

Name: _____



YEAR 6 TRANSITION BOOKLET

English

Dear Year 6,

Welcome to Oakgrove School English Department!

In preparation for joining us in September, as Year 7 students, we have put together this booklet as a taster of some of the topics you can expect to be studying with us at secondary school.

Literature – the study of novels, plays and poetry – is a very important part of the curriculum from Year 7 to Year 11 so we have focused on two key writers for your transition booklet, in order to introduce you to some examples of and extracts from their work. As you progress through the booklet, you will develop your knowledge and understanding of the context (or background) in which their work was written, their choices of language, types of character and their ideas.

The other key element we would like you to concentrate on in this booklet is your own personal reading. Reading regularly is incredibly important to your progress, both as a student and as an individual, and it becomes even more important, the older you get.

Reading provides you with the skills to:

- Understand information and instructions
- Communicate effectively to others
- Develop your imagination
- Be entertained
- Experience different places, cultures and people
- Improve your own writing

As a result, we want you to keep up your reading throughout your time at Oakgrove School. We have included a reading profile and an independent reading journal in the booklet so you can write about your reading habits and your favourite book from your summer of reading. There's a suggested reading list, too, in case you need some inspiration and we'll look forward to hearing all about your recommendations, when we return to school in September!

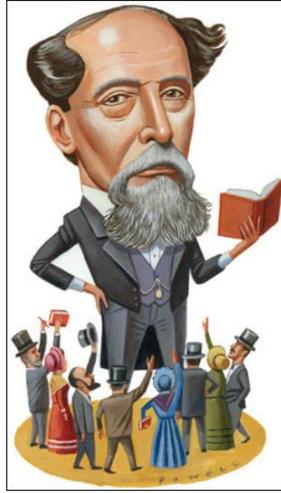
We hope you enjoy working through the activities in this booklet.

Remember to bring your completed work with you in September so you can impress your new English teacher!

Best wishes,

The English Department

CHARLES DICKENS



Task 1 – Dicken’s Biography

Research Dicken’s life and match each question with the correct answer.

You will see that Dickens showed great resilience in his childhood and that some very important people admired the way he communicated his creative ideas in his writing.

1. Where was Charles Dickens born?	a. In a factory
2. Which member of Dickens’ family was put in prison for failing to pay his debts?	b. 10
3. Where did Dickens work when he was a child?	c. Queen Victoria
4. What was the name of Dickens’ first successful novel?	d. Westminster Abbey
5. When was Dickens born?	e. Portsmouth
6. How many children did Dickens have?	f. Pickwick Papers
7. Who did Dickens write and perform plays for?	g. The poor
8. Where is Dickens buried?	h. His Father
9. Who did Dickens write about in many of his novels?	i. 1812

Task 2 - Contextual Task

An Interview with Mr Dickens for *The Victorian Reader Magazine*

Mr Dickens, you spent a lot of your time living in London but you also have a close connection with Rochester in Kent and the local areas surrounding it. Can you tell us more about how you came to know this place?

My family and I moved to Chatham when I was 5 years old and I have lots of fond memories of the area, particularly the town of Rochester. My father was a clerk in the Naval Pay Office so we moved quite frequently back in those days.

Tell me about some of your childhood memories of Rochester and the local area.

I used to love going on long strolls with my Father and exploring the beautiful Kent countryside. One of my favourite places to take a stroll with my Father was the grounds of Cobham Hall, just outside Rochester. There was a huge house on top of a hill and I remember my Father saying to me that if I worked hard enough, I might live in that house one day. Well, I did work hard and bought Gad's Hill Place in 1856. Although I owned more than one house, this was where I spent most of my time for the last 14 years of my life.

Good for you! How much did Rochester influence your work?

I used Rochester as inspiration for some of the now famous settings in my novels. For example, Satis House in *Great Expectations* is based on a place called Restoration House, which is in the centre of Rochester. It is called Restoration House because King Charles II stayed there the night before the Restoration (this was when he returned to the throne after Oliver Cromwell had been in charge).

Mr. Dickens, lots of readers would love to find out more about the history of the town you grew up in and returned to in later life. Can you tell us some interesting facts about Rochester?

You may be surprised to know that Rochester became a city in 1227 during the reign of Henry III. (It lost its city status in 1998 and is now a town). Rochester Cathedral was built in 604 and is the second oldest cathedral in the country. As well as hosting religious services, it is also now used for school presentation events and graduations for students at Kent University. It wasn't until 1088 that Rochester Castle was built. It still stands today and visitors can even climb right to the top and admire the beautiful views. There are also the castle gardens, where concerts and fairgrounds are frequently held.

**It sounds like there's lots to do and see in Rochester; perhaps we should visit one day!
Thank you for your time, Mr. Dickens.**

Questions:

1. How old was Dickens when he moved to Chatham?
2. Where did Dickens enjoy taking strolls with his Father?
3. Give one example of how Rochester influenced Dickens' work.
4. Where does Restoration House get its name from?
5. Who was on the throne when Rochester became a city?
6. Give one example of something Rochester Cathedral is used for.
7. When was Rochester Castle built?
8. Name one activity that visitors can enjoy on a visit to Rochester Castle.

Task 3 - Contextual Task:

Ode to Rochester

What festivals does the town of Rochester keep?
Quite a few but I'll start with the one they call Sweeps.
The Sweeps Festival celebrates the start of summer
As this was when young chimney sweeps could exchange hard work for slumber.
Visitors from all over the land visit Rochester each year
To take part in the dancing, joy and cheer.
There are always hundreds of Morris dancers lining the streets,
You can hear them coming with their ringing bells and stamping feet.

There are two other festivals you need to decipher....
Both celebrate the work of Charles Dickens, the talented writer.
In June every year the streets come alive with characters he created
As people dress up in amazing costumes; the spectators are elated!
There's Miss Havisham and Pip and Oliver too,
Look out! There's Fagin and he's coming for you!

Last but not least there's a special time in December
When Christmas is celebrated and we all remember
How the story of *A Christmas Carol* made us laugh and cry,
When old Scrooge looks back at the years gone by.
So as you can see, historic Rochester is the place to be.
Maybe one day you'll visit and be amazed by what you see!

Questions

1. What are the three festivals celebrated in Rochester every year?
2. What does the Sweeps Festival traditionally celebrate?
3. What could chimney sweeps stop doing at the start of summer?
4. Which group of dancers attend the Sweeps Festival?
5. When do the two festivals that celebrate Charles Dickens take place?
6. Give an example of a character you might see at one of the festivals.
7. Which novel is celebrated every December in Rochester?

Task 4 – Reading Task

This is an extract from the novel 'Oliver Twist' by Charles Dickens. Oliver is living in a workhouse and had nowhere else to go. In this extract, Dickens describes what meal times are like for the boys.

The room in which the boys were fed, was **a large stone hall**, with a copper at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at mealtimes. Of this **festive composition** each boy had one porringer, and no more — except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides.

The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation **[which never took very long, the spoons being nearly as large as the bowls]**, they would sit staring at the copper, with such **eager eyes**, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions **suffered the tortures of slow starvation** for three months: at last they got so voracious and **wild with hunger**, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook-shop), hinted darkly to his companions, that unless he had another basin of gruel per diem, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a **wild, hungry eye**, and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist.

Question boxes and arrows:

- Box 1: "Dickens uses a third person narrator. How does this help the reader understand the characters better?" (points to the first sentence)
- Box 2: "What kind of image of the hall is created here?" (points to "a large stone hall")
- Box 3: "What do we usually associate 'festive' with? Are the boys joyful and well fed? Which technique is Dickens using here?" (points to "festive composition")
- Box 4: "What do you learn about the size of the bowls? Why do you think Dickens uses brackets here?" (points to "[which never took very long, the spoons being nearly as large as the bowls]")
- Box 5: "Dickens uses a special kind of alliteration here. Do you know what it is called? How do these words make you feel about the boys?" (points to "eager eyes")
- Box 6: "What do these adjectives suggest about how hungry the boy is? Which technique does Dickens use here?" (points to "wild with hunger")
- Box 7: "What does the word 'wild' make you think about how their hunger is affecting them?" (points to "wild, hungry eye")

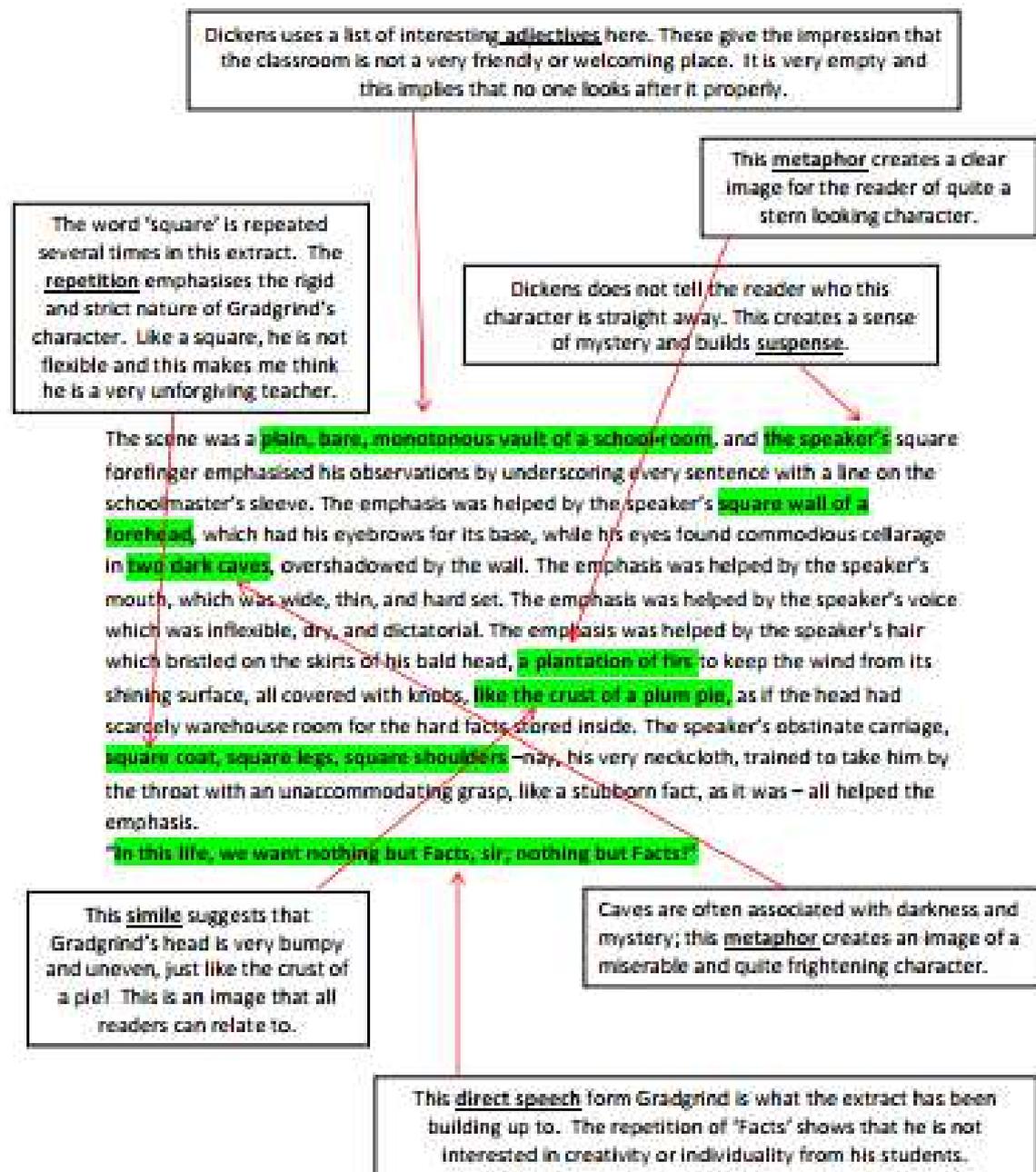
Task 5 – Writing Task

You will need to use your organisation skills for this activity because there are lots of questions on different parts of the extract.

You will also need to use your written communication skills so that you answer every question in a clear and focused way.

Task 6 – Reading Task

This is an extract from the beginning of the novel 'Hard Times' by Charles Dickens. Mr. Gradgrind is a teacher and here he is addressing a group of students.



Task 7 - Writing Task:

It is clear that Dickens wanted readers to fear and dislike Mr. Gradgrind, rather than find him to be an entertaining character.

Using the notes provided, how far do you agree with this statement? (2- 3 paragraphs)

In each paragraph, make a **Point** (about the type of character Mr. Gradgrind is – frightening? Dislikeable?), provide **Evidence** (a quotation from the extract to support your point) and **Explain** (your point of view on Mr. Gradgrind's character, in as much detail as possible).

William Shakespeare



Task 1 – Why do we study Shakespeare?

How many reasons can you think of to explain why we study Shakespeare and his work in our English lessons?

What about some of these ideas?

Which ones do you agree with?

Can you think of any more?

- It will help me to understand how people lived 400 years ago
- I will learn how the English language has changed over time
- I will understand how people's attitudes and behaviour have changed over time
- I will realise that, just because his work is old, it doesn't mean it is 'boring' or 'rubbish'!
- He is an important British writer
- I will be tested on his work in my exams!
- It will help me to read and understand more challenging texts
- I will be able to explain how words and phrases create emotions
- I will understand how a play is performed and keeps the audience's interest

Task 2 – Shakespeare’s Biography

Welcome to Stratford-upon-Avon, the birthplace of William Shakespeare, Britain’s world-renowned playwright and poet.



Read the interview with Shakespeare’s father, John, on the next few pages and answer the comprehension questions below, in full sentences.

1. What was John Shakespeare’s occupation?
2. In which street, in Stratford-upon-Avon, did he live?
3. What was one of the functions of a councillor in Stratford-upon-Avon at that time?
4. What job did the constable do?
5. What responsibility did the chamberlain have?
6. What was the highest position John achieved in Stratford-upon-Avon?
7. How many children did John and Mary Shakespeare have?
8. Where did William fit in age among his brothers and sisters?
9. Which school did William attend?
10. Which languages did he study?
11. What time did the school begin in the summer?
12. How long was the school day?
13. How old was William when he got married?
14. How old was his bride, Anne Hathaway?
15. What was the name of their first child?
16. What were the names of their twins?
17. What name is given to the period of time between Shakespeare leaving Stratford-upon-Avon and his appearance in London as an actor and a poet?

AN INTERVIEW WITH THE FATHER OF WILLIAM SHAKESPEARE

Interviewer: Good evening Mr Shakespeare. Will you forgive me if I begin with one of the oldest questions in the book? What was it like to be the father of the world's most famous playwright?

John: If you must know, it was much like being the father of any normal, healthy, intelligent boy, who often got into trouble and took his beatings like anyone else.

Interviewer: But he must have had a special place in your affections when he was very young – not because he was clever, but because your first two children had died in infancy, I believe.

John: Yes, Joan and Margaret. Will was our third, born in April of 1564 when the plague was at its height. There were over two hundred deaths in Stratford alone between the July and December – many of them children. We thanked the Lord that Will was spared.

Interviewer: And after Will?

Interviewer: Will was our first, you might say. Then came Gilbert, Joan – the second Joan, that is – Anne, Richard and Edmund. Edmund was a full sixteen years younger than Will.

Interviewer: Eldest sons used to follow in their father's footsteps in your day, I think. Did William help you in your business and your other duties?

John: He grew up knowing all about my trade as a glover, but I didn't insist that he followed me in it. And he learned a lot about constables and bailiffs too when he was at home; but Will had a mind of his own –

and a better one than mine! He wasn't going to follow in his father's footsteps.

Interviewer: Well, I suppose he had already started off in a new direction by going to King's New School, the grammar school in Stratford-Upon-Avon. Did he like it? Or was he like the schoolboy in one of his speeches – 'creeping like snail unwillingly to school'?

John: Like all the boys, he was glad when home-time came! Yes, they worked them hard at that school, especially at their Latin and Greek.

Interviewer: We know that students in Elizabethan times used to read the Bible in Greek. Do you remember Will doing that?

John: Yes, I do. And those Roman dramatists in Latin. What were their names now?

Interviewer: Seneca and Plautus?

John: Aye, that sounds something like ... Seneca ... and ... Plautus ... yes...

Interviewer: He obviously had a good grounding in classical authors, as we can see from his frequent references to them in his plays. But what about the school day itself? What time did school begin?

John: He had to be up at half-past five in the morning in summer to be at school by six o'clock. Though it became seven in winter. They had a break for breakfast, then lessons until eleven. Will's school was only a quarter of a mile from our house in Henley Street and he used to come home to dinner. Afternoon school began at one o'clock and went on till five. Six days a week that was, with two afternoons off.

Interviewer: Hm! We've eased up a little since then. Perhaps that's why we aren't producing as many Shakespeares!

John: One is enough!

Interviewer: Yet many people have argued that because your son left school when he was fifteen and grew up in such a quiet, remote town in rural England, he couldn't possibly have written the remarkable plays we call Shakespeare's.

John: Well I can't say I'm surprised! We found it hard to believe ourselves at first, but then we got used to the idea of Will being famous and successful. Mind you, it was London that developed his talents, not Stratford, though he was slow to mature, even in rural England!

Interviewer: Which brings us to his marriage. William, aged eighteen, married Anne Hathaway, aged twenty-six, and six months later their first child was born. All the world knows the story. One half says 'tut, tut!' and the other half says 'he must have been quite a lad, this Shakespeare!' What did you say?

John: I'd better not repeat what I said! But he did the honourable thing, he married her, and when Susanna was born, she became a playmate for Will's youngest brother Edmund, who was no more than three at the time! Then, less than two years later, Anne gave birth to twins, Hamnet and Judith.

- Interviewer: So by the time he was twenty, Will was the father of three children! Living with you in Henley Street?
- John: Yes, living at home, but longing to get away.
- Interviewer: You mean Stratford was too small for a man of his talents?
- John: Yes, he was restless. London was the place. Everything was happening there and the acting companies that came to Stratford in the summer months gave Will a taste of what it would be like to perform in London. There was no holding him. Wife and children or no – he was away – joined one of the companies and began a new life! Cause problems that did! But you must remember he didn't desert us altogether. He came back often. Never lost his ties with his family or Stratford.
- Interviewer: One more question, Mr Shakespeare, if I may. It's about his reasons for leaving Stratford. One story – or rumour, or tradition – has it that he fled Stratford because he was charged with stealing deer from the park of Sir Thomas Lucy. It sounds very unlikely, I know, but how much truth is there in it?
- John: None at all! Mind you, I wouldn't have put it past Will – but the fact is that Sir Thomas Lucy didn't have a licence to keep deer, so there were none to steal! That story's a rumour. No, Will left Stratford for mightier reasons than stealing deer!
- Interviewer: And when we next hear of him, he was an actor, a poet and a dramatist. But what happened to him in the intervening years has remained a mystery. They are sometimes called 'the lost years' and I would dearly like to ask you about them, Mr Shakespeare.
- John: And I would dearly love to tell you, but that would be breaking the rules, wouldn't it? And we can't do that!
- Interviewer: No, I suppose we can't. They will just have to remain 'the lost years' and we'll have to draw our interview to a close. But for all you have told us about William, thank you very much, Mr Shakespeare.
- John: Thank you. Now I can go back to my quiet little corner of history. Besides, why bother with what I have to say when you have Will's plays themselves!

Task 3 – Shakespeare’s Language

Top Tip: When translating modern English into Shakespeare’s English, you don’t need to change every word!

<p>Translate Shakespeare’s Language Into Modern English</p> <ul style="list-style-type: none"> ● Prithee, let us repair post-haste to yonder tavern for a pot of sack and some capon. ● Yon wench seems in a choler. Her humour hath been this sith days of yore. ● Ifaith, the caitiff hath been justly punished for cozening divers townfolk. ● Yon jade hath not the worth of one groat. 	<p>avaunt – go away avouch – prove betimes – soon caitiff – cowardly wretch capon – chicken choler – bad temper can – study conceit – idea cozen – cheat divers – various drab – an immoral person entreat – beg e’re – before enow – enough fain – rather fardel – burden fell – terrible forsooth – honestly groat – a small coin humour – mood husbandry – maintenance ifaith – honestly jade – worn out horse jakes – lavatory lest – unless lief – prefer methinks – I think naught – nothing noisome – harmful o’er – over parley – talk pate – head prithee – I beg you quaff – drink repair – make your way to riggish – playful rude – rough sack – wine sith – since taper – candle varlet – low class rogue visage – face yore – long ago wounds – God’s wounds!</p>
<p>Translate Modern English Into Shakespeare’s Language</p> <ul style="list-style-type: none"> ● Honestly, I think your face has the look of a worn out horse. ● Go away! I’ve had enough of this quarreling between you two. ● I cannot drink this unpleasant wine. ● Let’s make our way to the pub and have a talk about this terrible business immediately. ● That wretched coward has cheated you. I would be inclined to testify how he has treated you in a harmful manner. 	

Task 4 – Reading Shakespeare

Three Important Key Points:

1. 'Thou' means 'you'.
2. Don't pause at the end of a line unless there is punctuation telling you to do so.
3. An apostrophe in a word just means there is a letter missing (like when we say 'don't').

Read the following extract which is from the tragedy, 'Macbeth'. In it, two of the three witches are casting a spell.

cauldron = a witch's pot entrails = guts	WITCH 1. Round about the cauldron go; In the poison'd entrails throw.— Toad, that under cold stone, Days and nights has thirty-one; Swelter'd venom sleeping got, Boil thou first i' the charmed pot!
sweltered = heated, venom = poison thou = you	BOTH. Double, double toil and trouble; Fire burn, and cauldron bubble.
fillet = a piece of meat fenny = from a swamp	WITCH 2. Fillet of a fenny snake, In the cauldron boil and bake; Eye of newt, and toe of frog, Wool of bat, and tongue of dog, Adder's fork, and blind-worm's sting, Lizard's leg, and owlet's wing.— For a charm of powerful trouble, Like a hell-broth boil and bubble.
fork = forked tongue owlet = baby owl	
broth = soup	

Now, answer the following questions, using quotations from the extract as evidence:

1. What examples of alliteration can you find in the spell?
2. Which words or 'ingredients' in the spell suggest that the witches are evil?
3. What do you notice about the way this extract is written? How many syllables or 'beats' do most of the lines have? What has Shakespeare included at the ends of pairs of lines?

Three More Important Key Points:

- Pairs of lines which rhyme are called rhyming couplets.
- The writing in this extract is called rhyming verse – each line begins with a capital letter, has a regular rhythm or 'beat' in each line and ends with a rhyming word.
- Writing with a regular rhythm or beat but which doesn't rhyme is called blank verse.

Task 6 – As You Like It

The next extract you will be reading is a famous speech from Act 2, Scene 7 of the comedy, 'As You Like It', spoken by a character called Jaques. In it, he talks through the 'seven ages of man'. Use a dictionary to find the meanings of any difficult words.

You can see it performed here: <https://www.youtube.com/watch?v= jaSFtcDEiE>

Key Vocabulary:

Pard – leopard

With good capon lined – with age and maturity, comes experience

Hose – socks/ tights

Shank – a leg, from the knee to the ankle

Sans – without

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

What are the seven ages of man, according to Shakespeare? Complete the following chart, using quotations from the speech, as evidence.

What stage do you think you are at now?

Stage 1	'First, <i>the infant</i> '	
Stage 2	'Then the....'	
Stage 3	'And then the...'	
Stage 4	'Then a...'	
Stage 5	'And then a...'	
Stage 6	'The sixth age shifts...'	
Stage 7	'The last scene of all...a <i>second childishness</i> '	

Task 7 – Comparing Shakespeare’s Speeches

Macbeth:	As you Like it (stages 6 and 7 of life only)
<p>Tomorrow, and tomorrow, and tomorrow Creeps in this <i>petty pace</i> from day to day To the last syllable of recorded time. And all our yesterdays have <i>lighted fools</i> The way to dusty death. Out, out, brief candle. Life's but a <i>walking shadow</i>, a <i>poor</i> player That <i>struts</i> and <i>frets</i> his hour upon the stage, And then is heard no more. It is a tale Told by an <i>idiot</i>, full of sound and fury, Signifying nothing.</p>	<p>The sixth age shifts Into the lean and slippered pantaloon, With spectacles on nose and pouch on side; His <i>youthful hose</i>, well saved, a world too wide For his <i>shrunk</i> shank, and his big manly voice, Turning again toward <i>childish</i> treble, pipes And <i>whistles</i> in his sound. Last scene of all, That ends this <i>strange eventful</i> history, Is <i>second childishness</i> and mere oblivion, Sans <i>teeth</i>, sans <i>eyes</i>, sans <i>taste</i>, sans <i>everything</i></p>

Make a list of the words used in each speech to describe the last stages of life.

Consider which have positive and which have negative connections or connotations.

How are both characters physically described as they grow older and nearer to death?
Which description do you prefer and why?

Look at the final lines and compare 'idiot' to 'childishness'. As a description of old age, which one do you think is most effective and why?

Task 8 – Your Response

Which speech do you prefer and why?

Use the following sentence starters to help you write a PEE Paragraph response: Point, Evidence and Explanation.

The speeches from 'As You Like It' and 'Macbeth' both look at the theme of ...

Macbeth's speech focuses on...

In contrast, Jaques' speech from 'As You Like it' focuses on...

In 'Macbeth' life is described as...whereas in 'As You Like It'...

Interesting words which describe different ideas towards life are...

Personally I think...

The speech which I prefer is...

Independent Reading Tasks

READER PROFILE

1. Do you find reading:-

Easy/Hard? _____

Interesting/ Boring? _____

2. Write down the titles of some of the books you have enjoyed:

3. Write down the titles of any books you have NOT enjoyed:

4. Who are your favourite writers?

5. Which magazines do you read?

6. What are your favourite sports and hobbies?



Task 2 – Independent Reading Journal

1. What is the name of your book and who wrote it?

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2. Have you read any other books by this author before? If so, what are they called and why did you enjoy them?

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3. What attracted you to this book?

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4. What genre (type) of book do you think this is going to be? Murder mystery, romance, thriller, horror, comedy, science fiction ...? What makes you think that this is the genre that your chosen book will be?

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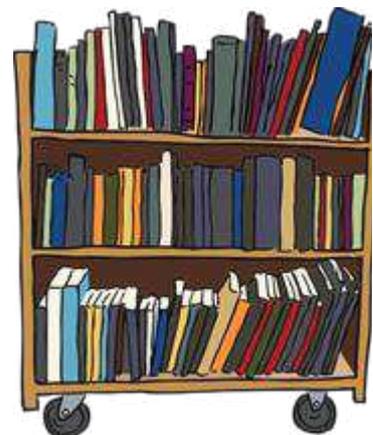
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Task 3 – Narrative Hooks

Narrative hooks are techniques which writers use to grab the reader’s attention and keep their interest so they want to continue reading the book.

1. The first chapter is sometimes as far as some readers get. How do you ensure that your audience is hooked from the start?

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2. Think of the books you enjoy reading. Is there a particular type of story that is guaranteed to grab you? How important is the first chapter?

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3. Can you think of an example of a book that has grabbed your attention from the first chapter? Give details

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4. Briefly summarise the main events of the first chapter of your book.

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5. How has the author ensured that we want to read on from the few events that we witness in the first chapter?.....

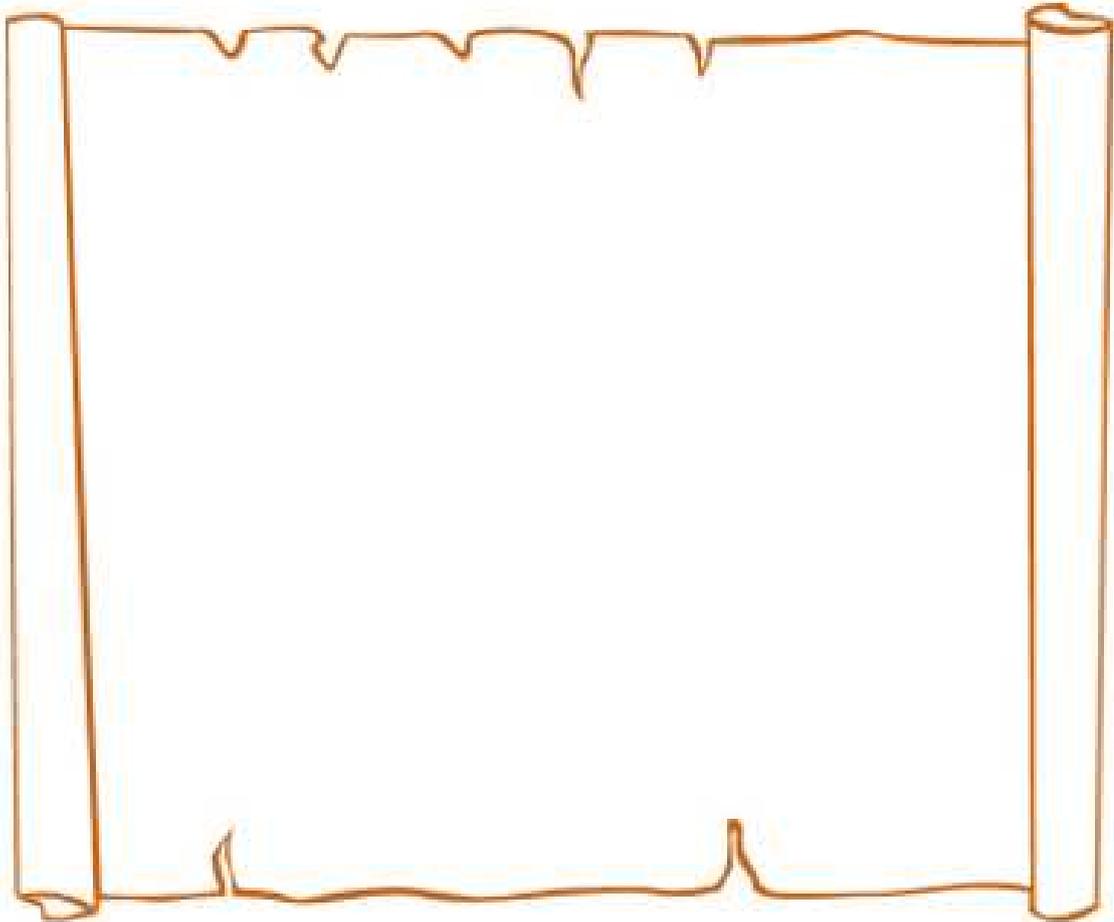
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6. Does any character intrigue you yet? If so then who, and why?

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Task 4 – Setting

Draw a map of the main setting for your book.



Write about one of the key events in the novel. Why is it an important event? Where did your chosen event take place? How was setting important for the event?

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Task 5 – Characterisation – Who’s Who?

Often books centre around a small number of key characters and the events that they are involved in. Sometimes there are good characters, sometimes baddies, sometimes there is conflict between the characters. Think about the characters in the book you are reading and answer the following questions.

1. Who is the main character in your book? How do you know this? Think about the narration of the book (first or third person?), the events surrounding the character and how much of the story is centred upon them.

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2. Who is close to this character and what is their involvement in the story?

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3. Does the main character have any enemies? Is there any conflict (problem) between the main character and any other characters? If so, explain who these other characters are and what the problem is between them and the main characters.

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MAIN CHARACTER



Draw a picture of the main character

Quotations about the main character which relate to appearance:

What are your predictions for this character?



What other characters say about the main character:



CHARACTERISATION

We find out about people in lots of different ways. What they say, what they do and what others say about them all influence our impression. It's exactly the same in a book! How does the author of your chosen book build the main character?

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What does the main character look like? Find a description in your book and jot down a description of them in your own words.

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What are the key actions of the main character and what does that say about them?

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What do other people think about the main character? How does this affect what you think of them?

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What does the main character say and what does this suggest about them?

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What are the main character's problems or flaws?

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Task 6 – Themes

Often in a book there are one or two ideas that tie the whole book together. We call these ideas the *themes* of the book. A theme is simply a reoccurring idea or issue in a book. For example in *Harry Potter and the Philosopher's Stone* 'belonging' is a theme as Harry doesn't feel that he belongs in the muggle world and finds that he does in the wizarding world. Can you think of any other themes from *Harry Potter*? Think about magic, good versus evil, friendship etc.

1. What theme do you think is the most important in your book and why?

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2. Give three examples of where your theme is important in your book.

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3. Find three quotations which show the importance of your chosen theme and explain why it shows the theme's importance.

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Task 7 – Book Review

Your task is to review the book that you have read. You must give information about the characters, events, themes and you must also rate how good the book is. The purpose of this review is to give potential readers a good idea about the book and whether or not they would like to read it. Below is a guide to help you to structure your review.

Section 1

- Get your reader interested!
- Give a clue about what's juicy and exciting about the book but *don't give too much away!*
- Give a brief outline of the story. Concentrate on the beginning so you don't give too much away. Try to get your reader interested in what happens next.

Section 2

- Who is the main character of the book?
- Describe the main character.
- What is interesting about the character? What makes them tick? What do they get up to?
- Try to give a good idea about the type of person the main character is. Would your reader like them? Did you like them? Why/why not?

Section 3

- What were the main themes of the book?
- What did the book make you think about?
- Were there any issues in the book that would be of interest to your readers?
- Did the book help you to deal with or think about any important issues in life?

Section 4

- Did you like the book? Why/why not?
- Give your honest opinion of the book.
- Who do you think would enjoy the book?

Other sections

- Give basic information about the book somewhere on your review. This should be separate from the main body of your review.
 - Give a rating for your book.
 - Give a quick guide to the book. You could do this by having single word/phrase answers to brief questions or by having brief bullet points about important aspects of the book.
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KS3 Recommended Good Reads

Please read the synopsis of the book, before choosing to read it.

The titles here cover a range of topics and issues, some of which may be more sensitive or emotional.

Title	Author
After Tomorrow	Gillian Cross
A Gathering Light	Jennifer Donnelly
A Monster Calls	Patrick Ness
A Rag, A Bone and a Hank of Hair	Nicholas Fisk
Artichoke Hearts	Sita Brahmachari
A Wrinkle in Time	Madeleine L'Engle
Amazing Maurice and His Educated Rodents	Terry Pratchett
Blitzcat	Robert Westall
Booked	Kwame Alexander
Book of the Banshee	Anne Fine
Boy 87	Ele Fountain
Bumface	Morris Gleitzman
Chronicles of Narnia	C S Lewis
Cirque du Freak	Darren Shan
Clockwork	Philip Pullman
Coram Boy	Jamila Gavin
Framed	Frank Cottrell Boyce
Freewill	Chris Lynch
Going Solo	Roald Dahl
Hacker	Malorie Blackman
Harry Potter series	J K Rowling
His Dark Materials	Philip Pullman
House of Rats	Stephen Elboz
Journey to Jo'burg	Beverly Naidoo
Kingdom By The Sea	Robert Westall
Kit's Wilderness	David Almond
Looking After Your Mental Health	Alice James, Louie Stowell
Lord of the Rings	J R R Tolkein
Love That Dog	Sharon Creech
Maphead	Lesley Howarth
Minders	Diana Hendry
My Sister Lives on the Mantelpiece	Annabel Pitcher

Title	Author
Noughts and Crosses	Malorie Blackman
Oliver Twist	Charles Dickens
Overheard in a Tower Block	Joseph Coelho
Raptor	Paul Zindel
Rose Blanche	Roberto Innocenti & Ian McEwan
Saffy's Angel	Hilary McKay
She Is Not Invisible	Marcus Sedgwick
Smart: A Mysterious Crime, A Different Detective	Kim Slater
Some Place More Than Others	Renee Watson
Stravaganza: City of Masks	Mary Hoffman
Stripes of the Sidestep Wolf	Sonya Hartnett
Suffragette: The Battle for Equality	David Roberts
Tales from the Inner City	Shaun Tan
Talking Turkeys	Benjamin Zephaniah
The Adventures of Huckleberry Finn	Mark Twain
The Afterwards	A F Harrold
The Colour of the Sun	David Almond
The Goldfish Boy	Lisa Thompson
The Island At The End Of Everything	Kiran Millwood Hargrave
The Land of Green Ginger	Noel Langley
The Number Devil	Hans Magnus Enzenberger
The Oracle	Catherine Fisher
The Seeing Stone	Kevin Crossley-Holland
The Sleeper and the Spindle	Neil Gaiman
The Storm Keeper's Island	Catherine Doyle
Ways To Live Forever	Sally Nicholls
The Weirdstone of Brisingamen	Alan Garner
The Wolves of Willoughby Chase	Joan Aitken
Tug of War	Catherine Forde
Twelve Minutes to Midnight	Christopher Edge
Watership Down	Richard Adams
Whispers in the Graveyard	Theresa Breslin
Whose Side Are You On?	Emily Moore
Wolf	Gillian Cross
Wonder	R J Palacio
You Don't Know Me	David Klass