

English

Language and Literature

Home Learning Book – Learning Cycle 1

Year 8 Dystopia

Name: _____ Tutor Group: 8__

English Teacher(s): _____

Learning Cycle 1

September 2018	9	10	11	12	13	Week 1
	16	17	18	19	20	Week 2
	23	24	25	26	27	Week 3
October 2018	31	1	2	3	4	Week 4
	7	8	9	10	11	Week 5
	14	15	16	17	18	Week 6
	21	22	23	24	25	Extended Half Term
	28	29	30	31	1	Extended Half Term
November 2018	4	5	6	7	8	Week 7
	11	12	13	14	15	Assessment Week
	18	19	20	21	22	Super-Teach Week

- During the Assessment Week, students will be assessed on the material that they have covered the previous seven weeks.
- Following this, the teacher will re-teach areas of underachievement, as identified during the assessment week, during the Super Teaching week.
- The tasks labelled as “**consolidation tasks**” mean that students should be able to complete them using their knowledge from lessons.
- There are also tasks labelled, “**research tasks**”, where we are asking students to spend 15-20 minutes doing some research.

Useful Websites

<http://literary-devices.com/>

<https://en.oxforddictionaries.com/grammar/word-classes-or-parts-of-speech>

<http://www.thesaurus.com/>

<https://www.shortlist.com/news/20-best-dystopian-novels/43969> (For an extra homework challenge, choose a dystopian novel to read!)

Week 1 – Page 3 - Key Words**Research**

Research and write the definitions for the following key terms.

Utopia _____

Dystopia

Society

Propaganda _____

Protagonist _____

Antagonist _____

Theme _____

Allusion _____

Synonym _____

Parent/carer comments:



Week 2 – Page 4 - Synonyms

Task

In order to excel in the Dystopian unit, you will need to learn an abundance of new words. Using a thesaurus, your mind, or even the World Wide Web, suggest ten synonyms for each of these lazy lexical choices. (Not sure what a synonym is? – Re-read your homework definition from last week!)

Dark:

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Light:

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Sadness:

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Anger:

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Big:

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Little:

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Parent/carer comments:



Week 3 – Page 5 & 6 – Exploring Dystopian Literature

Read the extract from George Orwell's dystopian novel '1984' and complete the tasks that follow on the next page.

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasised by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

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.

Comprehension tasks

1) Read paragraph 1 carefully.

List four things that readers are told about the setting.

- 1 - _____
 2 - _____
 3 - _____
 4 - _____

[4]

2) Read paragraph 2 carefully.

Choose the four true answers from the list below:

- a) Winston was forty-five years old.
- b) Winston's job was putting up advertising posters.
- c) Winston lived on the seventh floor of the building.
- d) Winston lived in flat number thirty-nine.
- e) Winston was in pain because of his ankle while walking up stairs.
- f) The lift wasn't working because of an economy drive.
- g) Winston's favourite TV show was Big Brother.
- h) The eyes of the posters followed people as they moved.

3) Find a quotation to explain why Winston doesn't turn off the telescreen?

4) Explain how the idea of the 'Thought Police' fits in with your understanding of dystopian fiction (think about the connotations created by the phrase.)

Parent/carer comments:



Week 4 – Page 7 & 8 – Exploring Dystopian Literature

Read the extract from Ray Bradbury's dystopian novel 'Fahrenheit 941'. In the extract Montag, our protagonist, comes face to face with a mechanical 'hound'. Following reading the extract, complete the task on the next page.

The Mechanical Hound slept but did not sleep, lived but did not live in its gently humming, gently vibrating, softly illuminated kennel back in a dark corner of the firehouse. The dim light of one in the morning, the moonlight from the open sky framed through the great window, touched here and there on the brass and the copper and the steel of the faintly trembling beast. Light flickered on bits of ruby glass and on sensitive capillary hairs in the nylon-brushed nostrils of the creature that quivered gently, gently, gently, its eight legs spidered under it on rubber-padded paws.

Montag slid down the brass pole. He went out to look at the city and the clouds had cleared away completely, and he lit a cigarette and came back to bend down and look at the Hound. It was like a great bee come home from some field where the honey is full of poison wildness, of insanity and nightmare, its body crammed with that over-rich nectar and now it was sleeping the evil out of itself.

"Hello," whispered Montag, fascinated as always with the dead beast, the living beast.

At night when things got dull, which was every night, the men slid down the brass poles, and set the ticking combinations of the olfactory system of the Hound and let loose rats in the firehouse area-way, and sometimes chickens, and sometimes cats that would have to be drowned anyway, and there would be betting to see which the Hound would seize first. The animals were turned loose. Three seconds later the game was done, the rat, cat, or chicken caught half across the areaway, gripped in gentling paws while a four-inch hollow steel needle plunged down from the proboscis of the Hound to inject massive jolts of morphine or procaine. The pawn was then tossed in the incinerator. A new game began.

Montag stayed upstairs most nights when this went on. There had been a time two years ago when he had bet with the best of them, and lost a week's salary and faced Mildred's insane anger, which showed itself in veins and blotches. But now at night he lay in his bunk, face turned to the wall, listening to whoops of laughter below and the piano-string scurry of rat feet, the violin squeaking of mice, and the great shadowing, motioned silence of the Hound leaping out like a moth in the raw light, finding, holding its victim, inserting the needle and going back to its kennel to die as if a switch had been turned.

Montag touched the muzzle. .

The Hound growled.

Montag jumped back.

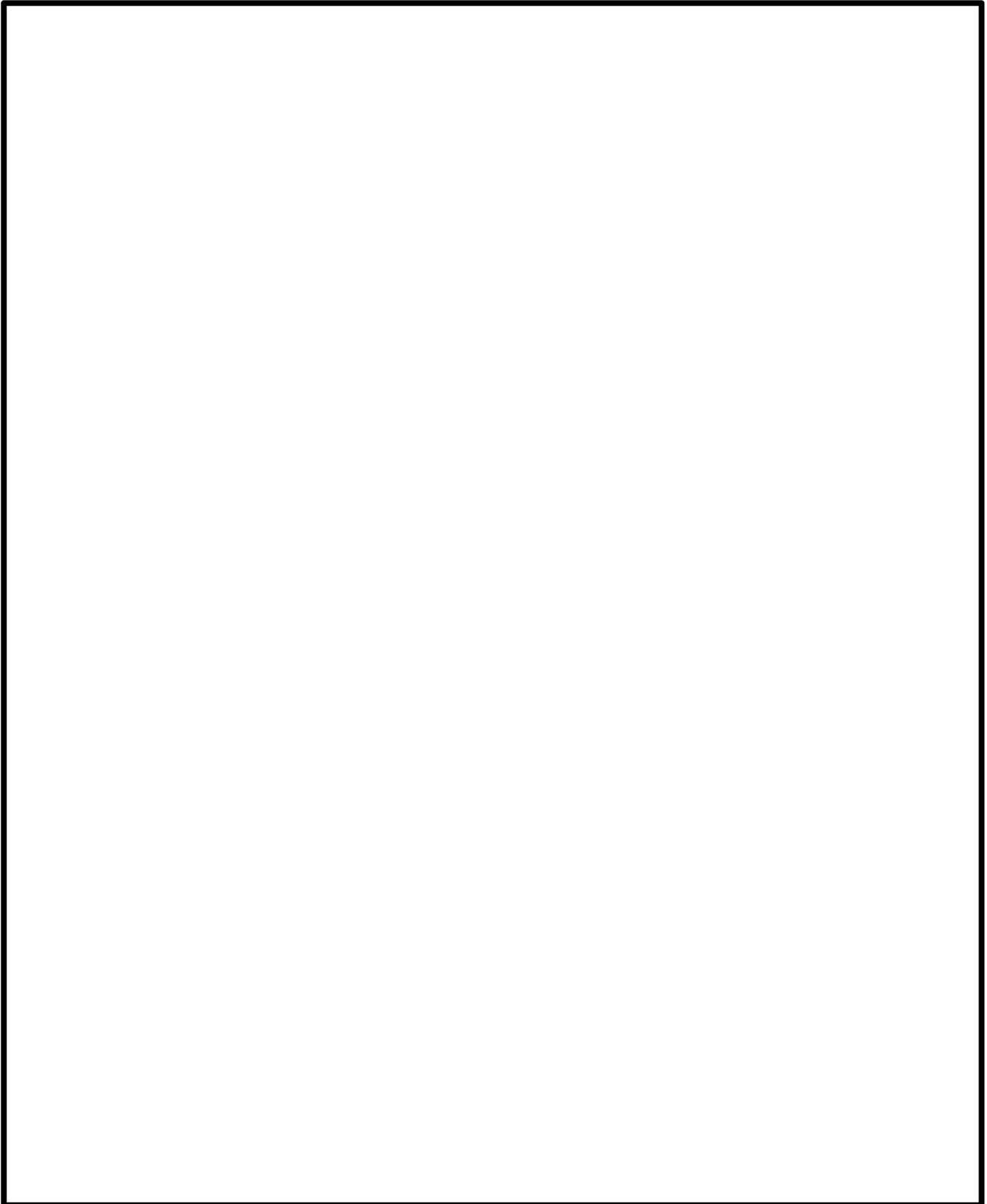
The Hound half rose in its kennel and looked at him with green-blue neon light flickering in its suddenly activated eyebulbs. It growled again, a strange rasping combination of electrical sizzle, a frying sound, a scraping of metal, a turning of cogs that seemed rusty and ancient with suspicion.

"No, no, boy," said Montag, his heart pounding.

He saw the silver needle extended upon the air an inch, pull back, extend, pull back. The growl simmered in the beast and it looked at him.

Montag backed up. The Hound took a step from its kennel.

Sketch an image of the hound and annotate it with ten quotations.



Parent/carer comments:

A rectangular box with a thin black border, intended for a parent or carer to provide comments on the student's work.



Week 5 – Page 9 – Exploring Dystopian Literature

Read the extract from Suzanne Collins' dystopian novel 'The Hunger Games'. Here, the protagonist, Katniss, describes the lottery system (the reaping) for deciding how children are chosen to fight to the death in the Hunger Games. Read the extract and complete the tasks that follow.

The reaping system is unfair, with the poor getting the worst of it. You become eligible for the reaping the day you turn twelve. That year, your name is entered once. At thirteen, twice. And so on and so on until you reach the age of eighteen, the final year of eligibility, when your name goes into the pool seven times. That's true for every citizen in all twelve districts in the entire country of Panem.

But here's the catch. Say you are poor and starving as we were. You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meagre year's supply of grain and oil for one person. You may do this for each of your family members as well. So, at the age of twelve, I had my name entered four times. Once, because I had to, and three times for tesserae for grain and oil for myself, Prim, and my mother. In fact, every year I have needed to do this. And the entries are cumulative. So now, at the age of sixteen, my name will be in the reaping twenty times. Gale, who is eighteen and has been either helping or single-handedly feeding a family of five for seven years, will have his name in forty-two times.

- 1) Choose the four true answers:
 - a) Your name is entered once for every year of your age.
 - b) Only minors (people under the age of 18) are safe from the reaping.
 - c) You become eligible for the reaping when you are twelve years old.
 - d) At eighteen, your name can be entered only seven times.
 - e) You can buy extra food by putting your name in for the reaping more times.
 - f) The poor are usually entered more times than the rich, due to tesserae.
 - g) Katniss' name will be entered forty-two times this year.
 - h) There are three people in the narrator's family.

- 2) In your own words, summarise how the reaping system is unfair to the poor.

Parent/carer comments:

**Week 6 – Page 10 & 11 – Exploring Dystopian Literature**

Read the extract from Aldous Huxley's novel 'A Brave New World'. Here, the director of a baby making laboratory is demonstrating how worker babies are made. Following reading the extract, complete the task on the next page.

"Now bring in the children."

They hurried out of the room and returned in a minute or two, each pushing a kind of tall dumb-waiter laden, on all its four wire-netted shelves, with eight month-old babies, all exactly alike and all dressed in khaki.

"Put them down on the floor."

The infants were unloaded.

"Now turn them so that they can see the flowers and books."

Turned, the babies at once fell silent, then began to crawl towards those clusters of sleek colours, those shapes so gay and brilliant on the white pages. From the ranks of the crawling babies came little squeals of excitement, gurgles and twitterings of pleasure.

The Director rubbed his hands. "Excellent!" he said. "It might almost have been done on purpose."

The swiftest crawlers were already at their goal. Small hands reached out uncertainly, touched, grasped, unpetaling the transfigured roses, crumpling the illuminated pages of the books. The Director waited until all were happily busy.

Then, "Watch carefully," he said. And, lifting his hand, he gave the signal.

The Head Nurse, who was standing by a switchboard at the other end of the room, pressed down a little lever.

There was a violent explosion. Shriller and ever shriller, a siren shrieked. Alarm bells maddeningly sounded.

The children started, screamed; their faces were distorted with terror.

"And now," the Director shouted (for the noise was deafening), "now we proceed to rub in the lesson with a mild electric shock."

He waved his hand again, and the Head Nurse pressed a second lever. The screaming of the babies suddenly changed its tone. There was something desperate, almost insane, about the sharp spasmodic yelps to which they now gave utterance. Their little bodies twitched and stiffened; their limbs moved jerkily as if to the tug of unseen wires.

"We can electrify that whole strip of floor," bawled the Director in explanation.

"But that's enough," he signalled to the nurse.

The explosions ceased, the bells stopped ringing, the shriek of the siren died down from tone to tone into silence. The stiffly twitching bodies relaxed, and what had become the sob and yelp of infant maniacs broadened out once more into a normal howl of ordinary terror.

"Offer them the flowers and the books again."

The nurses obeyed; but at the approach of the roses, at the mere sight of those coloured images of cock-a-doodle-doo and baa-baa black sheep, the infants shrank away in horror, the volume of their howling suddenly increased.

"Observe," said the Director triumphantly, "observe."

Comprehension tasks:

1. What were the babies all wearing?

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2. What were the babies all shown and allowed to play with?

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3. What happened when the Head Nurse pressed down the first little lever?

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4. What happened when the Head Nurse pressed down the second little lever?

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5. What was the purpose of this experiment?

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6. Why would it be in a society's interests to do this?(Think about when they grow up.)

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Parent/carer comments:



Week 7 – Page 12 & 13 – Dystopian Convention

Task 1.

Spot the difference! How many ways has the second image been changed to turn Buckingham Palace into a more dystopian setting. Label the second image with as many differences as you can find.



Extension tasks

Basic	Challenging	Ultra challenging
<p><u>Dystopian collage</u></p> <p>Clip pictures and words from magazines and newspapers to create a multi-layered collage. It should include the elements of a dystopian land including: setting, characters, conflicts, themes etc.</p>	<p><u>Dystopian board game</u></p> <p>Develop a board game based on life in a dystopia. Include all game pieces and directions. The game should be enjoyable and educational. Include an instruction booklet so we can play!</p>	<p><u>Dystopian model</u></p> <p>Build a miniature model of a dystopian land. This will include destruction, decay and appropriate colors.</p>
<p><u>Character Sketch Book</u></p> <p>Draw a portrait of five dystopian characters, illustrating each portrait with text descriptions.</p>	<p><u>Dismal dystopian song</u></p> <p>Write a song about life in a dystopian land. Display the words of the song on a poster and/or record a version of the song.</p>	<p><u>Group film.</u></p> <p>Film and edit a version of a dystopian land. Consider costumes, props, make-up and setting. Save it as a Quick Time file so that the class can watch it.</p>
<p><u>Design a comic book</u></p> <p>Craft your own comic book story based in a dystopian land.</p>	<p><u>Reading challenge</u></p> <p>Read one of the Divergent trilogy books and write a book review.</p>	<p><u>Reading challenge</u></p> <p>Read George Orwell's novel '1984' and write a book review.</p>
<p><u>Reading challenge</u></p> <p>Read one of the Hunger Games trilogy and write a book review.</p>	<p><u>Reading challenge</u></p> <p>Read one of The Maze Runner books and write a book review.</p>	<p><u>Reading challenge</u></p> <p>Read George Orwell's 'Animal Farm' and write a book review.</p>