

Pearson Edexcel International GCSE English Language B

Lesson Plan

Resources: Extract from 'Touching the Void' and accompanying hand outs (x2); weblinks to a clip from the documentary film 'Touching the Void' and the film itself.

Learning Objectives:

To examine in detail how the techniques used by a writer create effects and contribute to the reader's response

Success Criteria: We can –

- Understand key analytical terms and employ these in our writing
- Combine both macro and micro analytical skills to demonstrate a coherent understanding of a text
- Explore how a writer uses a range of techniques to show extreme situations and emotions
- Develop a detailed written response in answer to a longer reading response

Assessment Objectives:

AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives

AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects

AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation

AO6 Demonstrate presentation skills in a formal setting; use spoken Standard English effectively in speeches and presentations

Framework/ Transferrable skills

- Critical thinking (in interpretation of the text and analysis)
- Intellectual interest and curiosity (starter activities)
- Interpretation (exploration of language, structures, tone to evaluate writer's craft)
- Communication (group work and feedback)
- Teamwork (developing ideas within a group to ensure a coherent, content-rich presentation)

Possible Misconceptions and Barriers:

The analytical language used in this lesson can be intimidating for some learners however using quizzes, modelled examples and reinforcement serves to demystify this for many. The visual resources including film clips serve to heighten curiosity about the individual in the text and create a more engaging lesson.

Starter activities:

http://www.dailymotion.com/video/xqrynj_touching-the-void-clip-falling_shortfilms

If time allows, watch the entire film of 'Touching the Void' which can be accessed on Youtube here:

<https://www.youtube.com/watch?v=QNvBbtUcRkM> As well as being a worthwhile documentary this would provide lots of further stimulus for the directed writing activities (see second lesson plan in this series) and oral work if you are undertaking the Speaking Endorsement component.

Use the clip for students to watch and then ask them to write down a series of words that would describe Joe Simpson's thoughts and feelings as he dangles at the end of the rope. Intellectual interest and curiosity

Additional activity to reinforce vocabulary: Create a keyword kahoot task or quiz, using terminology from tasks/ lesson worksheets. For each term, use multiple choice style answers from which the students select the correct response (hopefully).

e.g.

triplet

modal verb

metaphor

noun phrase

alliteration

juxtaposition

Main teaching:

Read the extract as a class.

Ask students to speed read and answer brief questions (a timed exercise). These reading focus tasks are reflective of short answer questions on the paper. These are largely retrieval questions with some inferential reading.

- Identify two words or phrases that show the narrator is in pain?
- Name one detail that indicates the narrator has broken his knee?

Detailed reading task: Cut up the questions into the given sections (see the worksheet) and give to the students in groups (i.e. Group 1 look at the questions for the first paragraph). There are possibilities for differentiation here with groupings in mixed groups to support weaker readers. The language used in the questions is designed to model to students the kind of language they should use in analytical responses (i.e. it is challenging). There are six sections in total and this activity supports group analysis with feedback on analytical questions paragraph by paragraph. The focus is oracy, collaborative and analytical skills. The questions prompt engagement with technical features, language and the thoughts and feelings of the narrator as well as the situation he is in. Each group presents to the class with students annotating their copy of the extract and note-taking. Teamwork Communication Interpretation

Next use the **PEE task hand out** and give this to students to work on individually. The content is less complex, enabling all to access it, although some/ many should be able to draw on some of the language and detail from the group task above and this should be evident in their writing based on the extract. Students briefly review some of the key terms used (this is optional and if it is felt that they have a sufficient grasp of this it can be skipped). Students focus on the selected quotations on the sheet to construct a scaffolded analytical paragraph. The suggested references and sentence starters serve to support those students that need guidance, while others can work more independently to frame their paragraph. Critical thinking

Differentiation:

Support for students can be provided through the use of pre-reading activities such as the visual stimulus. In addition the onus on group activities and the flexible way in which they can be managed by the teacher, allows for support for those who require it and stretch and challenge for the more able. The focus on analytical language and terminology in this lesson and its frequent reinforcement is important since the more familiar students become with this, the more comfortable they are at using it appropriately themselves. The activities are designed to promote layered analysis and help all students develop their interpretative/ cognitive skills.

Plenary:

Provide students with the following analytical extract and encourage them to uplevel it in pairs. The writing contains errors, for example in expression and the layout of references. In addition, the analysis/ interpretations are weak or non-specific. The students work to improve it, something which reinforces learning from the lesson and will help them with their home learning task (see below).

When he says he felt a shattering blow in my knee, felt bones splitting and screamed, this suggests he is in pain and the reader can actually hear this, which is horrifying. In addition, when he gets a 'wave of nausea' this means that he is so sick from the pain that he can't stop it.

Homework/ Development:

Response to 10 mark style question: Students write an answer to the question:

How does the writer show the hopelessness of the climber's situation as well as his physical and mental state?

(Optional – the following supportive bullet points can be added to guide students)

- *The dramatic nature of his fall and injury*
- *His isolation and how this is shown*
- *The descriptions of his knee and his pain*
- *His thoughts and feelings*

The response should be around 2/3rds of a page and ideally should be handwritten in order to reflect fully the nature of the exam.

'Touching the Void'

From the quotations below label examples of:

- Emotive word and phrases
- Triplet
- Sense imagery
- Alliteration
- Punctuation
- Metaphor
- Short sentences

Quotations

I felt a shattering blow in my knee, felt bones splitting, and screamed.

I slid, head-first, on my back. The rushing speed of it confused me.

Everything was still, silent. My thoughts raced madly

I cried out at it, and breathing came in ragged gasps. My leg! My leg!

A wave of nausea surged over me.

'I'm dead'

Now write a PEE paragraph that suggest Joe's sense of hopelessness

Sentence starters

It is evident that Joe feels..

This is apparent by the quotation...

The emotive word conveys....

The metaphor expresses.....

Extract from ‘Touching the Void’

Joe and Simon are mountain-climbing in the Andes, when Joe has a terrible accident. Here is Joe’s account of what happened.

‘I hit the slope at the base of the cliff before I saw it coming. I was facing into the slope and both knees locked as I struck it. I felt a shattering blow in my knee, felt bones splitting, and screamed. The impact catapulted me over backwards and down the slope of the East Face. I slid, head-first, on my back. The rushing speed of it confused me. I thought of the drop below but felt nothing. Since we were roped together, Simon would be ripped off the mountain. He couldn’t hold me. I screamed again as I jerked to a sudden violent stop.

Everything was still, silent. My thoughts raced madly. Then pain flooded down my thigh – a fierce burning fire coming down the inside of my thigh, seeming to ball in my groin, building and building until I cried out at it, and breathing came in ragged gasps. My leg! My leg!

I hung, head down, on my back, left leg tangled in the rope above me and my right leg hanging slackly to one side. I lifted my head from the snow and stared, up across my chest, at a grotesque distortion in the right knee, twisting the leg into a strange zig-zag. I didn’t connect it with the pain which burnt in my groin. That had nothing to do with my knee. I kicked my left leg free of the rope and swung round until I was hanging against the snow on my chest, feet down. The pain eased. I kicked my left foot into the slope and stood up.

A wave of nausea surged over me. I pressed my face into the snow, and the sharp cold seemed to calm me. Something terrible, something dark with dread occurred to me, and as I thought about it, I felt the dark thought break into panic: “I’ve broken my leg, that’s it. I’m dead. Everyone said it ... if there’s just two of you a broken ankle could turn into a death sentence ... if it’s broken ... if ... It doesn’t hurt so much, maybe I’ve just ripped something.”

I kicked my right leg against the slope, feeling sure it wasn’t broken. My knee exploded. Bone grated, and the fireball rushed from groin to knee. I screamed. I looked down at the knee and could see it was broken, yet I tried not to believe what I was seeing. It wasn’t just broken, it was ruptured, twisted, crushed, and I could see the kink in the joint and knew what had happened. The impact had driven my lower leg up through the knee joint.

I dug my axes into the snow, and pounded my good leg deeply into the soft slope until I felt sure it wouldn’t slip. The effort brought back the nausea and I

felt my head spin giddily to the point of fainting. I moved and a searing spasm of pain cleared away the faintness. I could see the summit of Seria Norte away to the west. I was not far below it. The sight drove home how desperately things had changed. We were above 19,000 feet, still on the ridge, and very much alone. I looked south at the small rise I had hoped to scale quickly and it seemed to grow with every second that I stared. I would never get over it. Simon would not be able to get me up it. He would leave me. He had no choice. I held my breath, thinking about it. Left here? Alone. For an age I felt overwhelmed at the notion of being left; I felt like screaming, and I felt like swearing, but stayed silent. If I said a word, I would panic. I could feel myself teetering on the edge of it.'

Simpson, Joe (1988). *Touching the Void*. Harper Perennial.