

TERM 2

YEAR 8- English Literature **WEEK 3** STUDY PLAN - DISTANCE LEARNING

Class and Section: YEAR 8 A

Name of Teacher: Merlin Annamma Philip

Subject: English Literature

Week 3: 14th February, 2021 - 18th February, 2021 No. of lessons - 4

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

Topic: DRAMA: The Merchant of Venice – Act II – Scenes (vii) to (ix)

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 & 2: Act II, Scenes (vii) , (viii) and (ix)

Zoom Lesson 3: CLASSWORK

Asynchronous: The Casket Challenge

DATE/LESSON No.	ACTIVITY CLOSE READING OF 'THE MERCHANT OF VENICE'									
TERM 2 WEEK 1	14.02.2021 - 18.02.2021									
LESSONS 1 & 2 14.02.2021 8 A Sunday (3rd & 4th Periods)	<p data-bbox="358 279 787 352"><u>Zoom lessons 1 & 2</u> <u>Reading: Act II (vii, viii and ix)</u></p> <p data-bbox="358 390 948 464"><u>Learning Outcome:</u> Understand the significance of the subplots</p> <p data-bbox="358 501 597 533"><u>Learning Objective:</u></p> <p data-bbox="358 571 1333 602">To follow and understand the events in the subplots in Act II, Scenes (vii) to (ix)</p> <p data-bbox="358 640 592 672"><u>Success Criteria:</u></p> <p data-bbox="358 680 1487 711"><u>I can read closely to express views about the key events in Act II, Scenes (vii) to (ix)</u></p> <p data-bbox="358 753 669 785">STARTER ACTIVITY:</p> <p data-bbox="358 793 1511 825">Match the terms and definitions by thinking of the right words to complete the definitions.</p> <table border="1" data-bbox="358 825 1539 2018"> <tbody> <tr> <td data-bbox="358 825 889 1226">SUBPLOT</td> <td data-bbox="889 825 1539 1226">_____ occurs when a speaker speaks something contradictory to what he intends to say. It is an intentional product of the speaker, and is contradictory to his/her emotions and actions. To define it simply, it occurs when a character uses a statement with underlying meanings that contrast with its literal meaning.</td> </tr> <tr> <td data-bbox="358 1226 889 1451">PLOT</td> <td data-bbox="889 1226 1539 1451">_____ is when the character encounters a problem that is not within him- or herself. The character is in _____ with someone or something that is in the world.</td> </tr> <tr> <td data-bbox="358 1451 889 1885">EXTERNAL CONFLICT</td> <td data-bbox="889 1451 1539 1885">In fiction, a _____ is a secondary strand of the plot that is a supporting side story for any story or the main plot. _____ may connect to main plots, in either time and place or in thematic significance. _____ often involve supporting characters, those besides the protagonist or antagonist.</td> </tr> <tr> <td data-bbox="358 1885 889 2018">VERBAL IRONY</td> <td data-bbox="889 1885 1539 2018">In a literary work, film, story or other narrative, the _____ is the sequence of events where each affects</td> </tr> </tbody> </table>		SUBPLOT	_____ occurs when a speaker speaks something contradictory to what he intends to say. It is an intentional product of the speaker, and is contradictory to his/her emotions and actions. To define it simply, it occurs when a character uses a statement with underlying meanings that contrast with its literal meaning.	PLOT	_____ is when the character encounters a problem that is not within him- or herself. The character is in _____ with someone or something that is in the world.	EXTERNAL CONFLICT	In fiction, a _____ is a secondary strand of the plot that is a supporting side story for any story or the main plot. _____ may connect to main plots, in either time and place or in thematic significance. _____ often involve supporting characters, those besides the protagonist or antagonist.	VERBAL IRONY	In a literary work, film, story or other narrative, the _____ is the sequence of events where each affects
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the next one through the principle of cause-and-effect.

TEACHING:

Direct teaching and explanation of Act II, scenes 7 to 9. Teacher explains the significance of the subplots as revealed in these scenes.

1. The Casket Challenge – Scene 7 and Scene 9
2. Lorenzo and Jessica (Shylock and Jessica) – Scene 8

PLENARY: Could be asked to gauge students' grasp of the concept of subplots.

- ☞ Trace the course of events in Act II.
- ☞ Why are subplots included in fiction?
- ☞ List the subplots we have come across so far in the play *The Merchant of Venice*.
- ☞ List a few stories with subplots.

PRE – READING FOR LESSON 3:

Read Act II carefully to answer the Class work Question which will be given in the next lesson.

LESSON 3
16.02.2021
8 A
Tuesday
(5th Period)

CLASSWORK Assignment to be turned in GC

Lesson 3 : [Zoom lesson 3](#)

Learning Outcome:

Interpret the relationship between Jessica and Shylock

Learning Objective:

To explore the relationship between Jessica and Shylock.

To produce a well – structured response that includes relevant points supported by appropriate textual evidence.

Success Criteria: I can include appropriate evidence to explain my views about the relationship between Jessica and Shylock

Refer to Act II to answer the following question:

Q. Explore the relationship between Jessica and Shylock. Are we meant to sympathize with the moneylender's daughter? Does Shakespeare seem to be ambivalent in his portrayal of Jessica? (*ambivalent: to have mixed feelings or contradictory ideas*)

In your answer, you should consider:

- What they say and do
- How they interact with each other
- Your opinions about their relationship

Marking Criteria:

- Express informed personal response
- Analyse language, form and structure used by the playwright to convey his ideas and views
- Use relevant drama terminology

___ / 20 marks

PLENARY:

Recap of key aspects of the relationship between Jessica and Shylock
Share Activity given in [Asynchronous](#) Lesson 4 and clarify doubts if any.

LESSON 4
16.02.2021
8 A
Tuesday
(6th Period)

Lesson 4 : [Asynchronous](#)

Learning Outcome:

To become aware of the conflict created in the suitors regarding the choice of caskets

To know that personality is revealed through the choices one makes

Learning Objective:

Tabulate key information about the Casket Challenge as revealed in Act II, scenes 7 and 9.

To get an insight into the mindsets of the Prince of Morocco and the Prince of Arragon

Success Criteria:

I can select relevant textual evidence to complete the information chart

Gain greater understanding of the personalities of the Prince of Morocco and the Prince of Arragon.

ACTIVITY :

In Act II, scenes 7 and 9 we see how the Prince of Morocco and the Prince of Arragon face the challenge of choosing the right casket to win Portia's hand in marriage. Each tackles the challenge differently – and both lose.

Read the two scenes again and fill in the spaces in the chart. It has been started for you.

<u>The casket</u>	<u>Morocco's thoughts</u>	<u>Arragon's thoughts</u>	<u>The contents</u>
<u>Material:</u> Gold	<u>For:</u>	<u>For:</u>	Skull and scroll
<u>Inscription:</u>	<u>Against:</u>	<u>Against:</u>	
<u>Material:</u>	<u>For:</u>	<u>For:</u>	

	<u>Inscription:</u> "Who chooseth me shall get as much as he deserves."	<u>Against:</u>	<u>Against:</u>	
	<u>Material:</u>	<u>For:</u>	<u>For:</u>	
	<u>Inscription:</u>	<u>Against:</u> Why risk everything for lead? The lady deserves more.	<u>Against:</u>	

NOTES FOR TEACHERS:

SCENE 7- This scene is back in Belmont, Portia and the Prince of Morocco enters a room in Portia's house.

Portia is asking the Prince to make his choice of caskets. He studies the inscriptions on each and how he will know if he chooses correctly. Portia lets him know that her picture will be in one of the caskets. The three inscriptions are: gold-"Who chooseth me shall gain what many men desire;" silver "Who chooseth me shall get as much as he deserves;" and lead "Who chooseth me must give and hazard all he hath." The Prince decides to open the gold because all desire Portia and she is worth the gold. He finds a scroll in the golden casket that reminds him that "all that glitters is not gold." He leaves and Portia is happy to see him go.

SCENE 8- This scene takes place in Venice on a street and opens with Salerio and Solanio conversing about Shylock.

They are making fun of Shylock's discovery of the disappearance of his daughter Jessica. Shylock had been in the streets crying about his missing money and daughter. Salerio and Solanio become concerned that Shylocks anger will be taken out on Antonio and hope that his ships all come in safely.

SCENE 9- Back at Portia's house in Belmont Nerissa with a Servitor as the Prince of Arragon, Portia, and their trains arrive.

Portia explains the choice of the caskets to the Prince. He readily accepts the terms and chooses the silver because he feels that he deserves Portia. Inside the silver box is a picture of a fool's head and a note calling him a fool. The prince leaves and Portia questions the wisdom of her suitors. A servant enters looking for Portia. He announces the arrival of a messenger for another suitor. Nerissa is hopeful that the Venetian suitor is Bassanio.