

## OLYMPIADS SCHOOL/ENGLISH IB/TOPS/MACS/CLASS 6 HOMEWORK

NAME (FIRST AND LAST): \_\_\_\_\_ GRADE: \_\_\_\_\_

## RELATING NEW WORDS TO “BIG IDEAS”

Sometimes, it makes sense to learn new vocabulary words by group them under certain broad categories. Let’s say you are reading a movie review on “Harry Potter and the Deathly Hallows Part 2.” The first thing to do is to underline all the words and phrases that look new to you. If you can’t underline the words (because the magazine belongs to the library or your elder sibling), write down the words and phrases in your vocabulary notebook, followed by their dictionary definitions or synonyms. As I will explain later, you could group these new words under main ideas.

i) Read the review below on the Harry Potter movie. The words and phrases that may be new to you have been underlined for you. (Note: You don’t have to underline every single word that looks strange to you; otherwise, learning new words becomes a chore. Just pay attention to unfamiliar words that look or sound interesting to you.)

THE CURRENT CINEMA  
**THE LONGEST JOURNEY**  
 BY DAVID DENBY JULY 25, 2011



*Voldemort (Ralph Fiennes) and Harry (Daniel Radcliffe) face off at Hogwarts Castle.*

At the end of “Harry Potter and the Deathly Hallows Part 2,” brave Harry (Daniel Radcliffe) and his loathsome nemesis, Lord Voldemort (Ralph Fiennes), face off at Hogwarts Castle, going wand to wand on staircases, in darkened chambers, in courtyards. The magic rays lunge back and forth like lightning bolts. It’s the battle that the entire series has been heading for. Harry is no longer a charming boy with hyper-alert eyes and an easy smile; he’s now a rather steely young man who wants to kill. The ambitious Voldemort has a serpent’s face with a blunted nose and slit eyes—he looks as if he had been sandblasted at close range by a New York construction worker. The duel makes a fitting conclusion to a pop epic that has spread itself through J. K. Rowling’s seven volumes, totalling forty-two hundred pages, and then eight films, taking up almost twenty hours of screen time. Among other

things, the series is the greatest pecuniary phenomenon in mass-culture history. The movie franchise, once the money from this new picture is added in, will have rung up more than seven billion dollars in theatrical gross receipts, a total that will probably be tripled by television and by DVD sales and rentals. The series has employed every British carpenter, papier-mâché artificer, and digital artist not hiding or in prison, and every good actor not indentured to a Birmingham or Blackpool theatre company endlessly touring the Midlands with “The Importance of Being Earnest.” Tens of millions of children, including my sons, have grown up in the company of Harry Potter, who, at times, seemed like a relative taking up residence in our house. It’s been a fine run. Thank God it’s over.

“Deathly Hallows Part 2” is a battle movie—dismal and death-ridden, a sort of “Götterdämmerung” for eight-year-olds. Stuart Craig’s production design has turned gray and black, and is often quite handsome in an impressively gloomy way. Hogwarts Castle is put under siege by Voldemort and his hordes of Death Eaters, and, by the end, it looks like a bombed-out cathedral in the Second World War. The playful wit of Rowling’s opening pages—Harry getting the appropriate wand for wizardry school in a London shop the way a boy going to Eton would get a morning coat—now seems very far away. From the beginning, Rowling’s own brand of magic has been her quiet mastery, the supple, straightforward prose in which extraordinary things just happen, without preparation or emphasis. Young readers of the books slipped into Rowling’s world as easily as they did into a new pair of sneakers or a romp in the ocean. Her hero, marked as special from the beginning, was one part Jesus, one part Siegfried, and, most pleasingly, one part sweet, sturdy Harry, a wizard with yeoman spirit. As he matured into adolescence, he discovered—as did Rowling’s readers—that the world of wizardry and witchcraft was riven by plots, conspiracies, and betrayals. It wasn’t all that different from the adult political world. Rowling pushed her young readers into a recognition of mortality and loss.

Elders reading a section of the series to a child or stumbling into one of the films couldn’t be blamed for not knowing who Mundungus Fletcher or Regulus Arcturus Black might be, or how, exactly, a Finite Incantatem overthrows a Furnunculus spell, or how so insignificant-looking an item as a cup could possibly be a formidable horcrux (an object into which a wizard deposits a portion of his soul to assure continued life). Even after earnest effort, adults could still get lost among the wands and swords, the locket, diadems, rings, and whatnot, but the endless, flowing talk—of curses, potions, prophecies, and destinies—was gibberish so confident and good-humored that it was impossible to ridicule. And American grownups took pleasure in the palpable Englishness of the movies: the boarding-school rituals and rivalries; the crisp speech of the tiny and then adolescent actors; the mastery of such older performers as Maggie Smith, Alan Rickman, and Michael Gambon, all of them drawing on stage traditions and a deep vein of licensed eccentricity going back hundreds of years. In the first two movies, Chris Columbus, of the “Home Alone” films, was faithful but plodding; his work lacked rhythm and formal beauty. Alfonso Cuarón took over for the third movie, “Harry Potter and the Prisoner of Azkaban,” and developed an atmosphere of dread and a grotesque humor that brought the material to life. Who can forget the choral incantations from “Macbeth,” sung in snappy tempo and conducted by a dwarf? Or Harry’s hippogriff ride over the dark loch? David Yates, a sombre maker of spectacle, has directed the last four, of which “Deathly Hallows Part 2” is the most powerful.

In the end, the conflict between Harry and Voldemort is clear enough. Harry is propelled by love; he is willing to sacrifice himself for his friends. Voldemort wants to dominate and destroy, to take over the entire magic world. Yet the two wizards are indissolubly linked: Voldemort has some of Harry’s blood, and Harry can hear Voldemort’s words and thoughts.

Their fraught kinship is what makes their combat so gruelling. When the movie was over, a young boy sitting behind me said, "That was great!" He was satisfied, and rightly so. It's fine that children have a world in which ordinary objects—and some not so ordinary—are possessed of mighty significance, that they have a self-enclosed universe that is theirs alone. It will be shredded soon enough. I wondered, however, if that boy understands Rowling's suggestion that none of us are purely good or purely evil. And I also wondered, with all due homage to the series, if he'll be able, in ten years, to sit still for a movie without special effects and magic, a movie in which a man and a woman face each other across a table and merely talk. Or will any film without horcruxes and hippogriffs seem lifeless and dull?

**ii) Next, in your vocabulary notebook, write down the definitions or synonyms of the underlined words. You don't have to write down the definitions word for word. Try paraphrasing the definitions whenever possible, but try not to deviate too far from the original definition. Oops, what does "deviate" mean?**

1. *Loathsome nemesis* - disgusting enemy
2. *Lunge back and forth* - rushing forward and backward suddenly
3. *Steely young man* - cold young man
4. *Pop epic* - a grand story about hero
5. *Pecuniary phenomenon* - an observable event that is financial in nature (pecuniary means "relating to money")
6. *Movie franchise* - franchise means "a type of license that a party acquires to allow them to have access to a business's goods or services"
7. *Dismal and death-ridden* - dreadful and filled with death
8. *Under siege* - under attack
9. *Playful wit* - clever and playful use of words
10. *Supple, straightforward prose* - clear, effective writing
11. *Matured into adolescence* - what's happening in my life right now ☺
12. *Riven by plots, conspiracies, and betrayals* - divided by evil schemes and disloyalties
13. *Mortality and loss* - death and bereavement
14. *Atmosphere of dread* - a vague feeling and climate of fear
15. *Propelled by love* - motivated by love

iii) Having written down the meanings of the words, try grouping the words under certain key “big ideas” in the text. These big ideas can be about characters, plot, author, themes – really, anything at all! The important thing is to come up with big umbrella terms that can help you organize the 15 words in a memorable way. Also, it’s okay to repeat words under different “big ideas.” As an example, I have categorized the 15 words according to six “big ideas.”

<u>Evil and villainy</u> <i>Loathsome nemesis</i> <i>Riven by plots,</i> <i>conspiracies, and betrayals</i>	<u>The hero</u> <i>Steely young man</i> <i>Matured into adolescence</i> <i>Propelled by love</i>	<u>Mood</u> <i>Dismal and death-ridden</i> <i>Atmosphere of dread</i>
<u>About the book and its</u> <u>movie adaptation</u> <i>Pop epic</i> <i>Pecuniary phenomenon</i> <i>Movie franchise</i> <i>Playful wit</i> <i>Supple, straightforward</i> <i>prose</i>	<u>Themes</u> <i>Matured into adolescence</i> <i>Propelled by love</i>	<u>Action</u> <i>Lunge back and forth</i> <i>Under siege</i>

## APPLICATION

i) To complete this exercise, you need to have fully read Chapter 1 and 2, and the first half of Chapter 3, of the adventures of Bridget, Babette, Barnaby, and Beauregard. To find these chapters, go back to the handouts from Class 1 to 6.

ii) Next, write down the definitions of 30 words that you still have problems understanding or remembering. Feel free to copy the definitions that you have already written down in previous weeks’ handouts and homework.

Word	Definition
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iii) Next, in the space below, brainstorm some “big ideas” that can be found in the adventure story about Bridget, Babette, Barnaby, and Beauregard. Four ideas have been given to you as examples. Find six of your own.

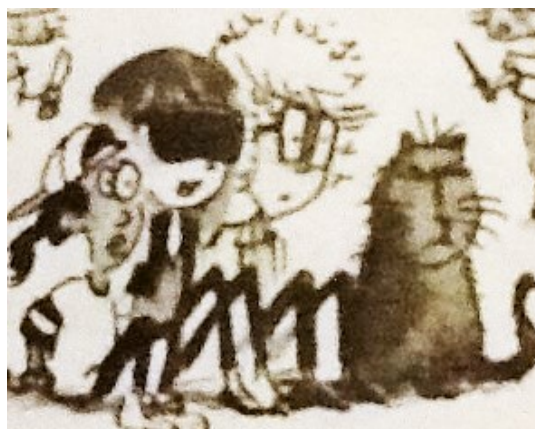
*DICTATORSHIP*

*EXCITEMENT*

*MISUNDERSTANDINGS*

*QUIRKS*

*BIG IDEAS*



iv) Choose any six big ideas from your concept map above. Feel free to choose from the four examples given to you. Then group all the 30 words under one of the six big ideas. It is okay to repeat a word under different big ideas.

<b>Big idea 1:</b>	<b>Big idea 2:</b>
<b>Big idea 3:</b>	<b>Big idea 4:</b>
<b>Big idea 5:</b>	<b>Big idea 6:</b>

THE END