

# LITERATURE 2A

## TEACHER'S NOTES

AUTHOR	Henry Fielding
TITLE	<i>Tom Jones</i> (Book 3, Chapters 2 & 8)
THEMES	Being honest, apologising
WRITING	A story
THINK STYLE	Significance of names

### ABOUT THE AUTHOR

Henry Fielding (1707–1754) was born in Somerset, England. His works include *Shamela* (1741) and *Joseph Andrews* (1742).

Fielding was interested in politics and wrote drama and political satire (criticising ideas in a funny way) which was performed on stage. We do not know exactly how many works he wrote as he often wrote under a pen name. Fielding was also interested in the law. He was a magistrate and helped to create the first police force in London which was called the Bow Street Runners. These interests are all evident in *Tom Jones*.

### INTRODUCTION

Ask students if they have heard of Henry Fielding or Tom Jones. Write any ideas on the board in note form. Use the information in the *About the author* box to provide an introduction. Ask if students know any of the novels mentioned. Ask: *What do you think life was like in the 1700s? Can you think of any important events that happened in that time?* Depending on the class, it may be appropriate to use L1 at this stage.

### START THINKING ...

- 1 Find an illustration or image from the film of *Tom Jones* and project it on the whiteboard. Ask students to describe what they see and what they think the story is about.

Organise the class into pairs or small groups. Explain, if necessary, the meaning of 'white lie' (a lie that is told in order to be polite or to stop someone from being upset by the truth). Set a time limit of a few minutes for students to discuss the questions. Then ask students for their opinions. Encourage them to back up their answers with examples. For example, 'I know if someone is lying to me because their body language changes. They don't look at me and have problems speaking.' Encourage them to give reasons to justify their answers.

- 2 Draw students' attention to the text in the top right-hand corner of the page which 'sets the scene' and clarify understanding. Play the audio. When students have read and listened to the text once, allow time to check unfamiliar words in the glossary.

### Optional extension

Ask some comprehension questions to check general understanding of the text.

- 3 Students read through the questions. Check for understanding and remind them to refer closely to the text to find the answers.

### Answers

1 F 2 T 3 F 4 F 5 T 6 DS

- 4 Students read the text again. Discuss the questions and answers with the class.

### Suggested answers

1 Yes, he does. He rides off straightaway to find Mr Allworthy and uses language which Tom thinks would normally be used by someone whose house has been broken into. 2 No. The text says that he hesitated a little at first. 3 Tom hates lying to Mr Allworthy and would prefer to be hit by Mr Thwackum than to disappoint Mr Allworthy.

- 5 Read through the sentences and check comprehension of any unknown vocabulary. Working individually, students complete the sentences with the correct form of the words in the glossary. Ask individual students for answers.

### Answers

1 concealed 2 confessed 3 betraying 4 compassion  
5 whipping 6 injustice

### Optional extension

Ask students which facts they find interesting or surprising and why. Point out that these facts all relate to life in the 1700s. Ask them to think about how their lives differ to someone in the 18th century. Ask them to think about which aspects are easier now, and if anything is more difficult.

- 6 Ask students to read the text again and to underline five more words that are new to them. Ask them to write the words in sentences. They then read their sentences in pairs and correct each other's mistakes.

### ROLE PLAY

- 7 Organise the class into pairs. Read the instruction and check that students understand what they are going to do. Ask two students to read the first part of the conversation. Brainstorm ideas and phrases on the board (*for example: the next day, cried, horse, another whipping, generous*). Set a time limit of 5–10 minutes. Monitor and offer support while students are preparing their role plays. Students should write their scripts. Encourage as many students as possible to perform their role plays. Consider asking groups to perform to each other. The 'audience' group can monitor language use and make corrections if necessary. This can also be done as a full-class exercise.

## LISTENING

- 8 Before listening, explain that students are going to hear about what Tom did with his horse, and why he did it. Ask students to predict what happened. Play the recording twice. The first time, encourage students to listen without taking notes. The second time, they complete the sentences with the correct names.

### Answers

- 1 Tom 2 Tom, Thwackum 3 The gamekeeper  
4 Mr Allworthy, Tom

- 9 Students read through the questions. Encourage students to answer from memory. Play the recording again for students to complete their answers and to check.

### Answers

- 1 more than 2 won't support 3 feeding  
4 a job 5 himself

### AUDIOSCRIPT (abridged from Chapter 8)

The reader may remember that Mr Allworthy gave Tom Jones a little horse, as a kind of smart-money for the punishment which he imagined he had suffered innocently.

This horse Tom kept above half a year, and then rode him to a neighbouring fair, and sold him.

At his return, being questioned by Thwackum what he had done with the money for which the horse was sold, he frankly declared he would not tell him.

Mr Allworthy put the same question to him which Thwackum had before asked him.

Tom answered, he could in duty refuse him nothing; but as for that tyrannical rascal, he would only ever answer him with a large stick in return for all his barbarities.

Mr Allworthy very severely reprimanded the lad for his indecent and disrespectful expressions concerning his master; but much more for his avowing an intention of revenge. He threatened him with the entire loss of his favour, if he ever heard such another word from his mouth. He was, however, brought by Mr Allworthy to express a concern for his resentment against Thwackum; and then the good man permitted him to proceed, which he did as follows:—

‘Indeed, my dear sir, I love and honour you more than all the world. Could the little horse you gave me speak, I am sure he could tell you how fond I was of your present; for I had more pleasure in feeding him than in riding him. Indeed, sir, it went to my heart to part with him; nor would I have sold him upon any other account in the world than what I did. You yourself, sir, I am convinced, in my case, would have done the same: there never was any misery like theirs.’

‘Like whose, child?’ says Allworthy: ‘What do you mean?’

‘Oh, sir!’ answered Tom, ‘your poor gamekeeper, with all his large family, ever since your discarding him, have been perishing with all the miseries of cold and hunger: I could not bear to see these poor wretches starving, and at the same time know myself to have been the occasion of all their sufferings. I could not bear it, sir; upon my soul, I could not. It was to save them from absolute destruction I parted with your dear present: I sold the horse for them, and they have every farthing of the money.’

Mr Allworthy now stood silent for some moments, and before he spoke the tears started from his eyes. He at length dismissed Tom with a gentle rebuke, advising him for the future to apply to him in cases of distress, rather than to use extraordinary means of relieving them himself.



## CRITICAL THINKING

Ask the students the questions: *Why did Tom sell the horse? Did he have good intentions? Who did he upset? What could he have done instead?* Working individually, students write notes for each question. When students have finished, ask them to work in small groups to compare their ideas. Bring their ideas together on the board and discuss their ideas as a class. Students could then think about the other characters in both the reading and listening texts. Ask students to make a list of mistakes they made, who they upset, and how they could improve the situation. As an extension, ask students to say which character they dislike the most and give reasons why.

## WRITING: A STORY

- 10 Read through the *Writing skills* box. Elicit the structure and elements of a story that students learnt in Unit 5. Students can write their story in class or for homework. Students then swap their story with a partner. They read each other's work and highlight any mistakes. They assess whether the student has answered the question fully and whether they have included all of the points. They then return the story to the original student who looks at the comments and redrafts their work. Ask some students to read their stories out loud to the class.

## THINK STYLE

### Significance of names

- 11 Read the *Think* box and check that students understand. Discuss how sometimes names of characters in books have meanings and can give us information about the character's personality. Sometimes the names can have a meaning. *Scrooge* in Ebenezer Scrooge, a character in *A Christmas Carol* by Charles Dickens, originally meant to squeeze or press. This shows how he 'squeezed' money out of people and wasn't generous. Today, *Scrooge* is used in English to describe someone who isn't generous with money. Sometimes the sound of a name can tell us about a character. Salazar Slytherin, for example, has 's' or 'z' sounds which make us think of a snake. Students could either present their ideas to the class or write a paragraph about their character's name which you could collate for them to look at later.

### Additional reading or internet research topics

- Britain in the 1700s
- The life of Henry Fielding
- Rich / Poor divide in the 1700s