

# Year 8 Homework Booklet

## English Term 1: The Flawed Self

Name: \_\_\_\_\_

Form: \_\_\_\_\_

Class Teacher: \_\_\_\_\_

Homework due on: \_\_\_\_\_

Each week your English teacher will set one activity from this booklet for you to complete.

The activities won't necessarily be set in order so it is important that you write your homework in your planner and check with your teacher if you aren't sure which homework to complete.

The homework set is designed to complement and consolidate your in-class learning.

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# Task 1 – Key Terms

Complete the tables on the next 3 pages to show your understanding of the key concepts for this term

Define it	Draw it
Synonyms	Use it in a sentence

Tragic  
Hero

Antonyms

# Task 1 – Key Terms

Define it	Draw it
Synonyms	Use it in a sentence

**Misogyny**

Antonyms

# Task 1 – Key Terms

Define it	Draw it
Synonyms	Use it in a sentence

Flaw

Antonyms

# Task 2 — Shakespearean language activity

Research Shakespearean language to complete the grid and crack the coded message.

Shakespearean Word/Phrase	Modern Translation
Thou	
Forsooth	
Doth	
Cozen	
Good morrow!	
Thine	
Hither	
Yerk	
Betwixt	
Hast	

**Write a message to your classmates in Shakespearean English, using some of these words (and others you have researched!)**

# Task 3 – Research Activity on Shakespearean Language

Research and complete the table below about Shakespearean Language.

Use this website to help you: <https://www.thehistoryofenglish.com/early-modern-English>.

Scroll down to the section on **William Shakespeare**

20 Words/Phrases Shakespeare Invented (coined)	5 Differences in Spelling and Grammar

# Task 4 — Research Activity on Aristotle

Research and create a mind-map of detailed notes about Aristotle and Greek Tragedy, including information about the rules of a Tragic Hero and Greek Theatre.



# Task 4 — Research Activity on Aristotle

# Task 5 – Tragic Hero Activity

Read the explanation of Tragedy and Tragic Heroes below:

Tragedy is a branch of drama that tells the **sad/terrible events** encountered or caused by a heroic individual (the **tragic hero**).

The tragic hero isn't all good or all bad but they are **noble**.

The tragic hero is in some part **responsible** for the change of fortune (**peripeteia**) due to their character flaw (**hamartia**) or stubborn pride (**hubris**).

The hero recognises that things have gone wrong (**anagnorisis**) but it's too late!

The **denouement** (the ending) is **catastrophic**: lots of people usually die.

The hero's death has an emotional response, e.g. pity, shock. This is referred to as the **catharsis** and results in the audience learning something about the world/themselves.

1. **Research your own example of a Tragic Hero from literature or film.**
2. **Explain, step-by-step, how they meet each of the criteria for a tragic hero.**

**A noble character: (explain how/why they are noble)**

**Hamartia: (what is their tragic flaw?)**

**Peripeteia: (how is your character responsible for their change in fortune?)**

**Hubris: (in what ways do they show hubris?)**

**Anagnorisis: (when/how do they realise things have gone wrong?)**

**Denouement: (how does the story end?)**

**Catharsis: (how do the audience feel about the character at the end?)**



# Task 6 – Research activity on Shakespeare

**Research and create a fact file on William Shakespeare including key details and information about his life. Your fact file should include:**

- Date of birth, date of death
- Most famous plays (including the genres of the plays he wrote)
- Dates he wrote his most famous plays
- Key events in his life
- Key things that happened in England during his life
- Any other interesting facts about the playwright (try to choose facts that your teacher may not already know!)

Challenge: If you have already read another play or poem by William Shakespeare, tell us if you enjoyed it or not and why.

# Task 6 – Research activity on Shakespeare

# Task 7 – Research Activity on the Globe Theatre

Create a fact file for the Globe Theatre and Elizabethan theatre/staging.

Your fact file should include:

- When and where it was built.
- Who built it?
- What key features did it have?
- What happened to the first Globe?
- Which people would visit the Globe?
- How did they create special effects in the Globe theatre? (e.g. thunder and lightning etc.)
- What was the atmosphere like at the Globe for different visitors?
- What are some other interesting facts about Elizabethan theatre and staging?



# **Task 7 – Research Activity on the Globe Theatre**

# Task 8 – Analysis Activity on Wuthering Heights

Read the extract below and then answer the questions on page 14.

Extract from *Wuthering Heights* by Emily Brontë (1847)

*Catherine (Cathy) loves her soulmate Heathcliff, the orphan whom her father brought home. However, Cathy's desire for social advancement motivates her to marry the wealthy Edgar Linton instead. She remains torn between her passion for Heathcliff and her social ambition, bringing misery to both of the men who love her with her fits of temper and arrogance. Ellen (Nelly) – housekeeper / carer who grew up alongside Cathy – narrates this extract.*

“And should I always be sitting with you?” she demanded, growing more irritated. “What good do I get? What do you talk about? You might be dumb, or a baby, for anything you say to amuse me, or for anything you do, either!”

“You never told me before that I talked too little, or that you disliked my company, Cathy!” exclaimed Heathcliff, in much agitation.

“It’s no company at all, when people know nothing and say nothing,” she muttered.

Her companion rose up, but he hadn’t time to express his feelings further, for a horse’s feet were heard on the flags, and having knocked gently, young Linton entered, his face brilliant with delight at the unexpected summons he had received. Doubtless Catherine marked the difference between her friends, as one came in and the other went out. The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley; and his voice and greeting were as opposite as his aspect. He had a sweet, low manner of speaking, and pronounced his words as you do: that’s less gruff than we talk here, and softer.



# Task 8 – Analysis Activity on Wuthering Heights

“I’m not come too soon, am I?” he said, casting a look at me: I had begun to wipe the plate, and tidy some drawers at the far end in the dresser

“No,” answered Catherine. “What are you doing there, Nelly?”

“My work, Miss,” I replied. (Mr. Hindley had given me directions to make a third party in any private visits Linton chose to pay.)

She stepped behind me and whispered crossly, “Take yourself and your dusters off; when company are in the house, servants don’t commence scouring and cleaning in the room where they are!”

“It’s a good opportunity, now that master is away,” I answered aloud: “he hates me to be fidgeting over these things in his presence. I’m sure Mr. Edgar will excuse me.”

“I hate you to be fidgeting in *my* presence,” exclaimed the young lady imperiously, not allowing her guest time to speak: she had failed to recover her equanimity since the little dispute with Heathcliff.

“I’m sorry for it, Miss Catherine,” was my response; and I proceeded assiduously with my occupation.

She, supposing Edgar could not see her, snatched the cloth from my hand, and pinched me, with a prolonged wrench, very spitefully on the arm. I’ve said I did not love her, and rather relished mortifying her vanity now and then: besides, she hurt me extremely; so I started up from my knees, and screamed out, “Oh, Miss, that’s a nasty trick! You have no right to nip me, and I’m not going to bear it.”

“I didn’t touch you, you lying creature!” cried she, her fingers tingling to repeat the act, and her ears red with rage. She never had power to conceal her passion, it always set her whole complexion in a blaze.

“What’s that, then?” I retorted, showing a decided purple witness to refute her.

She stamped her foot, wavered a moment, and then, irresistibly impelled by the naughty spirit within her, slapped me on the cheek: a stinging blow that filled both eyes with water.

“Catherine, love! Catherine!” interposed Linton, greatly shocked at the double fault of falsehood and violence which his idol had committed.

“Leave the room, Ellen!” she repeated, trembling all over.

# Task 8 – Analysis Activity on Wuthering Heights

1. What do you think is the flaw in Cathy's character?
2. Why do you think this? Find 2 pieces of evidence (quotes) and write them down.
3. Choose a technique in each of your chosen quotations, which helps to prove your point. Explode the 2 quotations, with as much information as you can.
4. Choose 2 techniques in this short excerpt, and explain how they are used to present the **differences** between the 2 men (Edgar and Heathcliff):

*Doubtless Catherine marked the difference between her friends, as one came in and the other went out. The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley; and his voice and greeting were as opposite as his aspect. He had a sweet, low manner of speaking, and pronounced his words as you do: that's less gruff than we talk here, and softer.*

# Task 8 – Analysis Activity on Wuthering Heights

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# Task 9 – Othello Themes Activity

Look at the key themes box, taken from the knowledge organiser.

**Where do we see these themes in the play?**

Use the table on the next page to note down **WHERE** we see these themes, and **EXPLAIN HOW** each theme is presented.

- **Prejudice (race & misogyny)**
- **Appearance vs reality**
- **Love**
- **Jealousy**
- **Gender**

# Task 9 – Othello Themes Activity

Themes	Key points in the play where we see this theme, with explanation:
Prejudice (gender)	
Prejudice (race)	
Jealousy	
Love	
Appearance vs. reality	

# Task 10 – Iago's Soliloquy Activity

Read Iago's soliloquy from Act 1, Scene 3 of Othello and use it to complete the table on the next page

Thus do I ever make my fool my purse.  
For I mine own gained knowledge should profane  
If I would time expend with such a snipe  
But for my sport and profit. I hate the Moor,  
And it is thought abroad that twixt my sheets  
Hes done my office. I know not if t be true,  
But I, for mere suspicion in that kind,  
Will do as if for surety. He holds me well.  
The better shall my purpose work on him.  
Cassios a proper man. Let me see now,  
To get his place and to plume up my will  
In double knavery. How? How? Lets see.  
After some time, to abuse Othellos ear  
That he is too familiar with his wife.  
He hath a person and a smooth dispose

To be suspected, framed to make women false.  
The Moor is of a free and open nature  
That thinks men honest that but seem to be so,  
And will as tenderly be led by th nose  
As asses are.  
I have t. It is engendered! Hell and night  
Must bring this monstrous birth to the worlds light.

Use this site to help you translate the scene if you need to.  
You will need to find the Act and Scene:  
<https://docplayer.net/131176975-Act-1-scene-1-act-1-scene-1-page-2-no-fear-shakespeare-othello-by-sparknotes-transcription-by-alex-woelffer-1.html>

# Task 10 – Iago's Soliloquy Activity

<p>Who is Iago? Why is he angry in this scene?</p>	
<p>Summarise what Iago says in this soliloquy? How would an audience react to his words?</p>	
<p>In your opinion is Iago right to be angry? Why / why not?</p>	

# Task 11 – Iago Character Study

**Create a detailed character study of Iago, including:**

- A picture of him
- Key adjectives and phrases describing his character traits and personality
- Key scenes which involve Iago (with explanation)
- Key themes which link to Iago (with explanation)
- At least 3 key quotations which reveal Iago's character or how he is seen by others



# Task 12 – Desdemona Character Study

**Create a detailed character study of Desdemona, including:**

- A picture of her
- Key adjectives and phrases describing her character traits and personality
- Key scenes which involve Desdemona (with explanation)
- Key themes which link to Desdemona (with explanation)
- At least 3 key quotations which reveal Desdemona's character or how she is treated by others

# Task 13 – Revision of Term 1 Knowledge

Create a revision resource covering all of the **knowledge** that you have learned this term.

You can either create a mind map using the next 2 blank pages **or** you can create flash cards.

Use the **first side** of the Knowledge Organiser at the back of this booklet to help you.

# **Task 13 – Revision of Term 1 Knowledge**

# **Task 13 – Revision of Term 1 Knowledge**

# Task 14 – Revision of Grammar

Create a revision resource covering all of the **grammar** that you have learned this term.

You can either create a mind map using the next 2 blank pages **or** you can create flash cards.

Use the **second side** of the Knowledge Organiser at the back of this booklet to help you.

# **Task 14 – Revision of Grammar**

# Task 14 – Revision of Grammar

# Year 8 Term 1: The Flawed Self

A 'flaw' is defined as an 'imperfection'. We all have flaws. And that's because nobody is perfect, despite what some films might suggest!

This term, you will be exploring how writers present us with characters whose flaws often result in tragedy.

The main text that you will read is *Othello*, written by arguably the greatest writer in the English language: William Shakespeare. Shakespeare had the extraordinary ability to create characters who weren't just interesting – they taught us something about ourselves. Othello is one such character and his flaws make him the ultimate tragic hero.

## Shakespearean context

Othello was written about 1603, which was during the **Renaissance** (means 'rebirth' in French) period: this period had a renewed interest in the culture and ideas of ancient Greece & Rome.

The texts from this period tended to focus on **timeless, universal human emotions & desires** (which is why we can still relate to the themes!) rather than everything being about God.

Shakespeare wrote all three different genres of plays: comedies, histories and tragedies. However, he often used a mixture (**hybrid**) within his plays, e.g. most tragedies contained **bawdy** (rude) **humour** to appeal to the audience of the day / release tension in the play.

His **plays often started with something exciting** like a fight or a group of witches together on the moor; Shakespeare's audiences were hooked from the start!

His plays are also often **quick-paced and exciting** due to his starting scenes '**in medias res**', which is Latin for 'in the middle of things'. Look out for it!

## What exactly is a tragedy?

Tragedy is a branch of drama that tells the **sad/terrible events** encountered or caused by a heroic individual (the **tragic hero**).

The tragic hero isn't all good or all bad but they are **noble**.

The tragic hero is in some part **responsible** for the change of fortune (**peripeteia**) due to their character flaw (**hamartia**) or stubborn pride (**hubris**).

The hero recognises that things have gone wrong (**anagnorisis**) but it's too late!

The **denouement** (the ending) is **catastrophic**: lots of people usually die.

The hero's death has an emotional response, e.g. pity, shock. This is referred to as the **catharsis** and results in the audience learning something about the world/themselves.

## Conventions of a play

**Act** – separates play's major sections (there are usually 3 or 5)

**Scene** – a 'chapter' in an act

**Dialogue** – what the characters say to each other

**Monologue** – a long speech by one actor

**Aside** – dialogue that is said confidentially (secretly) to the audience when other characters are on stage.

**Stage directions** – instructions to the actors and director. In brackets and/or italics.

## Othello themes

- **Prejudice (race & misogyny)**
- **Appearance vs reality**
- **Love**
- **Jealousy**
- **Gender**

## Othello Characters

**Othello:** The play's protagonist and hero. A Christian Moor and general of the armies of Venice, Othello is an eloquent and physically powerful figure, respected by all those around him. In spite of his elevated status, he is easy prey to insecurities because of his age, his life as a soldier, and his race.

**Desdemona:** The wife of Othello. Desdemona and Othello are secretly married before the play begins. While in many ways stereotypically pure and meek, Desdemona is also determined and self-possessed. She is equally capable of defending her marriage.

**Iago** - Othello's ensign (a low-ranked officer), and the villain of the play. While his obvious reason for desiring Othello's downfall is that he has been passed over for promotion to lieutenant, Iago's motivations are never very clearly expressed – it seems that he is obsessed with manipulation and destruction.

**Michael Cassio** - Othello's lieutenant. He is a young and inexperienced soldier, whose high position is much resented by Iago. Truly devoted to Othello, Cassio is ashamed after being involved in a drunken brawl and losing his place as lieutenant. Iago uses Cassio's youth, good looks, and friendship with Desdemona to play on Othello's insecurities about his wife's fidelity.



## Y7 grammar recap

### Noun types:

- **Concrete** – A noun we can see, hear, touch, smell or taste
- **Abstract** – A noun which we cannot experience with any of the 5 senses e.g. happiness, tension
- **Proper** – A noun which is the name or title of something and is capitalised
- **Collective** – A singular word used to group together a plural e.g. a group, a herd, a class

**Subject:** Does the action in a sentence or clause

### Verb types:

- **Dynamic** – A verb that we can see/hear being completed – a deliberate action
- **Stative** – A verb that we cannot see being completed e.g. I am, I believe
- **Imperative** – A commanding verb e.g. Do this work, sit down, let's go
- **Modal** – A verb expressing possibility or probability e.g. will, should, could, can, must

**Past tense:** used to describe things that happened in the past

**Present tense:** used to describe things that are happening now

**Main clause** – A clause which makes sense on its own as a sentence

**Subordinate clause** – A clause which does not make sense on its own as a sentence – it needs a main clause to make it make sense – it starts with a subordinating conjunction

**Coordinating conjunction** – A conjunction which joins 2 main clauses FANBOYS – for, and, nor, but, or, yet and so

**Subordinating conjunction** – A conjunction which joins a subordinate clause to a main one – e.g. while, as, because, since, if

**Simple sentence** – A sentence with only one main clause

**Compound sentence** – A sentence with more than one main clause, joined by a coordinating conjunction

**Complex sentence** – A sentence with at least one main clause and at least one subordinate clause

## Y8 grammar

### Adjective types:

- **Descriptive** – An adjective which describes factual characteristics e.g. big, green
- **Evaluative** – An adjective expressing an opinion, can be disagreed with e.g. great, boring, amazing
- **Emotive** – An adjective which makes the reader feel a strong emotion e.g. shocking, starving, dangerous
- **Comparative** – An adjective ending in –er or with 'more' in front of it. e.g. bigger, faster, more exciting
- **Superlative** – An adjective ending in –est or with 'most' in front of it. e.g. biggest, fastest, most exciting

### Reminder!

ALWAYS check what the word is doing in the sentence as many words have different functions! e.g.

1. I will **park** the car. (park = **verb**)
2. I will go to the **park**. (park = **noun**)