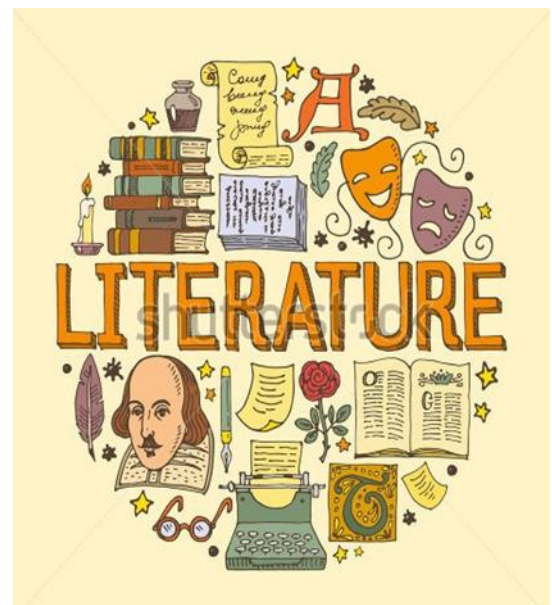


Whitworth Park Academy

Head Start Pack:

English.



Name:

Primary School:

HEAD START PACK

Year 6 transitioning into Year 7: English

As you transition into the next stage of your school life, we want to help you to get ready for what you are going to learn in September. The tasks set out in this document will help you to prepare for your lessons, so that you can get a Head Start.

Complete the tasks set out in this document and return them to the following email or bring them in with you when you start school in September.

By completing the above you are ensuring that you can meet the following criteria which will support your learning in September.

An Introduction to Magic!

Starter: which stories, films etc. do you know of that contain magic?



Literacy Focus

Witch
Wizard
Magic
Theme
Impression

Complete the table below with adjectives and other vocabulary you may associate with magic, witches and wizards. Make sure you include imaginative vocabulary choices!

Magic	Witches	Wizards

Look at the images below and note down your answers to the following questions: what is this an image of? What is happening? What does it remind you of? Is there anything unusual happening? Note down examples of vocabulary to describe the image-make them as imaginative as possible!



What are your opinions on witchcraft, sorcery and wizardry? Write an extended piece explaining your point of view. Try to include 3 key points.

Consider:

- Films you have watched, texts you have read/studied and your impressions of them,
- Whether you believe in magic,
- The images and vocabulary you have explored in today's lesson.

Bronze Challenge

Use paragraphs to organise ideas.

Use capital letters, full stops, questions marks, commas and apostrophes.

Silver Challenge

Spell most words correctly.

Describe settings, character and atmosphere.

Show good awareness of the reader.

Gold Challenge

Use a full range of punctuation including : ; -

Spell all words correctly.

Use sophisticated vocabulary choices

[illegible]

The Setting of The Hobbit.

Starter: What is a setting? Note down your ideas below.

Literacy Focus

Setting

Text

Character

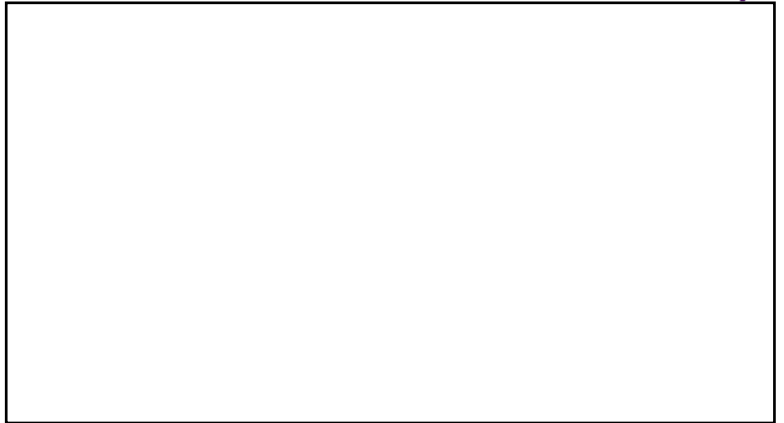
Analyse

Setting Definition:

- The setting is both the time and geographic location within a story.
- A literary element, the setting helps initiate the main backdrop and mood for a story.
- Elements of setting may include culture, historical period, geography, and hour.
- Along with the plot, character, theme, and style, setting is considered one of the most important aspects of fiction.

Look at the following images and note down your answers to the following questions: What type of setting is this? What can you see? What kind of story might take place here? What is your opinion of this setting?





The Opening of The Hobbit:

Read through this extract from the beginning of the Hobbit and choose a set of questions to answer below.

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat; it was a hobbit hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened onto a tube shaped hall like a tunnel; a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats – the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill – The Hill, as all the people for many miles round called it – and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep set round windows looking over his garden, and meadows beyond, sloping down to the river.

Bronze Questions:

1. What colour is the door?
2. Where were the best rooms situated?
3. Where is the house situated?
4. What made the best rooms so good?
5. What could be seen outside apart from the garden?

Silver Questions:

1. List everything in the house.
2. Summarise the setting in your own words.
3. What is your opinion of this setting?

Gold Questions:

1. What is your opinion of this setting?
2. What about this setting (especially as it is the opening) would persuade a reader to continue?

Extra-Challenge Questions: Who do you think the narrator of this text is? What do you think their opinion of the house and its surroundings is? Why?

[illegible]

The Queen of Narnia.

Starter:

What do you think a good witch would look like? What do you think she would wear? Note down your ideas below:

Literacy Focus

- Witch
- Impression
- Quote

What impression do you get of this witch? Do you think she is good or bad? Why? Note down examples of imaginative vocabulary to describe her.



Task:

Read the extract below, describing the moment when Edmund has just entered Narnia and meets The White Witch.

But behind him, on a much higher seat in the middle of the sledge sat a very different person - a great lady, taller than any woman that Edmund had ever seen. She also was covered in white fur up to her throat and held a long straight golden wand in her right hand and wore a golden crown on her head. Her face was white - not merely pale, but white like snow or paper or icing-sugar, except for her very red mouth. It was a beautiful face in other respects, but proud and cold and stern.

The sledge was a fine sight as it came sweeping towards Edmund with the bells jingling and the dwarf cracking his whip and the snow flying up on each side of it.

"Stop!" said the Lady, and the dwarf pulled the reindeer up so sharp that they almost sat down. Then they recovered themselves and stood champing their bits and blowing. In the frosty air the breath coming out of their nostrils looked like smoke.

"And what, pray, are you?" said the Lady, looking hard at Edmund.

"I'm-I'm-my name's Edmund," said Edmund rather awkwardly. He did not like the way she looked at him.

The Lady frowned, "Is that how you address a Queen?" she asked, looking sterner than ever.

"I beg your pardon, your Majesty, I didn't know," said Edmund:

"Not know the Queen of Narnia?" cried she. "Ha! You shall know us better hereafter. But I repeat-what are you?"

"Please, your Majesty," said Edmund, "I don't know what you mean. I'm at school - at least I was it's the holidays now."

"BUT what are you?" said the Queen again. "Are you a great overgrown dwarf that has cut off its beard?"

"No, your Majesty," said Edmund, "I never had a beard, I'm a boy."

"A boy!" said she. "Do you mean you are a Son of Adam?"

Edmund stood still, saying nothing. He was too confused by this time to understand what the question meant.

"I see you are an idiot, whatever else you may be," said the Queen. "Answer me, once and for all, or I shall lose my patience. Are you human?"

"Yes, your Majesty," said Edmund.

"And how, pray, did you come to enter my dominions?"

"Please, your Majesty, I came in through a wardrobe."

"A wardrobe? What do you mean?"

"I - I opened a door and just found myself here, your Majesty," said Edmund.

"Ha!" said the Queen, speaking more to herself than to him. "A door. A door from the world of men! I have heard of such things. This may wreck all. But he is only one, and he is easily dealt with." As she spoke these words she rose from her seat and looked Edmund full in the face, her eyes flaming; at the same moment she raised her wand. Edmund felt sure that she was going to do something dreadful but he seemed unable to move. Then, just as he gave himself up for lost, she appeared to change her mind. "My poor child," she said in quite a different voice, "how cold you look! Come and sit with me here on the sledge and I will put my mantle round you and we will talk."

Edmund did not like this arrangement at all but he dared not disobey; he stepped on to the sledge and sat at her feet, and she put a fold of her fur mantle round him and tucked it well in.

"Perhaps something hot to drink?" said the Queen. "Should you like that?"

"Yes please, your Majesty," said Edmund, whose teeth were chattering.

Based on details from the extract, answer the questions below in detail:

Read from lines 1-9:

1. What words does the writer use to make the witch sound important?
2. What effect does it have on the reader, saying that the witch is beautiful, proud, cold and stern?

Read lines 22-35:

3. How is Edmund feeling? Why do you think this?

Read lines 35-39:

4. How do you know the witch is angry?

Read the rest of the extract.

5. How has the witch changed?

Analysis question: What impression do you get of the witch from this extract?

You should write one analytical paragraph to answer the question. You should write it using the following structure:

Line of Argument: Briefly explain what you think of the White Witch.

Quotation: Include a quotation from the extract to support your argument.

Analysis: Explain why you think this. Look back at the quotation and explain what it tells the reader about the character.

Here is an example of how to write your paragraph below:

Line of Argument: The impression I get of the witch is that she is unfriendly and mean. **Quotation:** This is clear when she looked “hard” at Edmund and “looking sterner”. **Analysis:** It is obvious that the queen is quite scary as Edmund is clearly uncomfortable when speaking to her. The reader might expect a ‘Queen’ to want to help a young boy who is lost, but she is actually unwelcoming and aggressive. This makes the reader worried for Edmund, as they don’t know what the witch will do to him.

Write your own analytical paragraph, using the sentence stems below:

Line of Argument: The White Witch is presented as being...

Quotation: This is demonstrated when...

Analysis: This suggests to the reader that...

The Secret Life of Modern-Day Witches.

Starter:

What do you think witches would be like in the modern day? What would they look like? What would they do? Note down your ideas below:

Literacy Focus

Witch

Text

Context

Read the extract below, outlining information about the 1612 Pendle Witch Trials. At the courts in Lancaster in the autumn of 1612, twenty people, of whom sixteen were women of various ages, were committed for trial, and most of them were tried for witchcraft.

The trials of the Pendle witches in 1612 are among the most famous witch trials in English history, and some of the best recorded of the 17th century.

The twelve accused lived in the area surrounding Pendle Hill in Lancashire and were charged with the murders of ten people by the use of witchcraft.

Of the eleven who went to trial – nine women and two men – ten were found guilty and executed by hanging; one was found not guilty.

Six of the Pendle witches came from one of two families, each at the time headed by a woman in her eighties: Elizabeth Southern.

Outbreaks of witchcraft in and around Pendle may demonstrate the extent to which people could make a living by posing as witches.

Many of the allegations resulted from accusations that members of opposing families made against each other, perhaps because they were in competition, both trying to make a living from healing, begging, and extortion.

In these times, witches were blamed for things such as infant death, disease and financial turmoil.

Now complete the tasks below:

1. Create a brief summary of what you have read. Pick out the key points and re-write them in your own words.
2. What is your opinion of what you have read?
3. Do you think this treatment was fair? Why/why not?
4. How would people have reacted today if this had happened?

Now read the following newspaper report about the lives of modern-day witches.

Secret life of modern-day witches

It is 400 years since the Pendle witch trials led to 10 people being hanged for witchcraft. But do modern witches still suffer prejudice?

He has carved out a successful career as an employment lawyer.

But the 38-year-old, who is sometimes known as Myrddin, also takes part in activities which he prefers to keep secret.

For Myrddin is the head of a witches' coven in Lancashire.

He said: "We don't do anything sinister like Devil worship and we don't make human or animal sacrifices.

"We honour, revere and give thanks to nature. We celebrate the seasons. It's not all blood and gore. In spring, we celebrate life and rebirth then in the winter, decay and death to make way for new life."

His coven in Chorley is little more than 30 miles from Pendle, where in 1612, 10 people were seized amid claims of being involved in witchcraft.

But, 400 years later, prejudice against witches stills exists, according to Myrddin.

He said: "It comes from ignorance and fear of the unknown and it is the reason why rituals and celebrations are held in secret."

Witch school

In his spare time, he wears a cloak "or something warm for the great outdoors" and heads up a magical working group practising traditional witchcraft which includes druidry, shamanism and wicca.

He said there is no conflict between his day job and his spiritualism. "My philosophy is to live in honour and honour every living thing, our landscape and the world we live in."

Since he was a young child, Myrddin has had an affinity with the countryside.

He said: "I could feel the magic of nature. I was brought up a staunch Christian but it wasn't enough and I realised there was label for what I felt - paganism."

The coven celebrates eight Celtic festivals across the year and the moon cycles in the Lancashire countryside centred around a campfire where the motto is "eat, drink and be merry".

Hazel Woods, of the Pagan Federation, said there are witches of all social classes and occupations but prejudice means many are still reticent about declaring their beliefs.

Kathy Rowan-Drewitt, 51, from Blackpool, runs her own witch school and has taught more than 60 witches.

She said: "Many still keep being a witch secret from their family, friends and work for fear of being treated unfairly or thought of as weird.

"Times have changed but calling someone a witch is still used as a derogatory term.

"We are often misrepresented and treated as a joke by the media yet paganism is the sixth biggest religion in this country."

She may be open now about being a witch but she hid her interest until she was 30 and had divorced her first husband.

The former medical secretary said it was then that her "life began".

She became interested after a friend introduced her to a group of witches.

Mrs Rowan-Drewitt said: "Retrospectively I was like them but my ex-husband was very anti-religion and I knew he would have freaked out.

"After we split I was free to be myself and follow my dreams so I learnt astrology and joined the Pagan Federation."



'Birthday cake'

The mother-of-two, who describes herself as a wiccan priestess and magician, now passes on her knowledge of wicca through workshops, meditation and rituals.

She said: "We use spells to do good. We never do nasty spells. They're always so life takes a better turn.

"Getting promotions, helping neighbours get on better. I do spells for any problem in life."

"Spells are like knives; they can be used to do good things in the hands of a surgeon or bad things like stabbing someone."

Mrs Rowan-Drewitt said wicca gets a negative press but she said most people have done spells without realising it.

"When you gather round a birthday cake and blow out candles and make a wish. You raise energy, focus and make a wish and don't tell anyone what it is - in essence it is magic."

Now answer the following questions:

1. How many years has it been since the Pendle Witch Trials?
2. What is Myrddin's profession?
3. What does he say he doesn't do?
4. Why does Myrddin wear a cloak?
5. What was Kathy's profession?
6. How does Kathy describe herself?
7. Why does Kathy claim she casts spells?

How does this newspaper report show that witchcraft has changed since the Pendle Witch Trials? What do modern witches do differently? Explain your answer below; try to include at least one quotation from the text to support your point.

The Last Witch.

Starter:

What is sympathy? What does it mean to be sympathetic towards someone? Note down your ideas below:

Literacy Focus

Witch
Text
Context

Definition: Sympathy can be defined as either feelings of pity or sadness at someone else's misfortune, or an understanding between people; a common feeling.

Read the following extract about the attempts to pardon the last convicted witch in Britain.

Campaign to Pardon the Last Witch

Mary Martin was 11 years old when her father taught her to box. She would come home from school scratched and bruised, her ears ringing with abuse from the playground. Mary Martin had the unhappy distinction of being the granddaughter of Britain's last convicted witch.

Mrs Martin knew her grandmother, Helen Duncan, as a comforting woman she could trust, the granny with a special gift: talking to spirits. But this was April 1944, at the height of the war with Germany. Mrs Duncan had just been branded by an Old Bailey jury as a witch and spy guilty of revealing wartime secrets.

Some 50 years after Mrs Duncan's death, a fresh campaign has been launched to clear her name, with a petition calling on the home secretary, John Reid, to grant a posthumous pardon. Her conviction, said Mrs Martin, was simply "ludicrous".

The appeal is winning international support from experts in perhaps the world's most infamous witch trial: the conviction and execution of 20 girls, men and women at Salem, Massachusetts, in 1692. "Helen Duncan was very much victimised by her times, and she too suffered," said Alison D'Amario, education director at the Salem Witch Museum.

Mrs Duncan, a Scotswoman who travelled the country holding seances, was one of Britain's best-known mediums, reputedly numbering Winston Churchill and George VI among her clients, when she was arrested in January 1944 by two naval officers at a seance in Portsmouth. The military authorities, secretly preparing for the D-day landings and then in a heightened state of paranoia, were alarmed by reports that she had disclosed - allegedly via contacts with the spirit world - the sinking of

two British battleships long before they became public. The most serious disclosure came when she told the parents of a missing sailor that his ship, HMS Barham, had sunk. It was true, but news of the tragedy had been suppressed to preserve morale.

Desperate to silence the apparent leak of state secrets, the authorities charged Mrs Duncan with conspiracy, fraud, and with witchcraft under an act dating back to 1735 - the first such charge in over a century. At the trial, only the "black magic" allegations stuck, and she was jailed for nine months at Holloway women's prison in north London. Churchill, then prime minister, visited her in prison and denounced her conviction as "tomfoolery". In 1951, he repealed the 200-year-old act, but her conviction stood. Mrs Martin recalls that news of Mrs Duncan's conviction spread through her working-class suburb of Craigmillar in Edinburgh like a virus. "It was in all the papers, and of course the evil eye, witch-spawn - you name it, we were called it. My older sister, Helen, just wouldn't mention it. She shut it out of her mind. It was grim. I was only 11 years old, and children can be the cruellest under the sun. It taught us how to look after ourselves, I can tell you that much."

She remains nonplussed that the case ever went to court. "The arrest was silly really. If they'd spoken to her she would've stopped giving seances until the war was over. Let's be honest: she'd two sons in the navy, and one in the RAF, and my father in the army. So why would she turn around and put the country at risk?"

"The prosecution and conviction of Helen Duncan as a witch was clearly as much of an injustice as those of the 16th and 17th centuries," stated an anonymous source.

"It's hardly credible that a 20th century court would be prepared to convict someone of witchcraft - within living memory of many in this present government. As well as the deprivations suffered by Helen Duncan in prison, the effect of the stigma on her family was and remains considerable."

Mrs Martin insists her grandmother was a genuine spiritualist, "an ordinary woman with a gift. I just want her name cleared. She was never given the chance to defend herself at the trial. It was such an injustice. While all this was happening, our troops were preparing for D-day. Why did they spend 10 days trying an old lady for witchcraft?"

Witch hunts reached their peak in the UK in the 17th century, when the church viewed witches as devil-worshipping heretics. In 1604 James I issued a statute against witchcraft. Numerous trials followed, including those instigated by Matthew Hopkins, self-appointed witchfinder general, from 1644 to 1647.

Hopkins travelled the south-east seeking out witches, using torture to secure confessions and using methods such as swimming - throwing the accused into a river and judging them innocent if they sank - to determine guilt. He is thought to have executed 200-400 "witches". In Manningtree, Essex, alone, he accused 36 women, 19 of whom were executed; a further nine died in prison.

The accused were overwhelmingly female, often widows with no family to protect them. Some were herbalists or healers, practices opposed by church teachings, and some probably did practise dark arts, though most were innocent. The last execution for witchcraft in England was in 1684, when Alice Molland was hanged in Exeter. James I's statute was repealed in 1736 by George II. In Scotland, the church outlawed witchcraft in 1563 and 1,500 people were executed, the last, Janet Horne, in 1722.

Gerald Brousseau Gardner founded the modern Wicca movement in the 1940s, 11 years before the repeal of Britain's witchcraft laws. Followers revere nature, worship a goddess and practice ritual magic. In the 2001 census, 7,000 people listed Wicca as their religion.

Now answer the following questions based on the extract:

1. How old was Mary when her father taught her to box?
2. What date was Helen Duncan found to be a witch?
3. How long was Helen Duncan imprisoned for at Holloway?
4. When was the last execution for witchcraft in England?
5. How many people listed wicca as their religion in 2001?

Analysis question: How does the writer create sympathy for Helen Duncan?

You should write one analytical paragraph to answer the question. You should write it using the following structure:

Line of Argument: Briefly explain how you think the writer creates sympathy for Helen Duncan.

Quotation: Include a quotation from the extract to support your argument.

Analysis: Explain why you think this. Look back at the quotation and explain why the reader would feel sympathetic towards her.

Bronze Task:

Refer to the text

VOCABULARY:

Sympathy

Sorry

Writer

Suggesting

Opinion

Silver Task:

Refer to the text more
than once

VOCABULARY:

Understanding

Worry

Writer

Implying

Impression

Gold Task:

Refer to the text
regularly

VOCABULARY:

Appreciative

Anxious

Writer

Suggestive of

Feeling

Write your analytical paragraph below:

Line of Argument: The writer creates sympathy for Helen Duncan by...

Quotation: This is demonstrated when...

Analysis: This makes the reader feel sympathetic towards her as...

Severus Snape.

Starter:

What animal does this character's name remind you of? Why? Why do you think the writer chose this name?

Literacy Focus

Character

Impression

Opinion

Presentation

Which adjectives would you use to describe the character of Severus Snape? Note down your choices; think about his appearance and his personality/behaviour. Be as imaginative as possible!

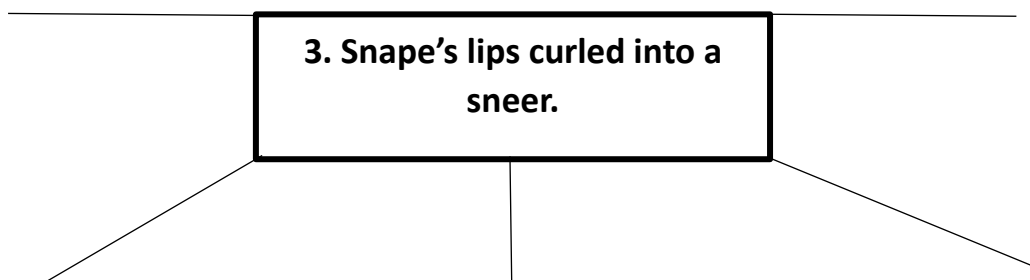
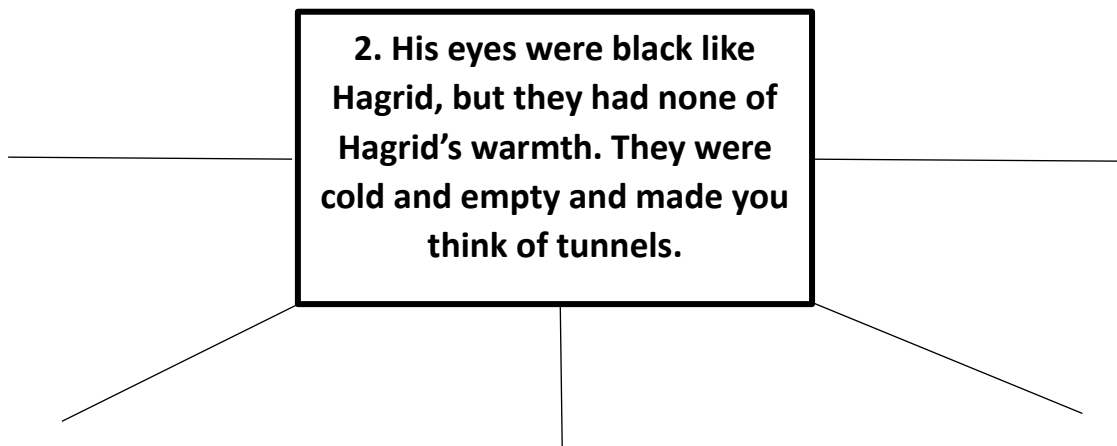
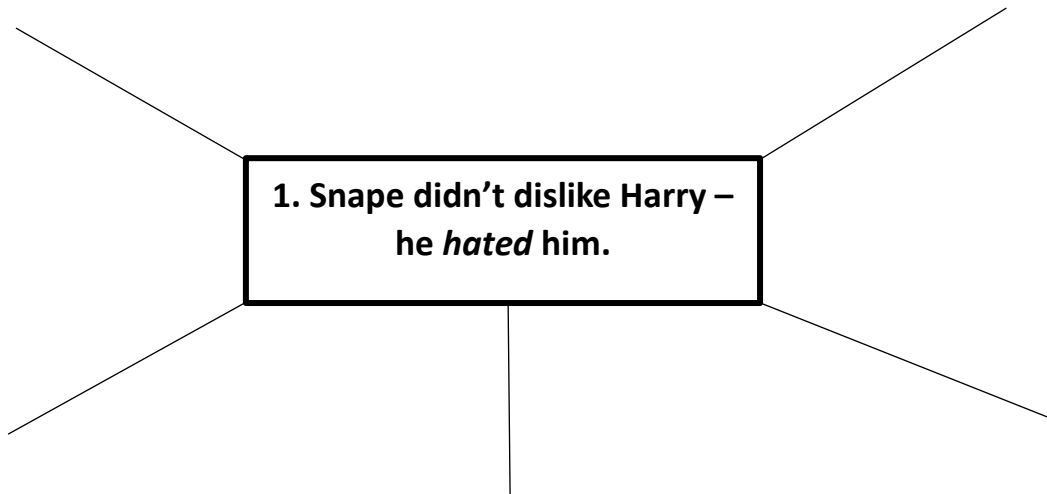


Character Study: Severus Snape.

Using the quotations provided, you will create a character study of Severus Snape exploring how he is presented in the Harry Potter novels. For each quotation, make notes on the following questions:

1. What do we learn about the character here?
2. Why does he behave/speak like this?
3. Why does he treat people this way? What does it tell the readers about him?
4. What does his appearance suggest about him?
5. What does his body language suggest about him? How do you think he is feeling?

Make your notes around the quotations in a spider diagram.



Plenary:

Based on the work you have done, what is your overall opinion of Snape? Explain your points in as much detail as you can, including at least one quotation to support your arguments.

Tyrion's Tension.

What does the word 'tension' mean? What does it mean when the writer tries to build tension? Note down your ideas in the box below:

Literacy Focus

Tension

Atmosphere

Character

Definition:

Tension is that element in a text that creates emotions such as: worry, anxiety, fear and stress on the part of both the reader and the characters.

Think about the following questions and note down your ideas:

How could a writer create tension in a text?

How could a writer create tension in a play?

How could a director create tension on the stage?

Read through the following extract and highlight/underline words or phrases that create tension.

'I'm friends with your mother,' he finally uttered, offering his hand as a means of communicating he meant no harm. The second head snapped forward, biting down fiercely.

'I'm here to help; don't eat the help.' Tyrion's laugh sounded closer to a whimper.

'When I was a child, my uncle asked me what gift I wanted for my name day. I *begged* him for one of you; it wouldn't even have to be a big dragon I told him... it could be little like me.' Tyrion's arm trembled as he lowered his torch to the floor. 'Everyone laughed like it was the funniest thing they'd ever heard and my father told me the last dragon had died a century ago.' He moved slowly behind the second dragon's head and placed a hand hesitantly upon the ice-cold mane of scales and horns that made up its neck. It felt like a fantasy where the dungeon had transported him back a century. 'I cried myself to sleep that night. But here you are.' He grabbed the bolt from the oppressive chain and ripped it from its slot. The dark metal plummeted to the ground at once and the sound clashed against the hopeful growl of the dragon.

Tyrion turned and almost came eye to eye with the first dragon. Its lips were peeled back and the teeth that were the size of Tyrion's head were exposed. The dragon turned its head and with it, its own chain jangled. Tyrion repeated the action and at once both dragons turned to each other like they'd been living on opposite sides of the world. They'd clearly forgotten him in their newly reclaimed freedom; they rubbed their necks together affectionately.

Tyrion rushed back up the steps to the stunned Varys and turned to survey his work. His breath was rapid. His knees were rattling in their sockets.

'Next time I have an idea like that,' Tyrion said simply, 'punch me in the face.'

Now choose a set of questions to answer, based on the extract:

Bronze Questions:

Do you think this extract creates tension? Why?

Silver Questions:

Do you think this extract creates tension? Why?
Why not?

Gold Questions:

Do you think tension is created in this extract?
Why/why not?

How could it be improved in order to create more tension?

Analysis Question: How does the writer build tension in the extract?

You should write two analytical paragraphs to answer the question. You should write it using the following structure:

Line of Argument: Briefly explain how you think the writer creates tension in the extract.

Quotation: Include a quotation from the extract to support your argument.

Analysis: Explain why you think this. Look back at the quotation and explain why the reader would feel tense because of the situation, or for the character.

Write your analytical paragraphs below, using the sentence stems to help you:

Line of Argument: The writer creates tension in the extract when...

Quotation: This is demonstrated when...

Analysis: This makes the reader feel tense as...

Line of Argument: Furthermore, the writer makes the reader feel tense for the character when...

Quotation: This is demonstrated when...

Analysis: A tense atmosphere is created here as...