

Year 12 Transition English

First of all I want to take the time to say thank you for applying to the Thomas Deacon Educational Trust for Sixth Form. (Thomas Deacon Academy & Queen Katharine Academy). You will have completed your first stage of your Sixth Form induction and now the second stage is all about the subjects you are interested in.

Timeline for Stage 2

Stage 2	<p>Completion of 1st subject specific task:</p> <p><i>Analysis of Boris' speech and your own written speech on Microsoft word</i></p> <p>To start Monday 1st June and be handed in via email to the relevant Head of Department by Friday 19th June</p>	<p>Please return to the Head of Department(s) you have applied to for Sixth Form. If this is both then please forward a copy to both in the same email.</p> <p>Thomas Deacon Academy: Mrs Rouse CMAY@tda.education</p> <p>Queen Katharine Academy: Mrs Stratton Michelle.Stratton@qka.education</p>
	<p>Completion of 2nd subject specific task</p> <p>To start Monday 22nd June and be handed in via email to the relevant Head of Department by Friday 10th July</p> <p><i>A brief summary of each text. Write your own opening to a text and a commentary on Microsoft Word</i></p>	
Afterwards	Confirmation of grades and place	Results day – 20th August
	Start of Sixth Form study	Start Sixth Form 7th September

Should you wish to contact us on any other matters regarding English please feel free to use the email addresses above.

Year 12 Transition English

So, you are considering studying A-level English, good choice! The tasks for these transition projects will set you up to study English at KS5. For the first transition project you are going to be conducting an analysis of a speech given by Boris Johnson during the first press conference this year, about the topic of the Corona virus.

Here's what you will need to do:

- Read through the speech attached and analyse. Using the questions around the edge to help guide your analysis. These questions are for prompts to stimulate your thinking and so please analyse other areas if you feel they are impactful.
- Once you have read through the speech, listen to Boris on the YouTube clip and see if your initial impressions on the written speech live up to the actual tone and message given by Boris
- You are then going to write a speech in response to Boris' speech on the corona virus from the perspective of the Youth MP for Peterborough. You will need to consider the tone of your writing and try to emulate the same structure as Boris, but from a different standpoint. Try to use your writing skills, analytical skills and passion for the subject. You could include ideas around schools being closed, education being interrupted and impacts on your freedom.
- Before you start, look up some of the following features that you need to understand before analysing the text.

Key Terminology you need to know:

Effect(what does this mean?)

Impact

Tone

Connotations

Emotive Language

Persuasive Techniques

Prime Minister address to the nation on coronavirus: 23/03/2020

Why is his opening effective? How does it capture the audience's interest? What words/language features does he use and why?

The Prime Minister uses lots of emotive language. Highlight all you can find. Why does he use this?

The Prime Minister uses lists and repetition. What impact does this have on the audience? Find them and annotate.

How does the Prime Minister use direct address to talk to the audience? What is the impact of doing this?

Good Evening,

The coronavirus is the biggest threat this country has faced for decades – and this country is not alone. All over the world we are seeing the devastating impact of this invisible killer.

And so tonight I want to update you on the latest steps we are taking to fight the disease and what you can do to help.

And I want to begin by reminding you why the UK has been taking the approach that we have.

Without a huge national effort to halt the growth of this virus, there will come a moment when no health service in the world could possibly cope; because there won't be enough ventilators, enough intensive care beds, enough doctors and nurses.

And that's why we have been asking people to stay at home during this pandemic. And though huge numbers are complying - and I thank you all - the time has now come for us all to do more.

From this evening I must give the British people a very simple instruction - **you must stay at home.**

Because the critical thing we must do is stop the disease spreading between households.

You should not be meeting friends. If your friends ask you to meet, you should say No.

You should not be meeting family members who do not live in your home.

You should not be going shopping except for essentials like food and medicine - and you should do this as little as you can. And use food delivery services where you can.

If you don't follow the rules the police will have the powers to enforce them, including through fines and dispersing gatherings.

No Prime Minister wants to enact measures like this.

But with the time you buy - by simply staying at home - we are increasing our stocks of equipment.

We are accelerating our search for treatments. We are pioneering work on a vaccine.

And we are buying millions of testing kits that will enable us to turn the tide on this invisible killer.

I want to thank everyone who is working flat out to beat the virus. Everyone from the supermarket staff to the transport workers to the carers to the nurses and doctors on the frontline.

But in this fight we can be in no doubt that each and every one of us is directly enlisted.

Each and every one of us is now obliged to join together. To halt the spread of this disease.

To protect our NHS and to save many many thousands of lives.

And I know that, as they have in the past so many times, the people of this country will rise to that challenge.

And we will come through it stronger than ever.

We will beat the coronavirus and we will beat it together.

And therefore I urge you at this moment of national emergency to stay at home, protect our NHS and save lives.

Thank you.

How would you describe the Prime Minister's tone?
Does it change during the speech?
Why is it effective?

How does the Prime Minister use language to create a sense of hope and togetherness?
Why does he do this?

Why does the PM deliberately use the verb 'enlisted'?
What are the connotations?

What is effective about the PM's final few lines? Why is it a good ending?
What impression does it leave on the audience?

Second Project

For your second transition project you are going to be conducting an analysis of a number of different openings of texts, with a particular focus on structure. One of the major differences between GCSE and A' Level is that we study in more depth and explore theories within texts, both fiction and non-fictional. Time to introduce you to a theory:

Narrative theory

Narrative theory explores the ways in which narratives convey meaning, in other words the ways in which the stories are told. It begins with the idea of looking at narrative itself and by creating a clear distinction between the concepts of 'narrative' and 'story' - two words that are often interchangeable. A story is the sequence of events; the narrative is the way in which it is told.

Elements of narrative:

- First person, third person (focalisation) and multiple narrators.
- Omniscient narrator – all knowing.
- Experimental narratives: using different forms of literature.
- Unreliable narratives: exaggerative stories, withholding or unaware of information
- Flashbacks (analepsis) and Flash forwards (Prolepsis).
- Distinctive stylistic techniques and rhetorical devices.
- Framing devices.
- Gaps for the reader to fill in.

Your task is to read the following pieces of text and identify elements of the narrative. Think about how this makes the text more interesting. **Write a brief summary of each text and how it uses at least one element of the narrative theory.**

Text 1: The Color Purple by Alice Walker (1983)

You better not never tell nobody but God. It'd kill your mammy.

DEAR GOD, I am fourteen years old. I am I have always been a good girl. Maybe you can give me a sign letting me know what is happening to me.

Last spring after little Lucious come I heard them fussing. He was pulling on her arm. She say It too soon, Fonso, I ain't well. Finally he leave her alone. A week go by, he pulling on her arm again. She say Naw, I ain't gonna. Can't you see I'm already half dead, an all of these chilren.

Text 2: Miss Peregrine's home for peculiar children by Ransom Riggs (2011)

I had just come to accept that my life would be ordinary when extraordinary things began to happen. The rst of these came as a terrible shock and, like anything that changes you forever, split my life into halves: Before and After. Like many of the extraordinary things to come, it involved my grandfather, Abraham Portman.

Growing up, Grandpa Portman was the most fascinating person I knew. He had lived in an orphanage, fought in wars, crossed oceans by steamship and deserts on horseback, performed in circuses, knew everything about guns and self-defence and surviving in the wilderness, and spoke at least three languages that weren't English. It all seemed unfathomably exotic to a kid who'd never left Florida, and I begged him to regale me with stories whenever I saw him. He always obliged, telling them like secrets that could be entrusted only to me.

Text 3: The Rats by James Herbert (1974)

The old house had been empty for more than a year. It stood, detached and faded, next to a disused canal, away from the road, screened by foliage gone wild. No one went there, nobody showed much interest anymore. A few windows had been shattered by the neighbourhood kids, but even they lost interest when nothing more than silence responded to the crash of broken glass. In fact, the only interest that had ever been shown by others was on the day they took the old woman away.

They knew she'd been living alone since her husband had died, never went out, and was only rarely seen peering from behind lace curtains. She never parted the curtains, just gazed through them, so only a hazy, spectral form could be seen by anyone interested enough to look.

Your Task:

Alongside your summaries, we want you to be able to apply some of the elements of narrative theory to your own writing. Write us the opening of a piece of text and write a summary (commentary) on how you used elements of the narrative theory in your own writing. The text could be fiction or non-fiction. The commentary should be no more than 200 words long, it is a summary of how you have taken the theory and developed your own writing.

So now you will have completed projects 1 and 2. We hope you have enjoyed this snippet of English. If you want to extend your learning further, please speak to your Head of Department for additional resources.

We look forward to reading your work and working with you in September.

Mrs Rouse and Mrs Stratton.