

Home learning activities

Year 9

Subject: English

Year Group:

9

Unit of work:

Broken Britain

Workbook 3

Activities

'BROKEN BRITAIN'



OVERVIEW

As well as completing the tasks in this booklet, you should be logging in to GCSE Pod and carrying out any activities set on there. You need to send your teacher at least one piece of work, every two weeks, to be marked. The tasks that can be sent will be sign posted to you- **(This is a task that you can send to your teacher!)** You can choose which task you want to send. As well as this, you will be given the opportunity to self- assess aspects of your work; this will also be sign posted to you- **Self-Assess**. At the end of this booklet you will find the answers for self-assessment.

WEEK 1:

You will soon find your self in year 10 and beginning your GCSE's, therefore this week you will be introduced to the types of questions that you will face in your English Language exam. You will read an extract from a fiction novel and answers a series of questions based on this text.

WEEK 2:

The focus of this week is to build on your creative writing skills and develop them further. You will be introduced to the conventions of different genres and will revisit methods, such as using Pathetic fallacy. You will recap ideas about atmosphere and setting, completing tasks as you go along. You will look at two different story planning /structure techniques and use them in your own work. By the end of the week, you will incorporate all of these ideas to write your own short, dystopian, narrative.

Where do you complete the work?

In this booklet/ paper/ word document

What to do if you finish the work?
(Extension activity)

If you are able to get hold of 'Shank', a British movie from 2010, it is certainly worth a watch. It is dystopian movie set in the UK with many relatable themes.

<https://www.imdb.com/title/tt1320296/>

Ty your luck at a writing competition. You have the opportunity to win cash, money towards days out at UK attractions and for your work to be published online.

<https://www.thetouristtrail.org/competition/young-persons-writing-competition/>
<https://www.wilbur-niso-smithfoundation.org/index.php/awards/author-of-tomorrow>
<http://www.writingeastmidlands.co.uk/young-writers/solstice-prize-2020/>

These websites might help:

Types of characters: <https://nybookeditors.com/2018/01/5-important-characters-to-have-in-every-story/>

Language/ Literary devices: <https://self-publishingschool.com/literary-devices/>

Story structure by Pixar: <https://www.youtube.com/watch?v=bKrCKg9ggVI>

Language and Structure: <https://www.youtube.com/watch?v=nM8EMfHhovs>

Tone: <https://literarydevices.net/tone/>

Story structure: <https://www.storymastery.com/story/10-simple-keys-effective-plot-structure/>

Unusual story structures: <https://litreactor.com/columns/storyville-15-unconventional-story-methods>

Interesting vocabulary: <https://www.thesaurus.com/>

Setting: <https://www.nownovel.com/blog/what-is-story-setting/>

Dystopian fiction: http://www.jochenenglish.de/misc/dystopian_fiction_ddat.html

Dystopian features: <https://www.masterclass.com/articles/what-is-dystopian-fiction-learn-about-the-5-characteristics-of-dystopian-fiction-with-examples>

Dystopia meaning: https://www.youtube.com/watch?v=HJsEq_XSCm0

Story opening techniques: <https://io9.gizmodo.com/the-7-types-of-short-story-opening-and-how-to-decide-w-5814687>

Explorations in Creative Reading

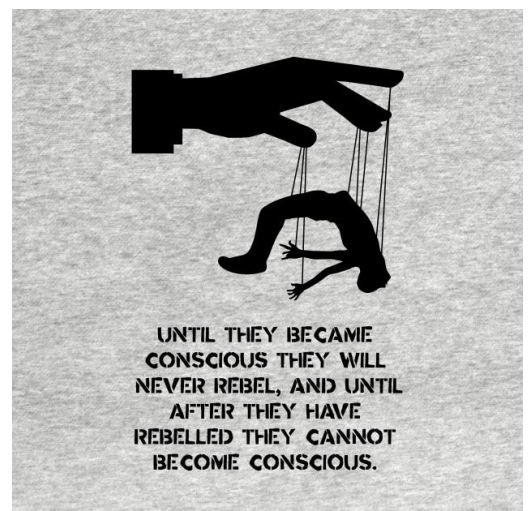
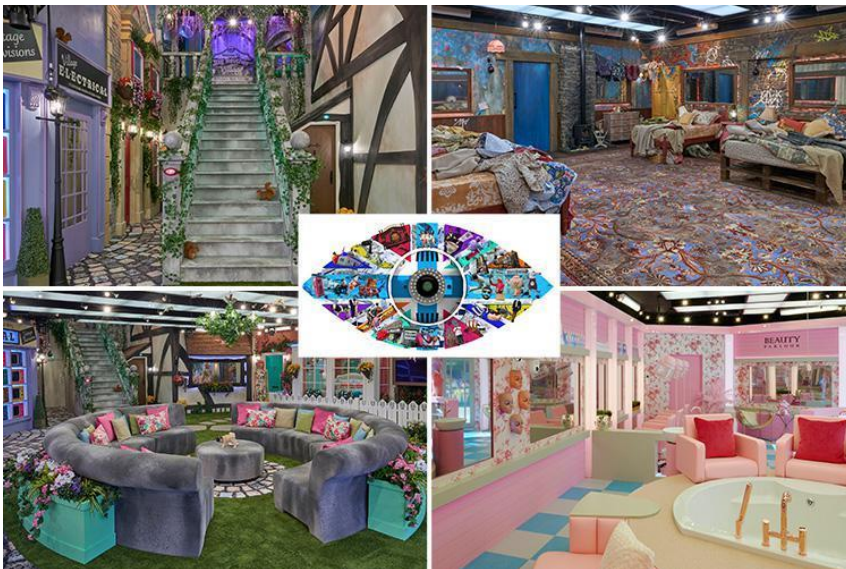


Many of you may have watched the reality Tv show 'Big Brother'.

Big Brother was a game show in which a group of contestants, referred to as housemates, lived in isolation from the outside world in a custom built "house", constantly under video surveillance.



'The sinister premise for the show was actually a classic novel, Nineteen Eighty-Four. Penned by English author **George Orwell**, the book offered a vision of a bleak future where citizens were under constant state surveillance, and where the government has absolute power.'



Task 1:

Read the extract

This extract is from the opening chapter of a novel by George Orwell. The main character is a man named Winston Smith. He is at home looking out across London.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the over fulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinised.

Winston kept his back turned to the telescreen. It was safer, though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste—this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright lit tableaux occurring against no background and mostly unintelligible.

Task 2:

Answer the following questions:

- Summarise the extract in your own words; what is it about?
- What is the tone of the extract? How do you know?
- How does the extract begin? What is the significance of this?
- Identify at least two things that the writer draws your attention to/ focuses on in the extract why?
- How does the extract end?

Task 3:

Self-Assess

Read again the first part of the extract from **lines 1 to 10**. List four things from this part of the extract about the setting.

-
-
-
-

Task 4:

(This is a task that you can send to your teacher!)

1. Look in detail at this extract from **lines 19 to 26** of the Source:

Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinised.

How does the writer use language here to describe Winston's feeling that he is being spied on?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

Tips

- Use the WHAT/ HOW/ WHY method or SEIZE to answer this question.
- Consider the use of language devices such as metaphors, similes, emotive language and word classes e.g. personal pronouns, adjectives etc.

Sentence starters:

The writer _____

He purposely states ' _____ ' ...

This suggests / implies / shows..., because...

In particular, the use of ... helps the reader think / feel / imagine..., because...

Task 3:

(This is a task that you can send to your teacher!)

Using your Knowledge of Structure, have a go at the following question:

You now need to think about the whole of the extract. This text is from the opening of a novel. How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

Sentence starters:

The extract begins with...

At the beginning, the writer...

The writer changes the focus...

The focus is changed to...

As the extract develops...

At the end of the text...

The ending links with the opening sentence...

The ending reminds the reader...

The writer also uses...

The use of dialogue/repetition/
punctuation/zooming in, etc...

This makes the reader.../ Feel...

- wonder
- question
- agree
- sympathise
- assume
- remember
- believe
- shocked
- amused
- disgusted
- confused
- puzzled
- sadness
- frustration
- fury

WEEK 2

Narrative Writing- Setting and Atmosphere

Task 1:

Self-Assess

What is meant by the term 'Genre'?

Match the genre to the conventions below:

Genre	Conventions
Science Fiction	Funny, unexpected
Romance	Epic quests, fights between good and evil, supernatural creatures (especially monsters), magic, an alternative world
Fantasy	Haunted houses, creepy and isolated settings, ghosts
Gothic	Fast-paced, emphasis on plot over character development, twists and surprises
Crime	Often set in the future or an alternative universe. Could include aliens and monsters
Historical	A love story, often with a marriage at the end
Comedy	Often has a detective trying to solve a case. Plot twists to keep the reader guessing.
Thriller	Set in a recognisable time period, may be based on real people or events

Challenge: Can you think of any books that **conform to** or **undermine** these conventions?

Key Term: Pathetic fallacy - where the weather in the story mirrors the emotion of the scene or the people in it.



Example- when it is very hot the characters are agitated or when it is foggy, mystery is evoked.



Effect- This adds atmosphere to the writing and gives clues to the reader as to what is to come.

***Great Expectations* (By Charles Dickens)**

Charles Dickens makes use of pathetic fallacy in his novel, *Great Expectations*. At the beginning of Chapter 39, his protagonist, Pip, comments on the “wretched weather”:

“Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind. So *furious* had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these *rages* of wind, and the day just closed as I sat down to read had been the worst of all.”

The *furious* gusts, and the *rages* of wind indicate the confused inner world of Pip.

Task 2:

Look at the Pathetic Fallacy examples below:

- What atmosphere is created? Why/ how?
- Why has pathetic fallacy been used here? What does it suggest?

Example 1:

https://www.youtube.com/watch?v=M27FwMENSMM&list=PL1hxeDhc-kpwJg_mq-nGREYMIKsD-PFop

Hint! Why open the scene in this way?
What does it suggest?

Example 2:

Hint! How might the character be feeling?



Example 3:

Hint! Consider the language used, as well as any other literary techniques

It was a dark and stormy night.

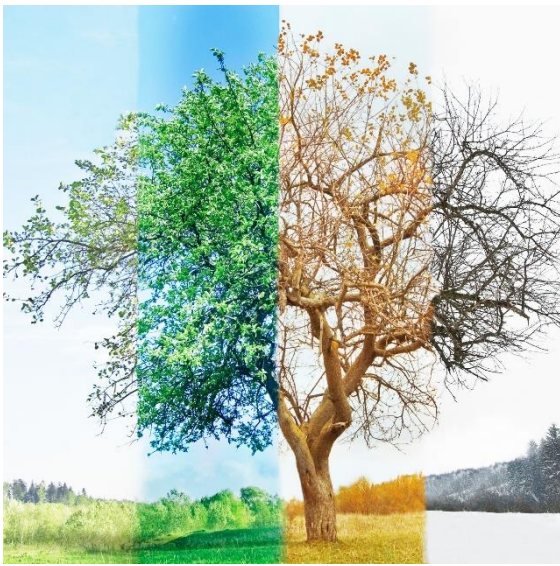
In her attic bedroom Margaret Murry, wrapped in an old patchwork quilt, sat on the foot of her bed and watched the trees tossing in the frenzied lashing of the wind.

Task 3:

Pick **one** of the following sentence starters. Match the weather to suit the mood of the character in a short descriptive paragraph:

- He was absolutely furious.
- She had never felt so sad.
- This was the happiest he had ever felt.
- She couldn't understand what was happening. Isn't this supposed to be the happiest day of her life?

Example: *'A cold, damp room on a wet day in November. The lighting is very low. There is an old, worn table in the middle of the room, kept company by a single chair. On the chair sits a lost soul. Her head hangs low...'*



ATMOSPHERE

Atmosphere is a type of feeling that readers get from a narrative, based on details such as setting, background and objects.

Task 4: How is atmosphere created in this paragraph?

The silence was deafening as Mr Partridge stormed the corridors. His feet were pounding on the stone-cold floor. His angry eyes pierced the air, like threatening bullets.

The lightning lit up the dark corridor, crashing across the sky. "Get to your lesson!" he growled.

They ran. With mischief in the air

SETTING

When you write about a setting, you need to make sure you use lots of description so a reader can picture themselves there. Effective descriptions appeal to the senses.

Task 5:

What do you associate with the following settings?

Setting 1:



e.g. grand dinner parties, wealth, weddings etc

Setting 2:



Setting 3:



Task 6:

Watch this clip about setting: <https://www.youtube.com/watch?v=30CPmgVQNks>

Make notes on any ideas that you consider to be 'top tips.'

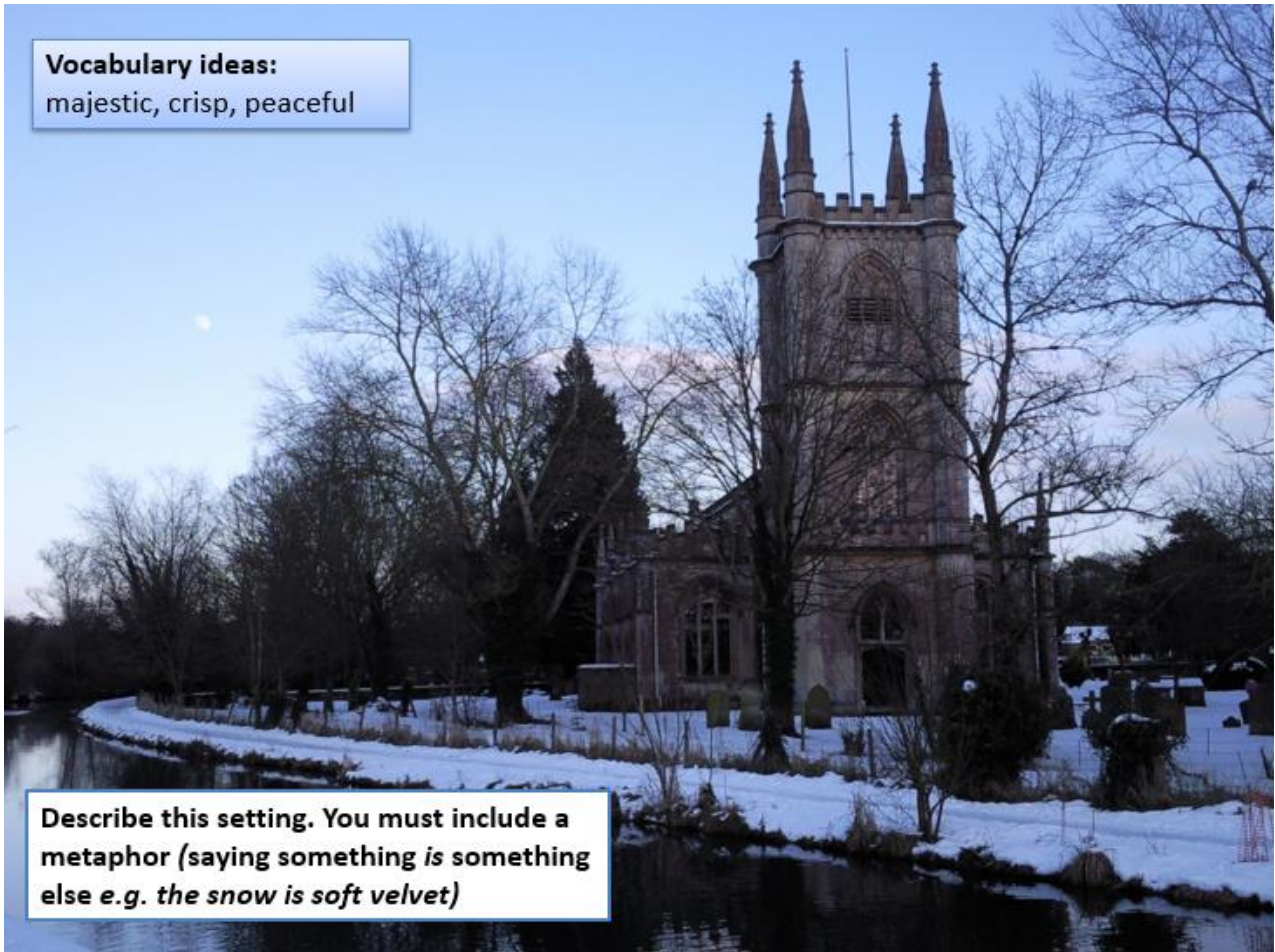
Task 7:

For each image you see, write a description of the setting and include a specific language device.

See if you can experiment with appealing to different senses.



Vocabulary ideas:
majestic, crisp, peaceful

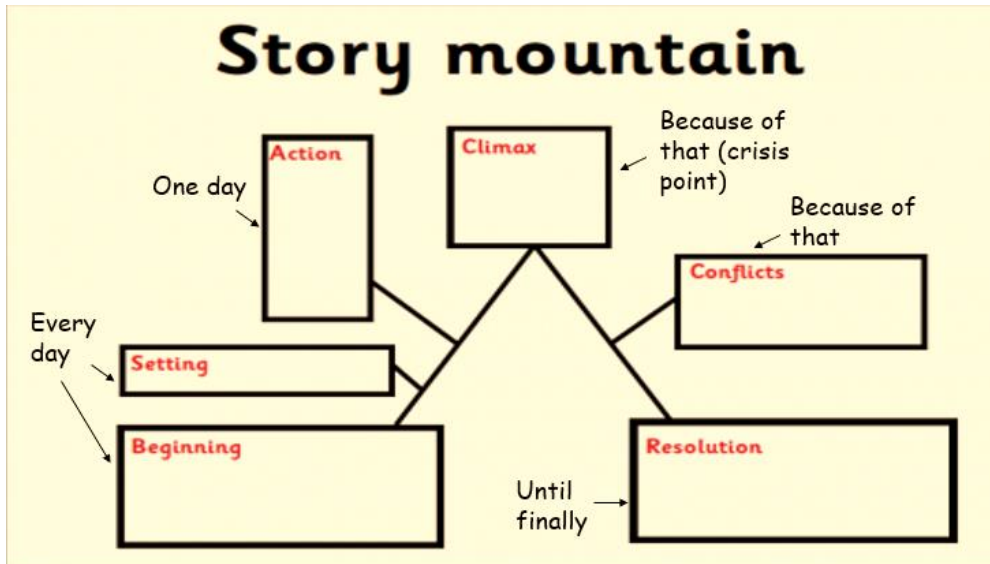


Describe this setting. You must include a metaphor (saying something *is* something else e.g. *the snow is soft velvet*)

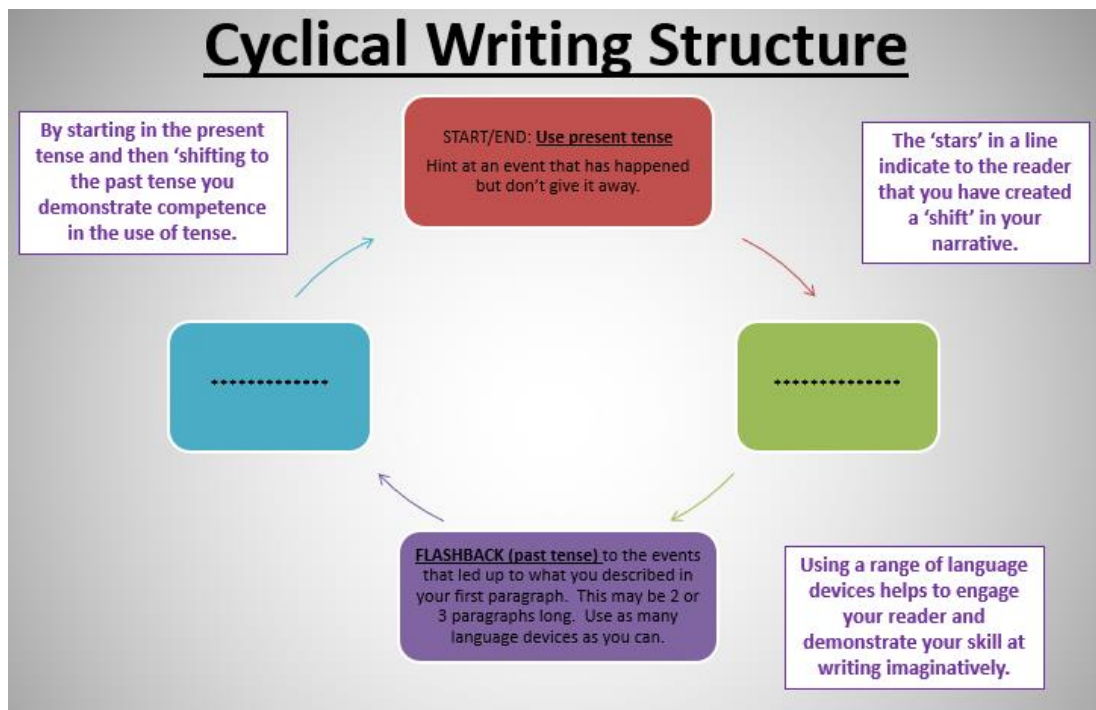
STORY STRUCTURE

The basic structure of a story is linear and includes a beginning, middle and end but there are other ways to make a story engaging for a reader. Why not start at the end or in the middle of a problem?

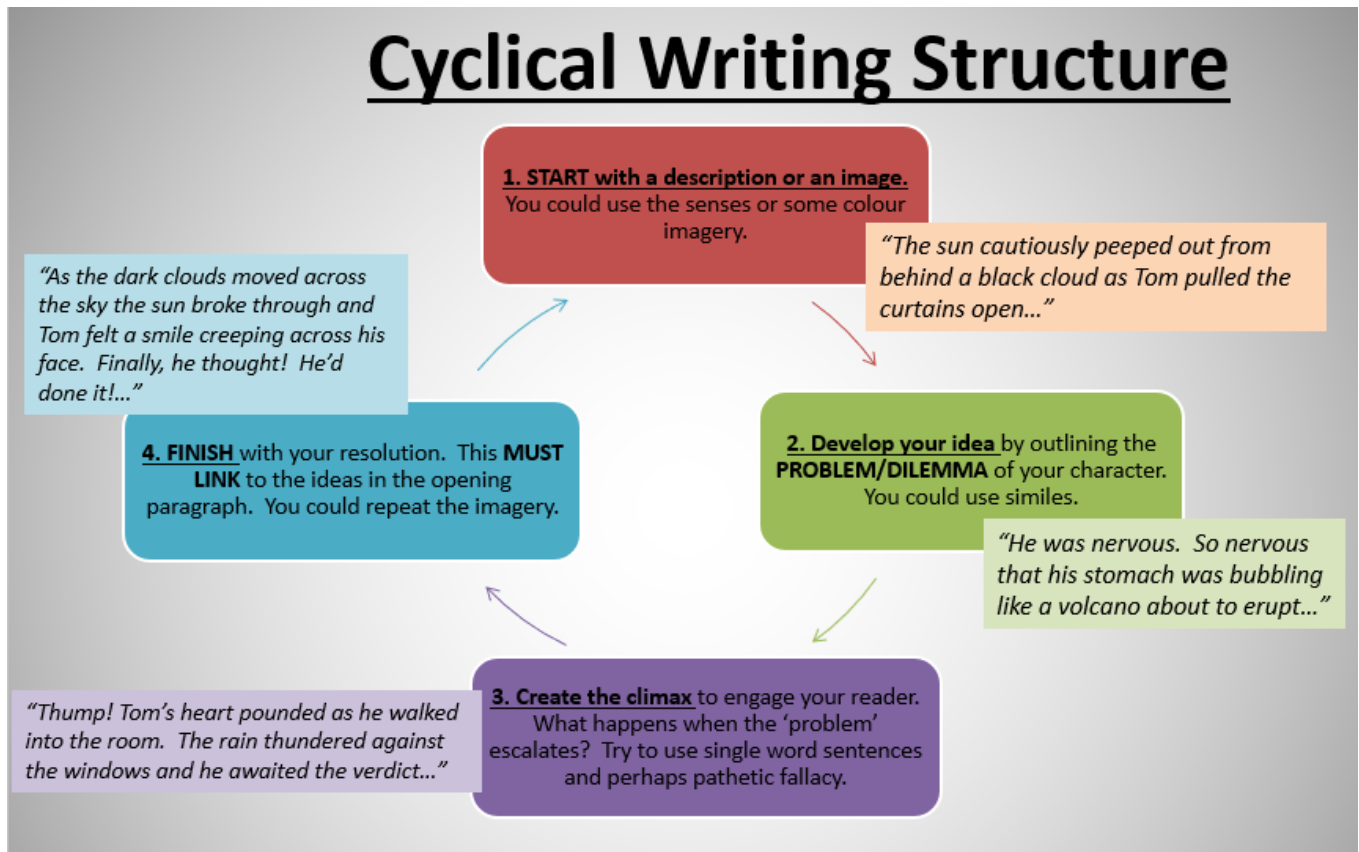
Story structure/ planning



Challenge Structure



Example:



Task 8:

Use the story mountain to plan a narrative based on one of these six-word stories.

Challenge: use the cyclical structure to plan a narrative based on one of these six-word stories.

- 1) The precious secret was finally out.
- 2) Maybe she wasn't crazy after all.
- 3) Not quite what I was planning!

Task 9:

Watch the following clips

Noughts and Crosses:

<https://www.youtube.com/watch?v=t0BOYUUuzQQh>



Hunger Games:

<https://www.youtube.com/watch?v=mfmrPu43DF8>



The Maze Runner:

<https://www.youtube.com/watch?v=K1In45K0DGc>

1. These movies/ tv programmes are all based on Dystopian novels; what does dystopian mean?

1984 (The extract used in week 1) is also a Dystopian novel!

2. What are the other common features amongst these trailers?

Task 10:

(This is a task that you can send to your teacher!)

You are going to plan and write a dystopian novel set in the UK.

Help!

The central themes of dystopian novels generally fall under these topics:

1. Government control
2. Environmental destruction
3. Technological control
4. Survival
5. Loss of individualism

Success Criteria

- ✓ Plan- could use the 'story mountain'
- ✓ Clear opening
- ✓ Use of the senses
- ✓ Uses a simile
- ✓ Uses a metaphor
- ✓ Engaging vocabulary
- ✓ Accurate punctuation
- ✓ Variety of sentences types
- ✓ Write in paragraphs

Challenge:

- ✓ Use a flashback
- ✓ Write in a cyclical structure

SELF-ASSESS

WEEK 1

Task 3:

Read again the first part of the extract from **lines 1 to 10**. List four things from this part of the extract about the setting.

- The world looked cold
- There was dust and torn paper
- The sun was shining
- There seemed to be no colour in anything
- Posters were plastered everywhere
- It was windy
- There are police patrols snooping into people's windows

WEEK 2

Task 1:

What is meant by the term 'Genre'? Genre is a category of literature that shares a particular style and content.

Match the genre to the conventions below:

Genre	Conventions
Science Fiction	Often set in the future or an alternative universe. Could include aliens and monsters
Romance	A love story, often with a marriage at the end
Fantasy	Epic quests, fights between good and evil, supernatural creatures (especially monsters), magic, an alternative world
Gothic	Haunted houses, creepy and isolated settings, ghosts
Crime	Often has a detective trying to solve a case. Plot twists to keep the reader guessing.
Historical	Set in a recognisable time period, may be based on real people or events
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Thriller	Fast-paced, emphasis on plot over character development, twists and surprises