

**Year 8 English
Homework**

Landscapes



Name:

English Teacher:

Dear Pupil,

This half term, you will be continuing to focus on reading. This booklet is designed to enhance these skills in order for you to develop your reading with a view towards your end of unit assessment.

This homework will encourage you to practise your reading, and as usual, we want your parents/carers to get as involved as possible. Be sure that you get them to work along side you as often as you can.

Keep up to date with these tasks by completing one per week. The extension tasks are in place to help you push yourselves according to your target grades. The more you do, the greater your knowledge will be.

Good luck!

The English Team

Dear Parent/Carer,

This half term, your child will be continuing to focus on reading and interpreting texts. This homework is tuned towards enhancing a dialogue between you, your child and the English department.

Please help us to encourage your child to complete the weekly activities in the booklet, as this will go hand in hand with the skills that are being enhanced in class.

Anything that you feel has worked particularly well throughout the booklet, or anything that you feel needs further development, do let us know.

Thank you in advance for your help and support,

The English Team

Week 1:

The Importance of Setting

Learning Objective: To be able to develop an understanding of the importance of setting.

Everyone must Discuss the image with a parent or carer and note down if it holds a positive or negative mood. Explicitly identify three things that contribute to that positive/negative mood from within the image.

Research a range of texts that present setting as being particularly relevant to the storyline. Give a detailed explanation of how the location bears importance to the plot. For example, Robinson Crusoe's storyline relies heavily on the main character being stranded on a desert island.

Some will Outline how place and setting has presented importance to you in your experiences.

Pupil comment on task

Parent comment on task



Week 2:

Genre through Setting

Learning Objective: To be able to understand how setting and landscape can give clear links to genre.

Everyone must Read through the three extracts and consider the genres that are being presented. Give reasons to justify your conclusions.

Highlight the words that you feel reveal the genre most effectively. Relate these to their technical names and give a brief explanation of what they show us.

Some will Select your favourite of the three extracts and write a couple of paragraphs outlining how the landscape/setting helps to contribute effectively to it.

Pupil comment on task

Parent comment on task

Extract 1:

Next moment she found that what was rubbing against her face and hands was no longer soft fur but something hard and rough and even prickly. "Why, it is just like branches of trees!" exclaimed Lucy. And then she saw that there was a light ahead of her; not a few inches away where the back of the wardrobe ought to have been, but a long way off. Something cold and soft was falling on her. A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air.

Extract 2:

Already I saw other vast shapes—huge buildings with intricate parapets and tall columns, with a wooded hill-side dimly creeping in upon me through the lessening storm. I was seized with a panic fear. I turned frantically to the Time Machine, and strove hard to readjust it. As I did so the shafts of the sun smote through the thunderstorm. The grey downpour was swept aside and vanished like the trailing garments of a ghost. Above me, in the intense blue of the summer sky, some faint brown shreds of cloud whirled into nothingness. The great buildings about me stood out clear and distinct, shining with the wet of the thunderstorm, and picked out in white by the unmelted hailstones piled along their courses. I felt naked in a strange world.

Extract 3:

I'm sitting here nice and cozy in the front office, peering out through a chink in the heavy curtains. It's dusky, but there's just enough light to write by. It's really strange watching people walk past. They all seem to be in such a hurry that they nearly trip over their own feet. Those on bicycles whiz by so fast I can't even tell who's on the bike. The people in this neighborhood aren't particularly attractive to look at. The children especially are so dirty you wouldn't want to touch them with a ten-foot pole. Real slum kids with runny noses. I can hardly understand a word they say.

Week 3:

Mood through Setting

Learning Objective: To be able to consider how use of setting contributes to the overall mood and ambience of a text.

Everyone must Read through the extract with a parent or carer. Discuss and note down any words which contribute to creating a positive mood and which contribute to a negative mood.

Create a PETER paragraph which outlines the effectiveness of Conan Doyle's use of language to determine either the positivity or negativity of the landscape.

Some will Add a comparative paragraph which draws on the writer's ability to present the opposite view to your original PETER. So if you wrote about the positivity of the language in the extract, now draw on the negatives and vice versa.

Pupil comment on task

Parent comment on task

Extract from *Hound of the Baskervilles* by Sir Arthur Conan Doyle

Over the green squares of the fields and the low curve of a wood there rose in the distance a gray, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream. Baskerville sat for a long time, his eyes fixed upon it, and I read upon his eager face how much it meant to him, this first sight of that strange spot where the men of his blood had held sway so long and left their mark so deep. There he sat, with his tweed suit and his American accent, in the corner of a prosaic railway-carriage, and yet as I looked at his dark and expressive face I felt more than ever how true a descendant he was of that long line of high-blooded, fiery, and masterful men. There were pride, valour, and strength in his thick brows, his sensitive nostrils, and his large hazel eyes. If on that forbidding moor a difficult and dangerous quest should lie before us, this was at least a comrade for whom one might venture to take a risk with the certainty that he would bravely share it.

The train pulled up at a small wayside station and we all descended. Outside, beyond the low, white fence, a wagonette with a pair of cobs was waiting. Our coming was evidently a great event, for station-master and porters clustered round us to carry out our luggage. It was a sweet, simple country spot, but I was surprised to observe that by the gate there stood two soldierly men in dark uniforms, who leaned upon their short rifles and glanced keenly at us as we passed. The coachman, a hard-faced, gnarled little fellow, saluted Sir Henry Baskerville, and in a few minutes we were flying swiftly down the broad, white road. Rolling pasture lands curved upward on either side of us, and old gabled houses peeped out from amid the thick green foliage, but behind the peaceful and sunlit country-side there rose ever, dark against the evening sky, the long, gloomy curve of the moor, broken by the jagged and sinister hills.

What Does PETER Stand For?

POINT...



Get your point across

EVIDENCE...



**Give evidence to support and
To help prove your point.**

TECHNIQUE...



**Point out and identify a
Technique the writer used in
Your example.**

EXPLAIN...



Why is the technique good/bad

READER...



**How is this going to be
affecting/making the reader
feel**

Week 4:

Upon Westminster Bridge

Learning Objective: To be able to analyse the use of poetic language in order to present landscape.

Everyone must Read through the poem with a parent or carer and look up the dictionary definitions of the following words:

1. Majesty
2. Splendour

Write down the definitions of each of these words.

Look through the poem again and annotate it to identify any literary techniques that Wordsworth uses including metaphors, similes, alliteration, etc.

Some will Consider the techniques used and write an overall analysis of the effect that the writer is attempting to create by using language in the way that he has. What impression does he want to create of London to the reader?

Pupil comment on task

Parent comment on task

Upon Westminster Bridge by William Wordsworth

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear

The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.

Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

Week 5:

Describing Landscapes

Learning Objective: To be able to understand Shakespeare's description of landscapes and the implications that they hold.

Everyone must Read through the extract from *The Tempest* and, with a parent or carer, write down what kind of impression you get from the person speaking. How does he feel about 'the isle'? What impression of the setting does his language suggest?

The extract is spoken by a character called Caliban, a monster-like creature who shows himself to be aggressive both verbally and physically. How does the extract suggest that there might be another side to his character? Write a paragraph that outlines how this might be shown.

Some will Create a detailed PETER paragraph that considers how Caliban's description of the landscape presents his relationship with the island on which he lives.

Pupil comment on task

Parent comment on task

Extract from *The Tempest*
by William Shakespeare

*Be not afeard. The isle is full of noises,
Sounds and sweet airs that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked,
I cried to dream again.*

Glossary

afeard – afraid

twangling – jingling

methought – I thought

Week 6:

Watership Down

Learning Objective: To be able to consider how reaction to landscapes can reveal information about different characters.

Everyone must Read through the extract from *Watership Down* with a parent or carer and discuss with them the different impacts of the setting upon the two rabbits. Note down your findings.

Using the description of the landscape, draw an A4 image of it. Use **direct evidence** from the text to label each part of your image.

Some will Create a PETER paragraph that focuses on the language that Richard Adams uses to highlight the differences between the two characters. You will need to use at least one piece of evidence to analyse for each character.

Pupil comment on task

Parent comment on task

Extract from Watership Down
by Richard Adams

The primroses were over. Toward the edge of the wood, where the ground became open and sloped down to an old fence and a brambly ditch beyond, only a few fading patches of pale yellow still showed among the dog's mercury and oak-tree roots. On the other side of the fence, the upper part of the field was full of rabbit holes. In places the grass was gone altogether and everywhere there were clusters of dry droppings, through which nothing but the ragwort would grow. A hundred yards away, at the bottom of the slope, ran the brook, no more than three feet wide, half choked with kingcups, watercress and blue brooklime. The cart track crossed by a brick culvert and climbed the opposite slope to a five-barred gate in the thorn hedge. The gate led into the lane.

The May sunset was red in clouds, and there was still half an hour to twilight. The dry slope was dotted with rabbits—some nibbling at the thin grass near their holes, others pushing further down to look for dandelions or perhaps a cowslip that the rest had missed. Here and there one sat upright on an ant heap and looked about, with ears erect and nose in the wind. But a blackbird, singing undisturbed on the outskirts of the wood, showed that there was nothing alarming there, and in the other direction, along the brook, all was plain to be seen, empty and quiet. The warren was at peace.

At the top of the bank, close to the wild cherry where the blackbird sang, was a little group of holes almost hidden by brambles. In the green half-light, at the mouth of one of these holes, two rabbits were sitting together side by side. At length, the larger of the two came out, slipped along the bank under cover of the brambles and so down into the ditch and up into the field. A few moments later the other followed.

The first rabbit stopped in a sunny patch and scratched his ear with rapid movements of his hind leg. Although he was a yearling and still below full weight, he had not the harassed look of most "outskirters"—that is, the rank and file of ordinary rabbits in their first year who, lacking either aristocratic parentage or unusual size and strength, get sat on by their elders and live as best they can—often in the open—on the edge of their warren. He looked as though he knew how to take care of himself. There was a shrewd, buoyant air about him as he sat up, looked around and rubbed both front paws over his nose. As soon as he was satisfied that all was well, he laid back his ears and set to work on the grass.

His companion seemed less at ease. He was small, with wide, staring eyes and a way of raising and turning his head which suggested not so much caution as a kind of ceaseless, nervous tension. His nose moved continually, and when a bumblebee flew humming to a thistle-bloom behind him, he jumped and spun round with a start that sent two nearby rabbits scurrying for holes before the nearest, a buck with black-tipped ears, recognized him and returned to feeding.