

Teacher: Mrs. Aurine

Class and Section: YEAR 10A/E

Subject: English Language (GCSE 9-1)

Week 3: 14th to 18th February 2021

No. of Sessions: 4 sessions
(Zoom = 4; Asynchronous = 1)

Students' Access to Work: Work sent to students through Class Group Gmail/ Google Classroom

Topic: **Transactional Writing**

RESOURCES: Literary non-fiction – writing to describe Mountains of the Mind: A History of a Fascination Written by Robert Macfarlane

Edexcel GCSE English Language coverage:

- 2.1.1: read and understand a range of non-fiction texts, including whole texts and unseen texts
- 2.1.2: critical reading and comprehension
- 2.1.3: summary and synthesis
- 2.1.4: evaluation of a writer's choice of vocabulary, form, grammatical and structural features
- 2.2.2: write for impact

GCSE Assessment Objectives:

AO1, AO2, AO5

ACTIVITY
<p>TERM-2 14th to 18th Feb 2021 (Wk-3)</p> <p><u>Zoom Session 1 and 2</u> <u>Learning Objectives:</u></p> <ul style="list-style-type: none"> • Summarise and synthesise key ideas in the narrative, exploring connections and their likely impact on the reader • Understand how writers manipulate the reader's response through paragraph structure • Analyse some of the writer's choices and their impact on the reader in some detail <p><u>Success Criteria:</u></p> <ul style="list-style-type: none"> ✓ Be able to critical read and comprehend summarise and synthesis ✓ Be able to evaluate the writer's choice of vocabulary, form, grammatical and structural features <p><u>Learning Outcome:</u></p> <ul style="list-style-type: none"> ➤ Be able to summarise, synthesise and connect key ideas in the narrative ➤ Be able to explore connections among key ideas in the narrative and their likely impact on the reader ➤ Be able to consider a number of alternative interpretations

Reading for meaning:

1. This extract is set in a location that is harsh and dangerous. Looking at the first paragraph only, underline **three** different descriptions that show this.
2. In paragraphs 2 and 3, we are given clues that suggest things are going to go wrong for the climbers. In the space below, list **five** clues from these paragraphs that suggest a sense of approaching danger.
3. The writer suggests the danger they are facing when he writes: 'We had left the hut too late that morning.' Which details in paragraph 3 most clearly show the impact of this late start?
4.
 - a) Why has the writer chosen to make the fourth paragraph much shorter than the others? Suggest **two** different reasons.
 - b) Robert Macfarlane does not write about the events that took place on the climb in chronological order. Instead he uses non-chronological order. Draw a timeline to show the chronological sequence of events described in the five paragraphs of the extract. The first and the last events are done for you.
4. In the final paragraph, Robert Macfarlane talks about how, when we are in danger. If you were to select **three** key events from this extract, what would they be? List them below.

Plenary:

Share your ideas

Zoom Session 3 and 4

Lesson Objectives

Understand how writers can engage readers using a nonchronological structure

Success Criteria:

I can understand that writers gather and sequence ideas to engage their readers

Learning Outcome:

Students will be able to understand how writers gather, reject, select, sequence and shape texts to engage and influence their reader.

Activity-1(Prediction)

What impression of mountaineering does the article present? Is it:

- positive?
- negative?
- a mixture of both?

Why do you think this? Give reasons for your answer.

Activity-2

Why do you think the writer chose to take this moment out of chronological order?

Looking up at the rock face and the glacier.

Activity-3

Now look at this section of the extract:

How time appears when we are in danger.

Time doesn't stop or slow down when you are in danger. Everything happens as fast. It's just that – providing we survive them – we subject these periods of time to such intense retrospective scrutiny that we come to know them more fully, more exactly. We see them in freeze-frame. From this moment I remember a rivulet of water running darkly down the rock-rib in front of my eyes, the minute cross-hatchings on the fabric of my waterproof

jacket and a little Alpine flower tucked into a pocket of rock. And a sound – the crunching of the scree beneath my feet as I braced myself for the impact.

Why do you think the writer chose to ‘interrupt’ the action of his description with these observations?

Activity-4

- In what ways do these first sentences guide the reader through the description of events?
- How does each first sentence signal a growing sense of danger?

I looked upwards.

We had left the hut too late that morning.

For about thirty minutes we moved steadily up the rock face.

Then came a shout, “*Cailloux! Cailloux!*”

Time doesn’t stop or slow down when you are in danger.

What impression of mountaineering does the article present? Is it:

- positive?
- negative?
- a mixture of both?

Do the writer’s structural choices help to create that impression? If so, how?

Is your answer the same as the answer you gave earlier?

Plenary

Share their reviews and peer assess

Asynchronous Session: Lesson 5

Learning Objectives:

- Explore key details in a documentary
- Understand that "truth" is a complex concept that is different from "accuracy"
- Engage in a close reading of a media "text"

Success Criteria:

- Students can assess the credibility of sources
- Students will be able to deepen their understanding of different forms of writing
- Strengthening students' media literacy analysis skills

Learning Outcome:

Students will strengthen analytical thinking and writing skills

Activity

In this dizzying and spectacular documentary, Willem Dafoe narrates a script written by British author Robert Macfarlane, adapted from one of his best-selling books, *Mountains of the Mind* - a cultural history of human engagement with these natural giants.

Watch the given documentary and write key details described in your notebook

<https://youtu.be/UccsdQfohSc>