

Welcome to

English



Language



English Language Summer Work, 2022

Due: your first taught English lesson in September

1. Complete **Task #1** - see pages 4 and 5 of this booklet.

To do this you will need to:

- a. Watch the YouTube video [‘Holly Willoughby loses her cool with Katie Hopkins’](#)
 - b. Read **Text A** below, a transcript of the interview. There is also a key to the transcript on the following page.
2. Complete **Task #2**, in which you write your own 200-word opinion piece. It can be on any topic, and the focus is **the thing you would like to put into Room 101**.
To do this you will need to:
 - a. Read the Stuart Heritage piece below, ‘Masterchef for Gen Z!’
 - b. To see someone putting something into Room 101, watch Jonathan Ross in the YouTube video [‘Jonathan Ross on the incorrect use of “literally”](#).

All the materials you need are on the document below.

We would like both Task #1 and Task #2 to be **handwritten**.

Text A features media personality Katie Hopkins being interviewed on *This Morning* 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
- 5 the child the name (.) but when I hear screeched across the playground (.) you know **Tyler** (.) 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 (.) // nor do I // hear 'Ileana (.) trot back here' (.) you know
- 10 **PS:** // really //
- KH:** (.) you don't hear that (.) do you but you hear **Tyler** (.) **come he::re** (1.0) 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 //
- 15 **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 //
- KH:** // because // associated to that isn't just about class (.) Hols (.) it's about the fact that (.) they probably haven't done
- 20 their homework
HW: [gasps]
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
- 25 **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
PS: or [mouths 'bitches'] (.)
- 30 **KH:** or sorry pardon
PS: [mouths 'bitches' again] (.)
KH: [sharp intake of breath] (.) I **say** (.) we wouldn't say that // word // no not at all (.)
PS: // would you say //
- KH:** I think you know if you look across=
35 **PS:** = nasty (.) if you got to hear this (.) the **class** system at school

Key to transcript

=	latch-on (one speaker starts immediately after another)
//	overlapping speech (speaking simultaneously)
(.)	micropause (less than a second)
::	elongated vowel
emboldened text	emphatically stressed words

Wyke Summer Work, Task #1 – The Katie Hopkins Transcript

1 Who is in control?

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

2 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”)?

3

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?

4

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?

Turn over for the materials for **Task #2**

Masterchef for Gen Z! What is the point of BBC Three's bizarre new cooking show?

From its uninspired format to its hamfisted use of Gen Z tropes (pop ups! Peckham! Saying 'remix!'), only Big Zuu's presence saves Hungry for It from being terrible TV



Stuart Heritage @stuheritage Tue 7 Jun 2022

You might want to brace yourself before watching BBC Three's new series Hungry for It because it comes with a premise so bold and groundbreaking that anyone who tunes in might be forced to spend the rest of their life piecing together the fragments of their exploded mind. Ready? OK, deep breath. In Hungry for It, contestants cook things for some judges.

Isn't that wild? Isn't that unlike anything you have ever heard of? Who could possibly know how or where the producers managed to come up with such a pioneering idea. Maybe it came to them in a dream? Maybe it's the result of an intense horizon-widening ayahuasca retreat that forced them to confront their deepest inhibitions? Or maybe it's because they just watched one episode of MasterChef and thought: "Sod it, that'll do." We may never discover the answer.

Fine, it's MasterChef. Hungry for It is MasterChef. There are contestants, just like MasterChef. They cook some food, just like MasterChef. There are judges, just like MasterChef. There's a bit where they have to cook food in a restaurant, just like the bit of MasterChef where they have to cook food in a restaurant. The only thing that separates Hungry for It from MasterChef is its lack of Gregg Wallace stumbling around the place going "WORRRRRR" at everything.

It's baffling. Who is Hungry for It aimed at? It can't be for people who don't know what MasterChef is, because it has been on television for ever. It is impossible to go through life not knowing what MasterChef is. It is harder to avoid than Omicron was at Christmas.

Perhaps the answer lies in the channel that broadcasts it. Hungry for It is a BBC Three show; one specifically designed to appeal to young people. By this rationale, it transpires that what the youth of today really want is to watch exactly the same shows that their parents watch, except with infinitesimally louder music and Stacey Dooley presenting.

Obviously, to reflect the BBC Threeness of it all, every conceivable Gen Z identifier has been mashed together into a thick, grey sludge and smeared across every frame. MasterChef was filmed in Wandsworth? Boring! This is filmed in Peckham. MasterChef has a kitchen? Boring! This has a pop-up. MasterChef asks people to cook food? Boring! Hungry for It wants contestants to "remix" food or "level it up". How many times does MasterChef use the word "hub"? Is it less than once every three and a half seconds, as if they are being forced to do so at gunpoint? Yes? Boring!

In fairness, not everything about Hungry for It is bad. The contestants all seem bright and eager, and the judges have a lot of potential. One of them, Big Zuu, was arguably the biggest winner at the TV Baftas last month, and his infectious enthusiasm is present and correct here. Big Zuu has the air of someone who knows that he is going places. He is so magnetically funny and warm that he has developed a kind of gravitational pull around him, which draws you in to even the show's weaker elements.

The other judge, the American chef Kayla Greer, is a little less successful. She has moments of being thoughtful and analytical, but these are scuppered by her relentless desire to be the mean one. "Disgusting!" she shouts at a quivering contestant at one point in the first episode, just like reality TV judges did in 2006, back before they realised how terrible it made them look. On the plus side, this rudeness appears to be a complete affectation, and hopefully one that will be quickly dropped.

Hungry for It isn't a terrible show. But it is a pointless one, and that should be concerning to anyone with an interest in the survival of BBC Three. This, after all, is the channel where the BBC will grow its future viewers, and that seems unlikely to happen if it's just going to rehash old formats. What next? Gardeners' World: Rave Edition? One Man and His Peng Dog? BBC Three, you are better than this. Now prove it.

Task #2. You have been asked by your editor to put an item or concept, word or phrase into Room 101. You must **write a 200-word article justifying its removal from existence!** Your piece should read like an opinion piece

The course

Component 1: Language Concepts and Issues

Written examination: 2 hours

30% of qualification

Section A: Analysis of Spoken Language

One question requiring analysis of at least two transcriptions

Section B: Language Issues

One question from a choice of three based on the study of four topic areas

Component 2: Language Change Over Time

Written examination: 2¼ hours

30% of qualification

Section A: Language Change Over Time

One multi-part question and one essay question analysing language change over time

Section B: English in the Twenty-First Century

One question based on the ways language is used in the twenty-first century

Component 3: Creative and Critical Use of Language

Written examination: 1¼ hours

20% of qualification

One question, from a choice of two, requiring two original writing responses and one commentary

Component 4: Language and Identity

Non-exam assessment: 2500-3500 words

20% of qualification

2500-3500 word language investigation based on the study and research of a topic related to language and identity

Learners are required to choose a topic from the following list: language and self-representation; language and gender; language and culture; or language diversity.