



## English Language at Wyke

Hello and welcome to our socially distanced Wyke Start! We hope you're keeping yourselves safe at home, and we're really looking forward to seeing you all in September. Through these resources, we're going to give you an idea as to what English Language at Wyke is all about and set you some work to get you thinking about what to expect from this course. See you soon! The English Team

### **First of all, resources. You should have access to:**

- This booklet,
- A short video,
- A PowerPoint. The PowerPoint is what we would have gone through with you at Wyke Start - you should work through the slides in conjunction with this booklet. You will find copies of the paper-based resources referenced in the slides in this booklet. You can either complete them electronically, or on paper. If you would like a paper copy of the booklet, send an email to us, at [english@wyke.ac.uk](mailto:english@wyke.ac.uk) and we can get one out in the post for you.

### **Secondly, a reminder of what English Language A level is all about:**

In essence, English Language is the study of the nuts and bolts of language. We study, in detail, how words convey meaning, both in text and in a social context. We look at what influences our language choices, how language has changed over time, and how it continues to evolve now in the 21<sup>st</sup> century. We look at written language, spoken language, and multi-modal (incorporating aspects of both written and spoken communication) language.

This is assessed across 4 units, three of which are exam-based, and one of which is non-examined assessment (in essence, a prepared language investigation on a topic of your own choice) In year 1, we study Spoken Language and Language Issues (Component 1), and Creative and Critical uses of language (Component 3). You'll also have a first attempt at the non-examined assessment.

This booklet's resources will focus on preparing you for Component 1 and 2, with a little taste of year 2 content at the end.

### **So, index of contents:**

Pages	Content
3-8	Katie Hopkins Transcript tasks
9-10	Language Issues questions
11-13	Writing an opinion piece
14	21 Century Language task
15-16	Wider reading tasks

**Tasks to bring to enrolment, or email in advance (look for the  symbol at the top of the page)**

- 1) Katie Hopkins transcript mini essay
- 2) Opinion piece
- 3) Language issues task
- 4) 21<sup>st</sup> Century Language task
- 5) Reading log

We hope you find this interesting, useful, and helpful in preparing to start college – if you have any questions at all, or would like to submit work online before enrolment, please do feel free to contact us at [english@wyke.ac.uk](mailto:english@wyke.ac.uk)

**Text A** features media personality Katie Hopkins being interviewed on This Morning in 2013 about a newspaper column she had written about childrens' names. The hosts are Holly Willoughby and Phillip Schofield.

1 **Holly Willoughby:** so (.) what is it that you can tell from a name Katie

**Katie Hopkins:** I think you can tell (.) a great deal from a name(.) you know for me (.) there are certain names I hear and I hear them and I think u::h (.) and it's associated (1.0) ultimately (.) it comes down to the mum or the dad because they are the ones that gave them the child the name (.) but when I hear screeched across the playground (.) you know Tyler (.)  
5 come back here (.) you know it's that (.) it's (.) that's the **Tylers** (.) the **Charmaines** (.) the **Chantelles** (.) the // **Chardonnays** //

**Phillip Schofield:** // and has // no one shouted out 'Esme (.) come back here'='

**KH:** =I didn't hear that so much // (1.0) // nor do I hear 'Ileana (.) trot back here' (.) you know (.) you don't hear that (.) do you but you hear **Tyler** (.) **come he::re** (1.0)

**PS:** // really //

10 **KH:** you know that (.) and for me that summarises everything (.) a name for me is a shortcut (.) // it's a very **efficient** // way of working out **what** class that child comes from

**HW:** // and what does (.) what does //

**KH: do** I want my children to play with them

**HW:** and why would you w. say so if you then (.) f. from that d'you go (.) okay (.) well they're in a lower class than I am (.) why do you then not want your child to // play //

15 **KH:** // because // associated to that isn't just about class (.) Hols (.) it's about the fact that (.) they probably haven't done their homework

**HW:** [gasps]

20 **KH:** when my daughter comes home from school (.) she'll say (.) uh (.) Tyler was a real pain today (.) let's say (.) because he threw his books across the class and the teacher had to lose her **patience** (.) there is a whole set of things that go with children **like** that (.) that are quite a **disruptive** influence in school (.) and that's why I don't like those kind of children

**PS:** but Monty and Ileana can still be nasty self centered airheads (.) can't they

**KH:** I tend to think (.) children that have **intelligent** names tend to have fairly **intelligent** parents (.) and they make much **better** play dates (.) therefore for my children

25 **PS:** or [*mouths 'bitches'*]...

**KH:** or sorry pardon

**PS:** [*mouths 'bitches' again*]...

**KH:** **uh** (.) I **say** (.) we wouldn't say that // word // no not at all (.) I think you know if you look across=

30 **PS:** // would you say //

**PS:** = nasty (.) if you got to hear this (.) the **class** system at school

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Key

= latch-on

// overlapping speech

35 (.) micropause

:: elongated vowel

**emboldened text** **emphatically stressed words**

**Who is in control?**

- Who speaks the most?
- Why might that person speak more?
- Are they dominating?

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**Language Used**

- How does Katie address Holly? What does that tell us?
- Why are some words emphatically stressed (eg, “working out **what** class that child comes from”)?

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**Non-Fluency Features**

- What is unusual about the way Holly speaks to Katie? What might that suggest about their relationship?
- What do the overlaps and latch-ons show?

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### **Roles and Agendas**

- Is the language used appropriate for the audience/setting/context?
- What you think about what Phillip mouths to Katie at the end?

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Your name: \_\_\_\_\_

**How successful was the interaction between Katie and the hosts?**

**Either type your answer below, or write on lined paper.**

## Attitudes towards Speech and Writing

- 1. I correct people's speech or pronunciation**
  - a. Often.
  - b. Sometimes.
  - c. Never.
- 2. Some accents make people sound more stupid or lazy or untrustworthy**
  - a. I agree.
  - b. I'm not sure.
  - c. I disagree.
- 3. I find misspellings or grammar mistakes**
  - a. Make the culprit look uneducated and make me want to correct them.
  - b. Can be a bit annoying or distracting.
  - c. Are fine unless they are in formal writing
- 4. When I hear people speak with a strong local accent in, say, a formal situation**
  - a. I feel embarrassed.
  - b. I'm not sure I notice.
  - c. I appreciate that it represents their identity.
- 5. How do you feel when you hear local words (e.g. in Hull, 'bain', 'ten-foot') in use (imagine if you're with people from a mixture of different places)?**
  - a. I don't like it.
  - b. I'm not sure I notice.
  - c. I feel pride.
- 6. You overhear someone talking to a friend and hear them say 'We was going to go to the shops later.' The use of the verb 'was'...**
  - a. Frustrates me: it's incorrect!
  - b. Is something I notice but are not bothered by.
  - c. Is expected – it's only a casual conversation.
- 7. Somebody says 'I literally jumped out of my skin'. Which best describes the way you think about this:**
  - a. They are misusing 'literally': it doesn't mean that.
  - b. They are emphasising how surprised they were.
  - c. The word 'literally' seems to be changing its meaning.



Your name: \_\_\_\_\_

Prescriptivism/descriptivism statement (your choice from slide 22)

Either type your answer below, or write on lined paper.

The increasing use of internet/text slang, Americanisms and multicultural varieties of English means that the language is under threat

Take one of the following statements about language. What evidence can you find in your own knowledge for/against that statement? Use the template on page

Insisting on a word's correct meaning preserves useful distinctions, as with 'uninterested' (originally this meant 'not interested') and 'disinterested' (unbiased)

Language change is natural, unavoidable and neither good nor bad. The meanings of words have always changed, and there are plenty of words that were once "new" that we now consider acceptable

You can't communicate without a basic understanding of certain rules, so we need to enforce those rules to make sure language stays understandable

## Why are Marvel's Spider-Man posters so bad?

*The latest Spider-Man: Far From Home poster is dizzyingly witless – but it isn't the only bad artwork in the franchise*

*By Stuart Heritage*

Marvel movies exist on the cutting edge of entertainment technology. Doctor Strange blasted viewers into a trippy fractal realm. Captain Marvel magically de-aged Samuel L Jackson by 30 years. Avengers: Endgame created entire seamlessly digital suits for its stars. There is nothing that Marvel cannot do. Except, it seems, create a decent Spider-Man poster.

The newest poster for the forthcoming Spider-Man: Far From Home is almost dizzyingly witless. There is a giant Spider-Man jutting out of a blue rectangle – to illustrate the immersive nature of the Imax version – but then, there at the bottom, you'll see Jackson and Jake Gyllenhaal popping up like a pair of whack-a-mole figures. The laziness with which they have been pasted in is astounding. They are different sizes (Jackson's head is about 20% bigger than Gyllenhaal's). They are lit from different angles. Jackson is visually quite wonky. The whole thing is an almighty mess. So, obviously, the internet has torn it apart.

The original is so bad that you have to assume it must be part of a shadowy anti-Spider-Man propaganda campaign. Because by no means is this a one-off. The first Far From Home trailer is equally amateurish. The three leads are all positioned weirdly – Spider-Man himself has been contorted into the impossible face-and-bum stance once reserved for female superheroes – but that is the least of its worries. Jackson, Gyllenhaal and Tom Holland are all standing in front of a giant Spider-Man logo, except they obscure the spider's body. Without anything left to anchor them, the limbs extend outwards in an unfortunately swastika-esque manner.

Still, all is not lost. Marvel is said to be using Spider-Man: Far From Home to introduce the concept of a multiverse into its films. If that is the case then you would hope that someone, in some far-distant parallel universe, has made a half-decent Spider-Man poster.

Paragraph 1 (beginning 'Marvel movies'): how many informal words can you find? Underline them. What does it tell you about the tone?

Paragraph 2 (beginning 'The newest'): Can you find three adjectives? Can you link them to the writer's opinions?

Paragraph 3 (beginning 'The original'): how many words of three or more syllables can you count? *Original* is one...  
What does this tell you about the newspaper's audience

Your name: \_\_\_\_\_



**Opinion piece on a topic of your choice (200 words)**

**Either type your answer below, or write on lined paper.**



Your name \_\_\_\_\_

This activity relates to the 21st Century language unit we do in the 2nd year.

Watch the YouTube video, [John McWhorter: Txtting is killing language](#) (14 mins long).

Once finished, try answering the questions below:

**What is the meaning or purpose of 'lol' (it's not what you might think...)?**

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**Why do people use 'slash'?**

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**What is Charles Eliot complaining about?**

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**Watch the last 2 minutes. In your own words, what's McWhorter's attitude towards linguistic change?**

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## **Wider Reading**

Of course, to write successfully in Component 3 (Creative Writing), you need to know good writing. You get to know good writing through reading. What better time is there than now for reading?

**We would like you to read at least five short stories, just for fun, over the next few months. You can always read more, but five is the expectation.**

Here's a list of short stories you could read – they're not in the booklet because they are all easily available online – just use a search engine to find them! However, it is highlighted where there is an audio version to stream/download for free. If you find it easier to read along or just listen, that is also an option.

- **DON'T** be put off if you find a story just doesn't work for you – just go and read another one!
- **DO** complete the 'prompt questions' sheet for each story you read. Collate these to bring to enrolment.

<b>For those who like a good, well-told story</b>	<b>For those who aren't afraid of a challenge</b>
Lamb to the Slaughter by Roald Dahl	Chicxulub by T.C. Boyle ( <a href="#">You can hear the author Lionel Shriver read it here.</a> )
Roy Spivey by Miranda July ( <a href="#">You can listen to author David Sedaris reading it here.</a> )	The Garden Party by Katherine Mansfield
The Tell-Tale Heart by Edgar Allen Poe ( <a href="#">Listen to Christopher Lee read it here.</a> )	Viewfinder by Raymond Carver
The Yellow Wallpaper by Charlotte Perkins Gilman ( <a href="#">A reading to listen to is available here.</a> )	The Lottery by Shirley Jackson ( <a href="#">Here's a reading of the story.</a> )
The Speckled Band by Arthur Conan Doyle (A Sherlock Holmes story)	Tobermory by Saki ( <a href="#">A reading is available here.</a> )



## Eight Prompt Questions For Short Stories

Not all the questions below work for every story.

So answer at least FIVE of the questions below that are most relevant to the story you've read.

Your name: \_\_\_\_\_

Name of story & author: \_\_\_\_\_



1. In your own words, summarise in a couple of sentences what the story seems to be about.
2. Describe what we know of the main characters.
3. Would you say the characters are sympathetic - are we meant to like them?
4. Does it have a narrator, and what are they like?
5. Describe the ending: Does it have a closed ending - all the threads tied up - or an open ending - left hanging?
6. Write down a well-written passage, something you admire or appreciate for the way it is written. Just one quotation is enough, and tell me why you like the way it's written.
7. Is there some kind of message or feeling you are left with after reading it?
8. What other films, stories, poems, plays, novels, or TV programmes does the story remind you of – and why?