



# Y10 Lang Takeaway Menu

*Choose your homework from the menu below:*

Conflict	Heroes/Christmas	Grenfell/Power	Memories/Future
<p>Spend 45 minutes planning and writing your story. Annotate how you have created specific effects. <b>Think about: Mood, tone, varied sentence structures, use of senses.</b></p>	<p>Spend an hour answering questions A1-A4. <b>Tips:</b> Manage your time per question. Try to think about how texts build, shift and change and the journey they take the reader on.</p>	<p>Spend 30 minutes writing your review. <b>Think about:</b> Structure your piece so it builds to the final conclusion. Show you have tailored it for audience.</p>	<p>Answer A1-A5. <b>For A5: clearly consider how ideas are built, shift and change. Show a perceptive awareness of subtleties in the text.</b></p>
<p>Write the opening, bullet point the middle and write the ending of your story. <b>Think about:</b> Using senses and varied sentences. Creating links between the opening and ending.</p>	<p>Answer A1-A3. Reread both texts, annotate for A4 then create a comparison grid <b>In your grid:</b> Compare WHAT is implied and also HOW (language, form and structure).</p>	<p>Write the introduction, bullet point the middle and write the ending of your review. <b>Think about: using varied sentence structures and accurate punctuation.</b></p>	<p>Answer A1 to A4. <b>Remember: Use mini PEE plus HOW. Consider how ideas build, shift and change.</b></p>
<p>Create notes for the following aspects of your story: characters, setting, opening and ending. <b>Think about:</b> use detail that is relevant to your story. List useful adjectives.</p>	<p>Answer A1 and A2, read the Dickens text and answer A3 <b>Remember:</b> Use mini PEE plus HOW to make a range of points, using key question words: Language and structure.</p>	<p>Plan a review for your school magazine of a TV programme, film or book. <b>Include:</b> Intro, 3 main points, conclusion. A bank of "WOW" adjectives, phrases and sentences.</p>	<p>Answer A1 to A3. <b>Remember:</b> Use mini PEE plus HOW to make a range of points, using key question words. Analyse the writer's choices in terms of language and structure.</p>
<p>Storyboard one of these titles: <b>A Night to Remember, The Creature, Never Again.</b> Use: the 6Ps and consider the effect you want to create.</p>	<p>Read the newspaper article by John Humphrys. Answer A1 and annotate the text for A2. <b>To annotate:</b> circle, annotate what's implied, add HOW in brackets</p>	<p>Find an example of a review, a speech or a letter and annotate how they are effective <b>Think about:</b> type of text, audience and purpose</p>	<p>Read the extract from "44 Scotland Street". Answer A1 and annotate the text for A2. <b>To annotate:</b> circle, annotate what's implied, add HOW in brackets</p>



## Year 10 Language Homework Texts

### Heroes (Reading Non-Fiction)

Read the newspaper article by John Humphrys.

**A1.**

(a) What are two ways that the British Medical Journal claims that children exposed to constant noise can suffer? [2]

(b) What problems does the article say were caused for children living near a railway line when compared to children who lived somewhere quieter? [1]

**A2.**

Humphrys is trying to persuade us that noise is a serious problem. How does he try to do this? [10]

You should comment on:

- \* what he says to influence readers;
- \* his use of language and tone;
- \* the way he presents his argument.

Read the letter from Charles Dickens.

**A3.**

What do you think and feel about Charles Dickens' views about the street entertainers?

You should comment on:

- \* what he says to influence readers;
- \* his use of language and tone;
- \* the way he presents his argument.

[10]

*You must refer to the text to support your comments.*

**To answer this question you will need to use both texts.**

**A4.**

Both of these texts are about the effects of noise. Compare the following:

- \* the writers' attitudes to the effects of noise;
- \* how they get across their arguments.

[10]

*You must use the text to support your comments and make it clear which text you are referring to.*

## 'Quiet, please!' says news presenter John Humphrys

**The world is getting louder, and the noise is damaging our health. It's time we all turned down the volume.**

5 It is inevitable that if you present the *Today* programme, you will become obsessed with noise. The first question strangers ask is always: "What time do you get up?" (Answer: the middle of the night.) The second is: "What time do you go to bed?" (Answer: absurdly early – long before the average 10-year-old.) And the third is: "How do you manage to sleep?"

10 Which is where noise comes in. Because it depends. If it is quiet, I sleep like a contented baby. If it is noisy, I sleep like a fractious baby with a particularly nasty teething problem. The difference is that if I am kept awake, I do not scream for attention but lie still, cursing all those selfish souls who think it acceptable to walk past my house at nine in the evening without lowering their voices to a whisper. Yes, I know this is seriously weird, but I would contend that there is no sentient being who is indifferent to noise.

15 I happen to be on the extreme end of the spectrum for obvious reasons, but you, dear reader, are on it, too. Do you not dread the approach of Christmas with the certain knowledge that every shop you enter will welcome you with canned Christmas carols? Or the fellow passenger who pulls out their mobile to make a phone call, forcing the entire carriage to listen in? Or the hotels who believe you cannot make it through a meal without music in the background? Even at breakfast, for God's sake!

20 Do you not want to take a large hammer to the small jet engine your neighbour insists on using to blow away the tiny handful of leaves that have settled in his front garden, smash it into even tinier pieces and hand him a broom that would do the job in a fraction of the time (and quietly)?

25 Do you not nod in (silent) agreement at the result of the survey last week that asked office workers what most annoyed them about the behaviour of their colleagues and found that they put eating noisily at the top of the list by a large majority? Do you not applaud the hotel chain that has installed noise meters in its corridors that flash a warning light if people are talking too loudly and offer a refund to guests who failed to get a good night's sleep because of noise? We can even – just – forgive

the company for calling them "ssshhh-o-meters".

50 The man who cancelled his long-standing membership at his gym when they started playing loud music (and successfully encouraged other members to join him) asked the obvious, if rhetorical, question: "Who wants a raving disco at 7am?" The music, said the gym owners, was "motivational".

55 If you are old enough to have children, you may by now be starting to feel a little uneasy. You may fear that you are settling into a stereotype – the selfish old grump who wants to stop others having fun/expressing themselves in their own way/ indulging your own old fogginess. You should resist that temptation. You should instead feel virtuous. It's for their own good.

60 There have been many studies proving the damaging effect of noise at work. Hearing loss is the most obvious problem, but more recent research also suggests that another effect is raised blood pressure.

65 Even more worryingly, perhaps, is the effect of noise on children. The British Medical Journal has reported research that shows the ways in which children exposed to constant noise can suffer. One study looked at children of primary school age living in 32-floor blocks of flats near a main road. The children on the lower floors were affected much more severely than those living higher up. Not only was their hearing damaged, but it was shown that they did less well at school. They had greater difficulty processing information, had poorer memories and more difficulty concentrating.

70 Another study that compared children living near a railway line with pupils at the same school who lived in a quieter area found significant differences in reading ability; the mean reading age of the railway children was three to four months behind the others. The solution to this is obvious, if not achievable, given the difficulty of rehousing half the population of any big, noisy city.

75 But noise exists on a different level, too, and it's much trickier to see how we deal with that. Modern society demands that if we have something to say, we must make a great deal of noise about it or it will not be heard. The days of the quiet thinkers who were listened to because of what they thought rather than how they said it have long gone.

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**Consider the letter by Charles Dickens.**

To M.T. Bass, Esq., M.P.

SIR,

Your undersigned correspondents are desirous to offer you their hearty thanks for your introduction into the House of Commons for a Bill of the Suppression of Street Music; and they beg to assure you that, in the various ways open to them, they will, out of Parliament do their utmost to support you in your endeavour to abolish that intolerable nuisance.

Your correspondents are, all, professors and practitioners of one or other of the arts or sciences. In their devotion to their pursuits – tending to the peace and comfort of mankind – they are daily interrupted, harassed, worried, wearied, driven nearly mad by street musicians. They are even made especial objects of persecution by brazen performers on brazen instruments, beaters of drums, grinders of organs, bangers of banjos, clashers of cymbals, worriers of fiddles and bellowers of ballads; for, no sooner does it become known to those producers of horrible sounds that any of your correspondents have particular need of quiet in their own houses, than the said houses are beleaguered by discordant hosts seeking to be bought off.

Your correspondents represent to you that these pecuniary speculations in the misery they endure are far more destructive to their spirits than their pockets; and that some of them, not absolutely tied to London by their avocations, have actually fled into the country for refuge from this unmerited persecution – which is none the less grievous or hard to bear, because it is absurd.

Your grateful correspondents take the liberty to suggest to you that, although a Parliamentary debate undoubtedly requires great delicacy in the handling, their avocations require at least as much, and that it would highly conduce towards the success of your proposed enactment, if you prevail on its opponents to consent to state their objections to it, assailed on all sides by the frightful noises in despite of which your correspondents have to gain their bread.

(Signed)

CHARLES DICKENS.

*This was followed by a list of signatures of people who were in support of Dickens's letter.*