

# GRAYS TUITION CENTRE – Online Tutoring

**WEEK: 3**

**Week Beginning: (04/01/2021)**

**Subject: ENGLISH**

**Year: 11**

## **Lesson Objective:**

- Understanding and analysing language in unseen nonfiction texts.
- Begin to recognize main themes and how they fall into the text.

## **Keywords/ Concepts**

- Language devices.
- Language Paper 2

## **Class Worksheets**

- Extracts from unseen texts and a power point exploring language paper.
- Exam questions from papers

## **Homework Worksheets**

- Read given chapter and find quotes for themes outlined in the lesson.

## **Additional Notes**

- Week 2 Homework will be marked in lesson
- All lesson worksheets and **homework for next week (due Week 4)** worksheets can be found below

1. What sort of text is it?
2. What is it about?
3. What is its tone or attitude?
4. How is that tone is created?

<p><b>Text A</b></p> <p><b>There is no such thing as risk-free play.</b> Getting rid of risk from playgrounds means destroying the creative and challenging aspects of play altogether. <b>Naturally</b>, we do not want to see our children get hurt. However, the occasional accident is a price <b>well worth paying</b> for the freedom children need to develop their confidence and skills. Serious accidents are rare and certainly happen less often than in the past. <b>Fortunately</b>, when accidents do happen, children show astonishing powers of survival. Painful (and not disastrous) experiments help children understand their strengths and weaknesses and – most importantly – learn vital lessons about how to cope with challenge and partial failure.</p>	<p><b>Text B</b></p> <p>It was built in the remarkably short time of about 30 years. The tall, and <b>far-more-ornate</b> north tower was added later. A royal clerk reported in 1220 that, 'None can be found in this whole world that equals its structure, its size and décor ... none is shining so brightly.' <b>Because it took</b> such a short time to complete, the architectural style of Chartres cathedral is <b>pure and harmonious</b>. In fact, it is considered the most coherent example of the Gothic style in the world; every other important architect of the 13th century was inspired by it. It was technologically very advanced too: by supporting the walls with flying buttresses, the architects <b>dared</b> to put more windows in the walls and to build higher than ever before: <b>you could stand a Space Shuttle up in it and still have room to spare.</b></p>
<p><b>Text C</b></p> <p><b>Buzzard giving cyclists the bird ...</b></p> <p>An <b>angry</b> buzzard is being blamed for a <b>spate</b> of attacks on cyclists in Devon. In one <b>vicious swoop</b>, the bird of prey hit a rider on the back of the head as she rode along the A3072 near Holsworthy.</p> <p><b>Experts</b> suggest the bird – which may be as much as 1 kg in weight – might be defending its nest.</p>	<p><b>Text D</b></p> <p>Treating a poisonous bite</p> <ol style="list-style-type: none"> <li>1. <b>Determine</b> if the snake could be venomous. Many poisonous snakes have a triangular head, <b>slit</b> eyes and a dip between the nose and eyes.</li> <li>2. <b>Seek</b> medical help straight away if you think the snake might be poisonous.</li> <li>3. Keep calm, still and as quiet as possible while waiting for help to arrive.</li> <li>4. Try to stay warm.</li> <li>5. Keep the area <b>that was bitten</b> below the level of your heart.</li> <li>6. If the bite is on your arm or leg, then tie a bandage <b>snugly</b> about 15 centimetres above (not on) the bite.</li> <li>7. Keep the bitten area <b>immobile</b>.</li> </ol>

Text 1 is from *Such, Such Were the Joys*, an autobiographical essay by George Orwell, published in 1952.

The food was not only bad, it was also insufficient. Never before or since have I seen butter or jam scraped on bread so thinly. I do not think I can be imagining the fact that we were underfed, when I remember the lengths we would go in order to steal food. On a number of occasions I remember creeping down at two or three o'clock in the morning through what seemed like miles of pitch-dark stairways and passages — barefooted, stopping to listen after each step, paralysed with about equal fear of **Sambo**, ghosts and burglars — to steal stale bread from the pantry. The assistant masters had their meals with us, but they had somewhat better food, and if one got half a chance it was usual to steal left-over scraps of bacon rind or fried potato when their plates were removed.

As usual, I did not see the sound commercial reason for this underfeeding. On the whole I accepted Sambo's view that a boy's appetite is a sort of **morbid** growth which should be kept in check as much as possible. A **maxim** often repeated to us at St. Cyprian's was that it is healthy to get up from a meal feeling as hungry as when you sat down. Only a generation earlier than this it had been common for school dinners to start off with a slab of unsweetened

**suet pudding**, which, it was frankly said, 'broke the boys appetites.' But the underfeeding was probably less **flagrant** at preparatory schools, where a boy was wholly dependent on the official diet, than at public schools, where he was allowed — indeed, expected — to buy extra food for himself. At some schools, he would literally not have had enough to eat unless he had bought regular supplies of eggs, sausages, sardines, etc.; and his parents had to allow him money for this purpose. At Eton, for instance, at any rate in College, a boy was given no solid meal after mid-day dinner. For his afternoon tea he was given a miserable supper of soup or fried fish, or more often bread and cheese, with water to drink.



*Such, Such Were the Joys*, George Orwell 1952

Explore how the writer uses language and structure to engage his reader.

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The morning's sun rose clear and resplendent, touching the foamy waves into a network of ruby-tinted light.

The feast had been made ready on the second floor at La Réserve, with whose arbour the reader is already familiar. The apartment destined for the purpose was spacious and lighted by a number of windows, over each of which was written in golden letters for some inexplicable reason the name of one of the principal cities of France; beneath these windows a wooden balcony extended the entire length of the house. And although the entertainment was fixed for twelve o'clock, an hour previous to that time the balcony was filled with impatient and expectant guests, consisting of the favoured part of the crew of the Pharaon, and other personal friends of the bridegroom, the whole of whom had arrayed themselves in their choicest costumes, in order to do greater honour to the occasion.

Various rumours were afloat to the effect that the owners of the Pharaon had promised to attend the nuptial feast; but all seemed unanimous in doubting that an act of such rare and exceeding condescension could possibly be intended.

Danglars, however, who now made his appearance, accompanied by Caderousse, effectually confirmed the report, stating that he had recently conversed with M. Morrel, who had himself assured him of his intention to dine at La Réserve.

In fact, a moment later M. Morrel appeared and was saluted with an enthusiastic burst of applause from the crew of the Pharaon, who hailed the visit of the shipowner as a sure indication that the man whose wedding feast he thus delighted to honour would ere long be first in command of the ship; and as Dantès was universally beloved on board his vessel, the sailors put no restraint on their tumultuous joy at finding that the opinion and choice of their superiors so exactly coincided with their own.

With the entrance of M. Morrel, Danglars and Caderousse were despatched in search of the bridegroom to convey to him the intelligence of the arrival of the important personage whose coming had created such a lively sensation, and to beseech him to make haste.

Danglars and Caderousse set off upon their errand at full speed; but ere they had gone many steps they perceived a group advancing towards them, composed of the betrothed pair, a party of young girls in attendance on the bride, by whose side walked Dantès' father; the whole brought up by Fernand, whose lips wore their usual sinister smile.

Neither Mercédès nor Edmond observed the strange expression of his countenance; they were so happy that they were conscious only of the sunshine and the presence of each other.

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### Analysis questions

1. How does the extract begin? How does it prepare the reader for the upcoming event?
2. Reread paragraph 5. What is the mood created by the author? Pick out any three words/phrases which contribute to the mood of the paragraph.
3. How is the character, Fernand, introduced in the passage? What kind of impression does he make on the readers?

### Contrasting description - re-creation task

4. Write the opening of a description of a funeral wake or a gathering after a funeral, in direct contrast to the description you read in this extract (aim for 150-200 words).

Base your answer closely on the style and structure of the original extract. Use descriptions to establish a serious, sombre mood.

In order to use a similar style and structure, you might include:

- an opening that starts with a description of the wider setting.
- a description of the place/room/building where the event will take place.
- a general description of the mood/emotions of the group.
- an individual description of a character and his/her feelings.
- a brief description of a character that seems out of place.
- a third-person narrative.