narrative is now inevitable?
- ❖ The writer has put all these details into one sentence. How does the structure of this sentence emphasise the drama of the situation?

#### Read these lines and analyse character development

The **auctioneer selling the old horses** in the field outside could be heard saying, “Now this is the last lot — now who’ll take the last lot for a song? Shall I say forty shillings? ’Tis a **very promising broodmare**, a trifle over five years old, and **nothing the matter with the hoss at all**, except that she’s a little holler in the back and **had her left eye knocked out by the kick of another, her own sister**, coming along the road.” “I don’t see why men who have got wives and don’t want ’em, shouldn’t get rid of ’em as these gipsy fellows do their old horses,” said the man in the tent... “Stand up, Susan, and show yourself.”

- ❖ Why is **this new character** introduced at this point in the narrative?
- ❖ How significant is he to the chain of events?
- ❖ Can we in any way link these details about the horse with the situation of Henchard’s wife, Susan?
- ❖ How does this add to the drama of the situation?

**“Stand up, Susan, and show yourself.”**

The woman looked on the ground, as if she maintained her position by a supreme effort of will...

**“I’ll tell ye what,” said the husband, bringing down his fist so that the basins danced, “I’ll sell her for five guineas to any man that will pay me the money, and treat her well; and he shall have her for ever, and never hear aught o’ me. But she shan’t go for less. Now then — five guineas — and she’s yours. Susan, you agree?”**

**She bowed her head with absolute indifference.**

- ❖ The writer sometimes uses direct speech for dramatic impact.
- ❖ Practise reading aloud what Henchard says at this point in the narrative, using the tone of voice suggested by the words and the punctuation.
- ❖ Is there anything here to suggest that he still might not go ahead with the auction?
- ❖ The writer sometimes highlights characters’ actions for dramatic impact. **This detail** suggests that Henchard is drunk, angry and barely in control of himself.
- ❖ What do **these actions** reveal about Susan’s feelings?
- ❖ How does Susan’s silence increase the dramatic tension at this point in the story?

**“Five guineas, or she’ll be withdrawn. Do anybody give it? Yes or no?”**

“Yes,” said a loud voice from the doorway.

All eyes were turned. Standing in the triangular opening which formed the door of the tent was a sailor, who, unobserved by the rest, had arrived there within the last two or three minutes. A dead silence followed his affirmation.

“You say you do?” asked the husband, staring at him. “Saying is one thing, and paying is another. Where’s the money?”

- ❖ The writer resolves the conflict in the story by introducing a new character who appears suddenly and by chance. Look at how the writer withholds information about this character in order to create a sense of drama and mystery. We only know the character’s gender and profession.
- ❖ How do these details suggest the power and importance of this new character?

The sailor hesitated a moment, looked anew at the woman, came in, unfolded five crisp pieces of paper, and threw them down upon the tablecloth. They were Bank-of-England notes for five pounds. Upon the face of this he clinked down the shillings severally — one, two, three, four, five.

“Now,” said the woman, breaking the silence, so that her low dry voice sounded quite loud, “before you go further, Michael, listen to me. If you touch that money, I and this girl go with the man. Mind, it is a joke no longer.”

“A joke? Of course it is not a joke!” shouted her husband, his resentment rising at her suggestion. “I take the money; the sailor takes you. That’s plain enough.”

- ❖ Read aloud this part of the story, using the punctuation to guide your tone of voice. Can you see how the action is ‘slowed down’ and made very deliberate at this point?
- ❖ How does the writer emphasise the drama of the situation through the structure and sequence of these sentences?
- ❖ How do these details intensify the drama at this point in the narrative? Could the chain of events have been broken, even at this point?

He took the sailor’s notes and deliberately folded them, and put them with the shillings in a high remote pocket, with an air of finality.

The ending of a narrative should leave the reader with a definite impression of the characters or a strong response to the situation.

The writer includes three details to show what Henchard does with the money.

What do we learn from these details about Henchard’s response to the end of his marriage?

#### **Vocabulary task:**

He winked to her, and passed up his basin in reply to her nod; when she took a bottle from under the table, slyly measured out a quantity of its contents, and tipped the same into the man’s furling.

- ❖ What other adverb could you use to show the secret, furtive nature of the action?
- ❖ What other adverbial phrases could you use to show the secret, furtive nature of the action?

“Stand up, Susan, and show yourself.” The woman looked on the ground, as if she maintained her position by a supreme effort of will.

What other **verb** and **adverbial phrase** could you use to show Susan's awkwardness, shame and embarrassment at this key moment in the drama?

**Plenary:**

**Whole class:** Take feedback. Ensure that students explain their choices as fully as possible, focusing on the selection and sequencing of events in the narrative and the use of adverbial detail for dramatic impact.

**Homework :Submission date-16/09/2020**

In lines 40–46, how does the writer use language and structure to show the relationship between the man and his wife? Support your views with reference to the text.

**Asynchronous Session: Lesson 5**

**Learning Objectives:**

To check the students reading comprehension  
To make students think about the ideas presented by the writer  
To encourage critical and logical thinking

**Success Criteria:**

Students will be able to answer the questions to review the events and some important ideas.  
Students will be able to analyse the use of language and structure to create a dramatic effect.  
Students will be able to evaluate the writer's intention.

**Learning Outcome:**

Students will answer questions to demonstrate their knowledge and understanding of the main events and characters in *The Mayor of Casterbridge*.

Google form- Reading and response