

YEAR 8- English Literature **WEEK 10** **STUDY PLAN - DISTANCE LEARNING**

Class and Section: YEAR 8 A

Name of Teacher: Merlin Annamma Philip

Subject: English Literature

Week 10: 1st November, 2020 – 5th November, 2020 No. of lessons - 4

Student's access to Work: Work sent to students through Class Group g mail / Google Classroom

Topic: DRAMA: The Merchant of Venice

Overall Learning Outcomes:

- Explore characters, events, and evident thematic aspects. (AO1)
- Explore conflict as a dramatic element that sets the action; interpret the dramatic purpose. (AO2)
- Express response to text with reasons and appropriate evidence. (AO1)
- Explore Shakespeare's use of language devices, drama techniques to convey ideas, events (plot), characters' actions, thoughts and feelings. (AO2)
- Reflect upon the plot development and employ **critical thinking** to explore how dramatists use language and literary techniques, setting, characters, events to engage the readers

A soft copy of the text is provided

Zoom Lessons 1: Act I, Scene (i) – lines 1 - 22

Zoom Lessons 2: Act I, Scene (i) – lines 23 - 68

Zoom Lesson 3: Act I, Scene (i) – lines 69 - 121

Asynchronous: Act I, Scene (i) – lines 1 - 121

Lesson 4: Asynchronous

INSTRUCTION TO STUDENTS:

Note making is to be systematic from the start. This will help you in understanding the text with greater clarity.

DATE/LESSON No.	ACTIVITY CLOSE READING OF 'THE MERCHANT OF VENICE'
WEEK 8	1 st November, 2020 – 5 th November, 2020
LESSON 1 1st Nov, 2020 8 A Sunday (3rd Period)	<p data-bbox="321 363 734 399"><u>Lesson 1 - Zoom lesson 1</u></p> <p data-bbox="321 478 1523 569"><u>Learning Outcome:</u> Understand that conflict is a key element of drama that helps to reveal plot and characters.</p> <p data-bbox="321 604 643 640"><u>Learning Objective:</u></p> <p data-bbox="321 722 1490 812">Recognise Shakespeare’s craft of introducing conflict in the Opening Scene of the Play.</p> <p data-bbox="321 848 1484 938">Explore how Shakespeare uses dialogues to present context and personality of characters.</p> <p data-bbox="321 1016 591 1052"><u>Success Criteria:</u></p> <p data-bbox="321 1066 412 1102"><u>I can:</u></p> <ul data-bbox="367 1108 1390 1402" style="list-style-type: none"> ☀ Talk about conflict as a dramatic element to engage the audience ☀ Understand playwright’s use of dialogue to interpret context and character’s personality ☀ Understand Shakespeare’s use of punctuation for dramatic effect ☀ Respond to character’s mood <p data-bbox="321 1436 997 1472"><u>TEACHING and LEARNING ACTIVITY</u></p> <p data-bbox="321 1520 906 1556"><u>Activity 1: STARTER (5 MINUTES)</u></p> <p data-bbox="321 1562 948 1598"><u>A recap of the key elements of DRAMA</u></p> <p data-bbox="321 1646 1435 1682"><u>A] Unscramble the words to discover some of the elements of DRAMA</u></p> <p data-bbox="321 1730 1208 1808"> TOPL TSAC NEEDS TORSCA G TSAE RDIECOITNS TSAC </p> <p data-bbox="321 1856 597 1892">B] WHAT IS IT?</p> <ol data-bbox="367 1940 1133 2018" style="list-style-type: none"> 1. A story told in front of a live audience – 2. The people who watch the live performance –

3. The hero -
4. The 'chapters' of a Drama –
5. The evil character / villain –
6. What the actors say –
7. Show changes in settings over time –
8. Characters in a drama –
9. A speech made by one of the characters for the ears of the audience alone –
10. Written words for the actors –
11. Gives details about the actions of the characters as well as a description of a scene before it is about to begin –

Activity2:

A] READING: Loud Reading of Act 1, Scene (i) – Lines 1 – 7(In sooth I know not.....much ado to know myself)

Notebook Work: Students make notes or mind - map

Who is the speaker?

Where is the scene set?

What is he talking about?

What are your first impressions of this character?

WHOLE CLASS DISCUSSION OF RESPONSES. Teacher explains the opening lines.

B] DISCUSS: Let's consider the literary techniques used in these opening lines.

Literary Examples	Techniques with	Effect
Repetition -		Suggests that
Imagery of sickness / disease –		
Omission –		
Inner conflict –		

C] Loud reading of lines 8 – 22 (Your mind is tossing on the ocean.....would make me sad).

Teacher explains the lines with close reference to the use of figurative language.

Students make notes of the points discussed.

PLENARY:

Performance and staging – In his opening line, Antonio declares that he is ‘sad’. In what ways might an actor’s movements and gestures help to bring out Antonio’s mood? What might he be doing as this first scene opens, for example?

Themes and issues – In what ways does the opening dialogue show that a primary concern of these characters is **money and business**?

PRE – READING FOR LESSON 2

Act 1, Scene (i) – lines 23 – 68 (My wind, cooling my broth..... We’ll make our leisures to attend on yours).

1st November,
2020,
Lesson 2
8A
Sunday
(4th Period)

Lesson 2- [Zoom lesson 2](#)

Learning Outcome: Explore how Shakespeare memorably portrays the friendship among Antonio, Solanio and Salerio in Scene 1

Learning Objective: Explore Shakespeare’s use of language devices and drama techniques to convey ideas, events (plot), characters’ actions, thoughts and feelings.

Success Criteria:

I can read the lines closely infer the key ideas and thoughts and feelings of Antonio, Salerio and Solanio.

Discuss the key ideas, thoughts and feelings with evidence

Activity:

LOUD READING OF THE TEXT - Act 1, Scene (i) – lines 23 – 68 (My wind, cooling my broth..... We’ll make our leisures to attend on yours).

Teacher explains the lines in detail with specific reference to use of figurative language and allusions.

Students must make notes.

PLENARY: (Could be given as a short writing task too if time permits)

CHARACTERISATION:

What are your initial impressions of Salerio and Solanio?

What main purpose do they server at the beginning of the play?

RELATIONSHIPS:

Why might Solanio and Salerio say that Bassanio, Gratiano and Lorenzo are 'better company' and 'worthier friends' (lines 59 and 61)?

How genuine is Antonio's reassurance (lines 62 – 64)?

What lies behind Bassanio's question and Salerio's response (lines 66 – 68)?

PRE – READING FOR LESSON 3

Act 1, Scene (i) – lines 69 – 121 (My Lord Bassanio, since you have found Antonio..... that you today promised to tell me of?)



3rd November,
2020,
Lesson 3

8A
Tuesday
(5th Period)

Lesson 3 : [Zoom lesson 3](#)

Learning Outcome: Understand that even close companions may have difference of opinions

Learning Objective: Explore Shakespeare's use of language devices and drama techniques to convey Gratiano's and Antonio's viewpoints.

Success Criteria: I can

Select appropriate textual evidence to substantiate my impressions of Antonio and Gratiano.

Activity:

LOUD READING OF THE TEXT - Act 1, Scene (i) – lines 69 – 121 (My Lord Bassanio, since you have found Antonio..... that you today promised to tell me of?)

TEACHER provides detailed explanation with specific reference to use of figurative language and allusions.

STUDENTS must make notes.

WHOLECLASS DISCUSSION:

Context: In Shakespeare's time, the world was often compared to the theatre: the motto of Shakespeare's Globe playhouse is thought to have been 'All the world plays the actor'. How helpful is Antonio's comment (lines 77 to 79) in shedding light on his personality?

Characterisation: Bassanio observes that Gratiano speaks 'an infinite deal of nothing' (line 114). What impression have you formed of Gratiano?

Relationships: What does Antonio's question (lines 119 – 121) suggest about a previous conversation and Bassanio's relationship with Antonio?

PLENARY: Reflect on how lines 69 – 121 of Scene (i), Act 1, enable us to understand how the friends differed in their perspectives of life.



How far is this true in real life?

Lesson 4 : Asynchronous

Learning Outcome:

Familiarise with the characters and their dialogues.

Learning Objective:

Close reading of Act 1, Scene (i) – lines 1 – 121.

Success Criteria:

I can identify the speaker and the dialogue that matches its modern version.

ACTIVITY: HELPING ANTONIO

Antonio's friends Salerio, Solanio and Gratiano try to suggest what might be making him feel low. Given below are some of the things they say in Modern English. Find out the line and line number in the text which corresponds to these. You have to also mention the speaker's name.

MODERN SPEECH	SPEAKER	ORIGINAL LINE WITH LINE NUMBER
Your best ship might be wrecked.		
Rocks are always a danger.		
Where are the safe places to dock or lie at anchor?		
Maybe it's just that you are in love.		
The wind might be gale force.		
What is the direction of the wind?		
What about sandbanks and		

	shallows?		
	You can't sell spices and silks that are scattered on the waves.		
	You speak so little because you want people to think you are wise.		

Lesson 1

A] Unscramble the words to discover some of the elements of DRAMA

TOPL (PLOT) TSAC (CAST) NEECS (SCENE) TORSCA (ACTORS)
 GTSAE RDIECOITNS (STAGE DIRECTIONS) TSAC (ACTS)

B] WHAT IS IT?

1. A story told in front of a live audience – DRAMA
2. The people who watch the live performance – AUDIENCE
3. The hero - PROTAGONIST
4. The 'chapters' of a Drama – ACTS
5. The evil character / villain – ANTAGONIST
6. What the actors say – DIALOGUE
7. Show changes in settings over time – SCENES
8. Characters in a drama – ACTORS
9. A speech made by one of the characters for the ears of the audience alone – ASIDE
10. Written words for the actors – SCRIPT
11. Gives details about the actions of the characters as well as a description of a scene before it is about to begin - STAGE DIRECTIONS

The text

William Shakespeare, *The Merchant of Venice* [1623]

SCENE.—Partly at Venice, and partly at Belmont, the seat of Portia, on the Continent.

ACT I.

SCENE I.—: Venice. A Street.

Enter ANTONIO, SALERIO, and SOLANIO.

Ant.

In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

Saler.

Your mind is tossing on the ocean;
There, where your argosies with portly sail,—
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,—
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

Solan.

Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass to know where sits the wind;
Peering in maps for ports, and piers, and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

Saler.

My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand

Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks;
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanc'd would make me sad?
But tell not me: I know Antonio
Is sad to think upon his merchandise.

Ant.

Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore, my merchandise makes me not sad.

Saler.

Why, then you are in love.

Ant.

Fie, fie!

Saler.

Not in love neither? Then let's say you are sad,
Because you are not merry: and 'twere as easy
For you to laugh and leap, and say you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath fram'd strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper,
And other of such vinegar aspect
That they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, and GRATIANO.

Solan.

Here comes Bassanio, your most noble kinsman,
Gratiano, and Lorenzo. Fare ye well:
We leave you now with better company.

Saler.

I would have stay'd till I had made you merry,
If worthier friends had not prevented me.

Ant.

Your worth is very dear in my regard.
I take it, your own business calls on you,
And you embrace the occasion to depart.

Saler.

Good morrow, my good lords.

Bass.

Good signiors both, when shall we laugh? say when?
You grow exceeding strange: must it be so?

Saler.

We'll make our leisures to attend on yours.

[Exeunt SALARINO and SALANIO.]

Lor.

My Lord Bassanio, since you have found Antonio,
We too will leave you; but, at dinner-time,
I pray you, have in mind where we must meet.

Bass.

I will not fail you.

Gra.

You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care:
Believe me, you are marvellously chang'd.

Ant.

I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one.

Gra.

Let me play the fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes, and creep into the jaundice
By being peevish? I tell thee what, Antonio—
I love thee, and it is my love that speaks—
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dress'd in an opinion
Of wisdom, gravity, profound conceit;
As who should say, 'I am Sir Oracle,
And when I ope my lips let no dog bark!'
O, my Antonio, I do know of these,
That therefore only are reputed wise
For saying nothing; when, I am very sure,
If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool-gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I'll end my exhortation after dinner.

Lor.

Well, we will leave you then till dinner-time.
I must be one of these same dumb-wise men,
For Gratiano never lets me speak.

Gra.

Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.

Ant.

Farewell: I'll grow a talker for this gear.

Gra.

Thanks, i' faith; for silence is only commendable
In a neat's tongue dried and a maid not vendible.

[*Exeunt GRATIANO and LORENZO.*]

Ant.

Is that anything now?

Bass.

Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and, when you have them, they are not worth the search.