

Week 9 (WC 22.06.20)
Year 3 Literacy Home Learning
Activities 1,2 and 3.

All activities are to be completed either on the worksheets provided or in your work book.

Activity 1

1. Read an insult poem

- Read the poem, *You*. Read it in your head and then out loud. (Read it quietly out loud, you don't want anyone to think you're saying it about them!)
- What did you like about the poem? Did it remind you of anything else that you have read or seen? Which is your favourite line? Why is it called an insult poem?

2. Investigate vocabulary

- Read *Vocabulary for Villains*. Underline unusual vocabulary.
- Choose five words that you think are most interesting or which you are least sure about. Find out their meaning. You could use a book dictionary or this website:
<https://kids.wordsmyth.net/we/>
- Write sentences that use these words.

3. Learn a poem by heart

- Read *I'm Telling You*.
- Practise learning this poem off by heart.

You!

You!

Your head is like a hollow drum.

You!

Your eyes are like fans for blowing fire.

You!

Your nostril is like a mouse's hole. You!

Your mouth is like a lump of mud.

You!

Your hands are like drum-sticks.

You!

Your belly is like a pot of bad water.

You!

Your legs are like wooden posts.

You!

Your backside is like a mountain-top.

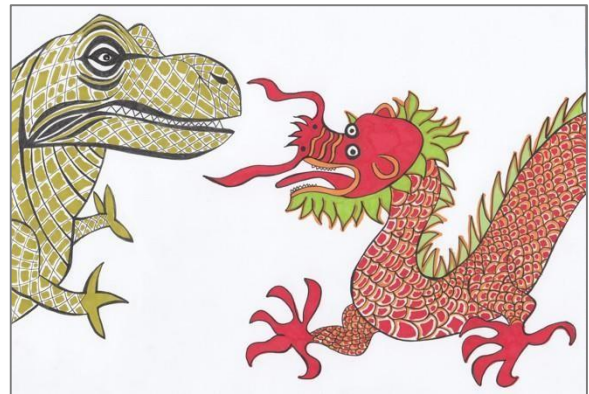
Traditional (Africa)

Vocabulary for Villains

Fiendish, fearsome, filthy,
Revolting, rancid, vicious,
Detestable, disgusting,
Malevolent, malicious.

Ghastly, grisly, gruesome,
Menacing, atrocious,
Grim, grotesque, repulsive,
Loathsome, foul, ferocious,

Hellish, diabolical,
Hateful, hideous, mean,
Odious, malodorous,
Venomous, unclean.



Eric Finney

I'm Telling You

I'm as wise as an owl.

I'm as cunning as a cat.

You're as slimy as a snail.

You're as dirty as a rat.



I'm as brave as a lion.

I'm as strong as an ox.

You're as weak as a kitten.

You're as sneaky as a fox.

I'm as bright as a button.

I'm as hard as nails. You're
as useless as a yacht

Without any sails.

Sean Forbes

Activity 2

1. Read a draft poem

- Read the *Draft Poem* that has been written about insulting a Teddy Bear.
- Spot the changes that the writer made when they re-read the poem. How have they improved the poem? Which lines in the poem do you like best? Why?

2. Write your own insult poem

- Decide what you will insult. Make it a toy or an object not a person!
- Use the Planner to write down ideas for insults. You can use some of the ideas in the teddy bear poem.
- Choose your favourite ideas and put them in a good order for a poem.
- Read your poem through and make changes to improve it.

DRAFT POEM - Insulting a teddy bear



You!

You!

*You would lose your ears if they weren't ~~stuck~~ stitched to
your head.*

You!

*You bore me with your [endless] chatter about honey and
bees.*

You!

You are as lazy as a cat, stretched out in the summer's sun.

You!

*You sit there like a [saggy] sack of potatoes, ~~sat~~ slumped in
the corner.*

You!

You never help me tidy my room.

You!

You are as useless as a dried up felt tip.

[additions on re-reading] ~~amendments~~ on re-reading

*You are as lazy as a cat, stretched out in
the summer's sun.*

Insulting...

Prepositions: with, of, by, from, on, under, below, between, inside, next to, over, by, in, against

Insult Poem

Write your own insult poem here.



A large rectangular area with horizontal lines for writing, enclosed by a decorative border. The border consists of a repeating orange and black zigzag pattern. The writing area is currently blank.

Activity 3 – Reading comprehension

Andy Goldsworthy – The environmental artist – differentiated text A

Cheshire-born British artist Andy Goldsworthy takes his inspiration from the beauty of his surroundings. His artistic endeavours mostly take place outdoors and capture the beauty and frailty of nature - and like all natural things, his art eventually decays and returns to the land.

Born in 1956, Andy Goldsworthy worked as a farm-hand as a boy during the school holidays, and this inspired him to see the structure and non-permanent nature of natural objects around him. Between 1974 and 1978, he formally studied art at the Bradford School of Art in West Yorkshire and in Lancashire at Preston

Polytechnic.

Having gained his Bachelor of the Arts (B.A.), he started experimenting with creating art in the outdoors. This meant that the things he created and carefully placed in a natural environment, became part of that place. In order to see his art works, you would not always go to a formal art gallery, you would travel to the site itself. For many fans of Goldsworthy's works of art, it means travelling long distances, visiting specific places (and just in time) to see his art before nature and the environment takes it back. Consequently, many of his works only exist in photographs - his delicate box cubes made from leaves, for example, were held together by thorns and his own saliva and were never meant to last. These beautiful and entirely natural sculptures are now dust!



By Ham - Own work, CC BY-SA 3.0,

commons.wikimedia.org/w/index.php?curid=27892680



© Nicholas Smale, flic.kr/p/6NrR2m, 2007

Goldsworthy enjoyed experimenting with different materials to create his artistic endeavours. He would create installations of sculptures all made from natural materials found in the local environment. His art makes use of repeating patterns in nature and

often involves natural objects spiralling around dark holes. His sculptures are held together by a delicate balance of stacked objects, woven branches or tied leaves. Every part of his work would be fixed together by natural materials. In doing this, Andy Goldsworthy changed the way people see art in the environment - and everything he takes eventually returns to the place it came from. Andy Goldsworthy says that his works collaborate with nature.

Many of Andy Goldsworthy's artistic expressions in the 1980s and 90s were experimental, for example, involving him lying down in a rainstorm to cast a dry shadow, or throwing sticks in the air and capturing their patterns on photographs. In one of his works, he encouraged farm animals to walk on a canvas in the middle of a field and lick parts of it clean to create a perfectly white hole at the centre of their many footprints.

At the turn of the last century, Andy Goldsworthy captured the public's interest with a series of gigantic snowballs. He had woven into them long twigs, different kinds of stones and chalk and many other natural objects - a kind of natural pinata! He placed these on a canvas made from blotting paper and left the snowballs to melt in the sun. As the snowballs melted and collapsed, the sticks and objects dramatically whipped out of the structure, in the end leaving behind a random painting made by the forces of nature.



One of Andy Goldsworthy's chalk balls, [cc-by-sa/2.0](#) -
© Chris Gunns - geograph.org.uk/p/1283156

Many of Andy Goldsworthy's more permanent sculptures can be found all over the world - from boulders with trees growing out of them in New York, to the spectacular underground gallery at the Yorkshire Sculpture Park. Now, after 40 years as a professional artist, he lives in rural Scotland and is still creating new art works to this day.

Andy Goldsworthy comprehension – differentiated text A

1. Scan through the text about Andy Goldsworthy. Highlight words or phrases that you think would form part of a glossary of words related to Art. List three and define them.

Glossary of Art	Definition

2. When was Andy Goldsworthy born, and how old is he now?

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.....

3. Where did Goldsworthy gain his B.A.?

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4. List three examples of how Andy Goldsworthy makes use of purely natural objects:

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5. Why do you think the artist thinks that his works collaborate with nature?

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6. Look at the paragraph about the snowballs. What is the effect of the word “whipped” in describing how the snowballs melt?

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7. What is your impression of Andy Goldsworthy as an artist? Use evidence from the text to support your opinion of him.

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