Classroom activities

These activities develop an understanding of the various aspects of grammar as well as the text as a whole. Each activity has suggested year groups and objectives, though you will want to use them to provide appropriate progression and challenge matched to your pupils’ needs.

**Fiction**
- Activity 1: Bleak House
- Activity 2: Jane Eyre
- Activity 3: A Christmas Carol

**Poetry/drama**
- Activity 1: Macbeth
- Activity 2: Romeo and Juliet
- Activity 3: The Tempest
- Activity 4: Meeting at Night, Robert Browning
- Activity 5: Listen Mr Oxford Don, John Agard

**Non-fiction**
- Activity 1: Inform – menu
- Activity 2: Inform/persuade – Eggstravaganza advertisement
- Activity 3: First person recount – Shackleton and his crew abandon ship
- Activity 4: Inform/persuade – Iceland is…
- Activity 5: Personal reflection – Letter to Daniel
- Activity 6: Personal recount – Witness

**Language change**
- Activity 1: The Lord’s Prayer
- Activity 2: Chaucer and a contemporary
Fiction: **Bleak House**

This text may be used with other texts to consider how a range of sentences can be used to affect the reader.

**Year 8**
6.8a Explore the range and variety on readers of literary, rhetorical and grammatical features.

**Year 9**
6.2: 9a Analyse in depth and detail writers’ use of literary, rhetorical and grammatical features and their effects on the reader.

**Year 10**
6.2:10a Compare and contrast how writers use literary, rhetorical and grammatical features to shape meaning.

**GCSE AO**
Understand and evaluate how writers use linguistic devices to achieve their effects.

**Possible activities**

- After reading the extract, model how the writer uses minor sentences to build detail.
- Share how the writer uses adverbials to ensure the fog is ubiquitous.
- Ask pupils independently to identify how the repetition of fog throughout the text prepares the reader for the last paragraph and how the superlatives prepare the reader for the metaphor of fog in the court of chancery. Invite them to predict what the novel may be about.
- Use the text as a model for pupils’ own writing about, for example, water or smog.
Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs, fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds…

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest, near the leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.
Background guidance

- Dickens’ aim is to set the scene both literally and metaphorically: the fog and filth represent both the physical conditions and the state of the legal system.

- The opening sentence contains no verb. The minor sentence is clear and easily understood. The minor sentences continue to build up a list of places through adverbials of place (on the Essex marshes, into the cabooses); everywhere is affected.

- It is largely the verb be that is understood in the minor sentences: the extract is about states of things, not action.

- Many of the verbs are present participles (fog lying, and hovering, pinching the toes, peeping). The fog is ongoing, not finished. Things appear random and angry (chance people, wrathful skipper, cruelly pinching). Nothing happens apart from the fog rolling in and around.

- The last paragraph draws the reader into the heart of the literal and metaphorical fog: the High Court of Chancery where any action or lack of it will occur.

- The adjectives go from the basic form (raw, dense, muddy) to the superlative form (rawest, densest, muddiest).
Bleak House
by Charles Dickens

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs, fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds...

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest, near the leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.
Fiction: Jane Eyre

This extract would, perhaps, be better used as part of your study of a class novel. However, it could be used as part of an introduction to the nineteenth century novel, prior to reading one.

Objectives

Year 9

6.2: 9a Analyse in depth and detail writers' use of literary, rhetorical and grammatical features to shape meaning, and their impact on the reader.

GCSE AO

Understand and evaluate how writers use linguistic devices to achieve their effects.

Possible activities

- Ask pupils in pairs or groups to look at how the writer secures the idea of Jane’s isolation; her separateness from the Reed family. Highlight the text, explaining their choices.
- They could note phrases/clauses which sound old fashioned to us now, and consider how styles of writing have changed. They could also note the number of embedded clauses and discuss whether such writing would occur today.
- Next, use the text to introduce the whole novel. Encourage predictions before a class reading of the novel.
- Use further extracts to compare the writing, perhaps Jane at the Rivers’ home or the ending and note how isolation/belonging is conveyed.
There was no possibility of taking a walk that day. We had been wandering, indeed in the leafless shrubbery an hour in the morning; but since dinner (Mrs Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, ‘She regretted to be under the necessity of keeping me at distance; but that until she heard from Bessie, and could discover from her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy little children.’

‘What does Bessie say I have done?’ I asked. ‘Jane, I don’t like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.’

A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase: I soon possessed myself with a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathered up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.
Background guidance

- The narrative text has elements of entertainment and is designed to gain sympathy for the young Jane, who is an outcast in the Reed home.

- The opening statement has an air of objectivity: There was no possibility of taking a walk that day. The next sentence makes it clear that walks were possible in the morning, but introduces the contrast and change in the weather. The final complex sentence in the paragraph includes a noun clause which states the results of the change in the weather: further outdoor exercise was now out of the question.

- The second paragraph makes clear the first person narrator who appears isolated: I as opposed to the we of the first paragraph. The colons introduce a series of main clauses which explain why I was glad of not being able to walk outside. The paragraph concludes with a subordinate clause, humbled by, which describes the narrator’s feelings and adds to her isolation from the Reeds.

- The structure of the sentences becomes very complex as Jane unfolds her predicament, where she reports the chidings she receives but does so echoing direct speech:

  
  She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and until she could discover by her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner - she really must exclude me from privileges intended only for contented, happy little children.

- What matters here is not so much clause counting and marking, which would be a matter for debate amongst grammarians, but to realise the complexity of the writing. It reflects the complexity of the relationship between Jane and her aunt.

- The introduction of that after but makes the sentence sound like an oral recount of what Mrs Reed said: the narrator is reporting to the reader. The number of clauses makes clear the length and detail of Mrs Reed’s objections to the young Jane, and the fact that there is so much embedding ensures that nothing can be removed to spare the reader the detail. The final relative clause, where which are is understood, makes Jane’s emotional isolation complete.

- The sentence structure becomes less complex as Jane is ordered ‘Be seated somewhere … remain silent’.

- As she makes herself comfortable in the isolation of the library, we find simple sentences: A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase. The colon introduces a main clause which is the result of finding the breakfast-room.

- [I soon possessed myself of a volume] [taking care that it should be stored with pictures] is a main clause, a non-finite participle clause post-modifying volume followed by a noun clause. The structure suggests that Jane was used to doing this and knew which books had pictures; taking care shows how important this was to her and shows the reader that she was a responsible child.

- The final main clause, I was shrined in double retirement, shows her physical as well as emotional isolation from the family.

- Within this text there are structures that would now be regarded as archaic and hence are useful for looking at language change.
Dreadful to me was the coming home (reversal)

Me, she had dispensed (reversal – done for emphasis?)

I was glad of it (it made me happy/pleased)

The said Eliza, John and Georgiana (legalistic)

mama (mother, mum)

reclined (lay)

under the necessity of keeping me at a distance (so as to keep me at a distance)

I soon possessed myself of a volume (reflexive pronoun myself – I took a book from the shelf)
There was no possibility of taking a walk that day. We had been wandering, indeed in the leafless shrubbery an hour in the morning; but since dinner (Mrs Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further outdoor exercise was now out of the question.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

The said Eliza, John, and Georgiana were now clustered round their mama in the drawing-room: she lay reclined on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group; saying, ‘She regretted to be under the necessity of keeping me at distance; but that until she heard from Bessie, and could discover from her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy little children.’

‘What does Bessie say I have done?’ I asked.

‘Jane, I don’t like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.’

A small breakfast-room adjoined the drawing-room: I slipped in there. It contained a bookcase: I soon possessed myself with a volume, taking care that it should be one stored with pictures. I mounted into the window-seat: gathered up my feet, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain nearly close, I was shrined in double retirement.
Fiction: A Christmas Carol

You may wish to use the extract as part of your reading of the novel as a class text, probably in Years 7 or 8.

Objectives

Year 7

5.1: 7b Use inference and deduction to recognise implicit meanings at sentence and text level.

6.2: 7a Identify and describe the effect of writers’ use of literary, rhetorical and grammatical features.

Year 8

5.1: 8b Use inference and deduction to explore layers of meaning within a text,

6.2: 8a Explore the range variety and overall effect on readers of literary, rhetorical and grammatical features, used by writers of literary texts.

The progression from Year 7 to Year 8 is largely defined by applying skills to a range of texts. Hence in Year 7, the extract could stand alone, but in Year 8, pupils would need to apply their skills independently to a range of extracts from the text or with other texts to see how far the writers were similar or different in their approaches.

Possible activities

● Invite pupils in pairs or groups to highlight phrases/clauses which build tension.

● How do these increase tension and engage the reader?

● Ask pupils to create a similar piece of text where they build tension; it could be as part of work based on targeting Level 4.

● Invite them to provide either a spoken or written commentary to their work and to prepare their own text for whiteboard or overhead transparency use and then annotate it in front of the class.

● The class or a response partner could evaluate the texts for effectiveness.
A Christmas Carol
by Charles Dickens

‘Humbug!’ said Scrooge; and walked across the room.
After several turns, he sat down again. As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated for some purpose now forgotten with a chamber in the highest storey of the building. It was with great astonishment, and with a strange, inexplicable dread, that as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.
This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant’s cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.
The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door. ‘It’s humbug still!’ said Scrooge. ‘I won’t believe it.’
His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming, the dying flame leaped up, as though it cried, ‘I know him! Marley’s Ghost!’ and fell again.

The adverbial phrase suggest Scrooge is pacing the room; the verb threw back suggest he sat down roughly, disturbed.

Simultaneously, Scrooge looks and sees the bell move. The nouns astonishment and dread are sequential and cumulative; the premodifier inexplicable is about the bell as well as the dread.

Time stands still, common in horror. But introduces the contrast between reality and perception.

Passive verb. It is not clear who or what is making the noise; it is only as if some person ...Scrooge is trying to work out what the noise could be in reality.

Humbug breaks the tension as he tries to dismiss the sound.
Who sees his colour change? The reader presumes the it coming through the door. The pronoun delays the name; the flame seems to respond on Scrooge’s behalf by naming it.

Hiss reflection in broken by a compound sentence. The adverbial explains how the door flew open and then the noise on the floor below. The then clauses show Scrooge following the noise in his head. This adds to the tension as he waits the arrival of the noise.

His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming, the dying flame leaped up, as though it cried, ‘I know him! Marley’s Ghost!’ and fell again.

The adverbial phrase happened to rest suggest chance, repetition of bell, premodified the second time suggest Scrooge is troubled about the bell; he is trying to work it out its purpose.

softly to loudly to every bell in the house. the noise increases.

The adverb together places the new information at the end of the sentence. Scrooge perhaps was not clear about the bells in paragraph one - were they sequential? Now he knows they were not; they all rang together.
Background guidance

The story was written to entertain; a variety of devices is used to achieve the effect of haunting.

- A number of prepositional phrases that help to convey the passing of time, the sense of place and the feeling of unease.

- Time:  
  *after several turns, in the outset, without a pause.*

- Place:  
  *across the room, in the chair, in the room, in the house, over the casks, on the floor, up the stairs, towards his door, through the heavy door, into the room, before his eyes.*

- Unease:  
  *for some purpose, with great astonished, with a strange, inexplicable dread, with a booming sound.*

- These prepositional phrases all have adverbial functions in the context of the text.

- Adjectives also contribute to this sense of unease: *disused, strange, inexplicable, clanking, heavy, haunted, dragging, dying.*

- The adjectival phrases are not as numerous as the adverbial but they contribute further to the sense of unease:  
  *in the highest storey of the building* (post-modifying the noun chamber);  
  *much louder* (modifies noise);  
  *in the wine-merchant’s cellar* (post-modifying the noun casks);  
  *deep down below* (post-modifying the noun noise).

- There are several single adverbs that also contribute to the atmosphere:  
  *again, soon, still, back, softly, scarcely, loudly.*

- The extended noun phrases, some here detached from their prepositions, demonstrate how such phrases carry meaning and menace:  
  *A strange, inexplicable dread; a clanking noise; the dying flame; a heavy chain; a booming sound; and the final Marley’s ghost.*
A Christmas Carol
by Charles Dickens

‘Humbug!’ said Scrooge; and walked across the room.

After several turns, he sat down again. As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room, and communicated for some purpose now forgotten with a chamber in the highest storey of the building. It was with great astonishment, and with a strange, inexplicable dread, that as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.

This might have lasted half a minute, or a minute, but it seemed an hour. The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant’s cellar. Scrooge then remembered to have heard that ghosts in haunted houses were described as dragging chains.

The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door. ‘It’s humbug still!’ said Scrooge. ‘I won’t believe it.’

His colour changed though, when, without a pause, it came on through the heavy door, and passed into the room before his eyes. Upon its coming, the dying flame leaped up, as though it cried, ‘I know him! Marley’s Ghost!’ and fell again.
Drama and poetry

Extract from *Macbeth*, Act 5, scene 5, lines 9–28

This would best be used as part of a study of the whole text. However, it could be part of an introduction to Shakespeare in Year 8 where pupils begin to study Shakespeare's language.

Objectives

Year 8

6.2:8 Explore the range and variety on readers of literary, rhetorical and grammatical features.

Year 11 (adapted)

6.2:11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

GCSE AO

Understand and evaluate how writers use linguistic devices to achieve their effects.

Possible activities

- Invite pupils to highlight key words/phrases which show Macbeth's state of mind.
- If studying the whole play, ask: How does this speech compare with his earlier speeches? Pupils could compare with *if 'twere done*, or what others say about Macbeth at the beginning of the play.
- If pupils are only studying this speech, you could provide opportunities for them to see it in one or two film or play versions and ask them to note how the various directors interpret the words.
- If it is being studied as part of a whole text for examination, then an essay or oral presentation about Macbeth's character could follow.
Background guidance

Suggested annotations on Macbeth by William Shakespeare

Act 5, scene 5, lines 9–28

She should have died hereafter: There would have been a time for such a word.

Tomorrow, and tomorrow, and tomorrow, Creeps in this petty pace from day to day To the last syllable of recorded time;

And all our yesterdays have lighted fools The way to dusty death. Out, out, brief candle!

Life’s but a walking shadow; a poor player, That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.

Main clause expressing point of view clearly. Colon introduces reason.

Adverbials reinforce passing of time.

Repetition of tomorrow, linked by and: slows the pace. Adverbial modifying creeps in.

Command in the form of a minor sentence: light metaphor is continued.

Extended noun phrase: past has lighted the way to dusty death. Light metaphor introduced.

English intonation (cadence) ensures a gradual fall in tone as the end of the sentence is approached; nothing falls heavily on the ear.

Complex sentence to roll up the idea of the brevity, futility and folly of life: candle leads to shadow leads to player.

Colon introduces another explanation of what life is.
Background notes on *Macbeth*

- The passage is Macbeth’s response to his wife’s death at a time when he is under siege from English soldiers. The prophecies which appeared to make him totally safe are about to come true.
- Its purpose is to demonstrate to the audience Macbeth’s state of mind and show his descent from great warrior, full of favour and hope, to desperate tyrant.
- It consists of four very densely packed sentences.
- The short sentence in the middle (*Out, out …*) is an exclamation amidst longer, reflective, clauses whose long vowels reinforce the tedium and hopelessness felt by Macbeth.
- The extract begins with a main clause that expresses the view that Lady Macbeth should have died at some future point. The colon introduces a main clause which expresses the reason for that view: there is no time now to take account of such a *word*. The reader links that *word* to the previous mention of *dead* and *died*.
- The following sentence is compound joined by the coordinating conjunction *and*. The repetition of *tomorrow* linked with and slows the pace to express the slow passage of time. It functions as an adverbial to reinforce the verb *creeps in* and the concept of a *petty pace*: all of which underline the same concept of time’s slow passing and its triviality. However, punctuation would have been added after Shakespeare’s death so it is possible to see *tomorrow* as the subject of *creeps in*, thus making *tomorrow* active in the creeping in; *tomorrow is creeping in* and creeping in a petty pace: *petty pace* becomes the direct object of *creeps in*. This analysis makes the passage of time more threatening in its active, relentless creeping.
- The final adverbial in the clause stretches time out to its last syllable, serving further to reinforce the inevitable tedium of it all.
- The next main clause records what the past has done. The extended noun phrase *all our yesterdays* is the subject of the verb *have lighted* which then takes an indirect and a direct object to show that *yesterdays* have lighted the way merely for fools. *Dusty death* is the end. The clause also introduces the idea of light which is picked up in *candles* and *shadow* later in the text.
- The next sentence is a command to the candle; although there is no verb, the meaning is quite clear.
- The idea of fools, dusty death and candles is picked up by the next complex sentence which concludes the extract.
- The sentence begins by making clear that life is only a *walking shadow, a poor player*. The noun phrase *a poor player* is followed by a *that* clause to explain more about life.
- The adverbial clause *and then …* concludes the *life, poor player* image: life disappears from the stage to silence. This image is picked up after the colon by describing life as a *tale* modified by *told by an idiot, full of sound and fury* which signifies nothing: it links and extends the idea of life being futile while we are living it, and leaving no trace behind: it all signifies *nothing*.
- The sentence intonation in English involves a gradual fall in pitch as we move towards the end of the sentence. Shakespeare exploits this by concluding the speech after the colon with a long, three-clause section which forces the voice to fall gradually to end at *nothing*, which then falls heavily on the ear.
- Participants may want to discuss how the iambic line places words in stressed positions: for example, the stress falls on the second syllable of *tomorrow* and on *and*, further adding to the plodding feel of the line. The first syllable of *petty* is stressed, as is *pace*. Add to this the repetition of the *p* sound and the character’s emotions become clear. The stress falls on *struts* and *frets*, again adding to the expression of Macbeth’s feelings of hopelessness. Although Shakespeare’s syntax does not deviate from what would be expected in this extract, it is a reminder of the way in which words can be carefully placed for effect.
Reminder to participants
Explain that participants will be required to complete a piece of text analysis as part of their pre-course activity for Module 5.

*Macbeth*
by William Shakespeare

She should have died hereafter:
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life’s but a walking shadow; a poor player,
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

*Act 5, scene 5, lines 9–28*
Extract from *Romeo and Juliet*. Act 1, scene 5, lines 95–104

This extract could be used during a study of the full text for Key Stage National Curriculum 3 tests or GCSE, but could also be used to support pupils’ learning about sonnets in Year 9 or GCSE, linked perhaps to the Shakespeare sonnet in the AQA anthology.

**Objectives**

**Year 9 (adapted)**

6.2: 9 Analyse in depth and detail writers’ use of literary, rhetorical and grammatical features and their effect on different audiences.

**Year 11 (adapted)**

6.2: 11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

**GCSE AO**

Understand and evaluate how writers use linguistic devices to achieve their effects.

**Possible activities**

- Model how Shakespeare shows us that Romeo knows he is being forward, and how Juliet maintains her decorum whilst flirting with Romeo.
- Focus on Romeo’s language to show how Shakespeare conveys Romeo’s feelings for Juliet.
- Ask pupils independently or in groups to trace how the image of a pilgrim is carried through the text.
ROMEO
[To JULIET] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO
Have not saints lips, and holy palmers too?

JULIET
Ay, pilgrim, lips that they must use in prayer.

ROMEO
O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.

JULIET
Saints do not move, though grant for prayers' sake.

ROMEO
Then move not, while my prayer's effect I take.
Background notes

- This scene which is Romeo and Juliet’s first meeting, is both happy and threatening. Romeo has no hesitation in wanting to kiss Juliet, which is an impulsive action and one that Juliet responds to with some interest. There is no doubt that both families would be horrified both by the forwardness and the impending relationship. It makes the whole thing doubly dangerous.

- The two characters share a sonnet between them. It’s Shakespearian in its rhyme scheme and structure: alternate rhymes, concluding with a rhyming couplet. The break between the octet and sestet comes when Romeo has to shift his argument if he is to get his way.

- The sonnet is playful in tone; Romeo is concerned that he might seem forward and Juliet plays at being a little hard to get.

- The conceit is one of a pilgrim who comes to worship at a shrine. Pilgrims often gained a palm leaf for completing a pilgrimage, hence the word play. The pun continues with *pray*, used as a religious prayer and a request.

- Juliet first addresses Romeo as *you*, then the formal address rather like *vous* or *Sie* in French and German. Romeo shifts to *thou* in *grant thou*, the familiar version, like *tu* and *du* showing he has become confident.
ROMEO
[To JULIET] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims’ hands do touch,
And palm to palm is holy palmer’s kiss.

ROMEO
Have not saints lips, and holy palmers too?

JULIET
Ay, pilgrim, lips that they must use in prayer.

ROMEO
O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.

JULIET
Saints do not move, though grant for prayers’ sake.

ROMEO
Then move not, while my prayer’s effect I take.
Extract from The Tempest Act 1, scene 2, lines 363–376

This extract again, might best be used as part of a scheme of work on the whole play. However, it does stand alone in the context of 10.2: Exploring language variation and development according to time, place, culture, society and technology.

Objectives

Year 9 (adapted)

6.2: 9 Analyse in depth and detail writers’ use of literary, rhetorical and grammatical features and their effect on different audiences.

Year 11 (adapted)

6.2: 11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

GCSE AO

Understand and evaluate how writers use linguistic devices to achieve their effects.

Possible activities

- In pairs or groups, pupils can consider the power relationships in the text. How do the two characters respond to each other and what aspects of language make the relationship clear to the audience?
- If studying the text as part of the play, ask pupils to consider the relationship between Prospero and Caliban as a whole and how far this extract is true of the whole play.
- If pupils are considering the extract as part of language study, they could, in pairs/groups, consider what a modern day relationship based on unequal power might look like, perhaps teacher/pupil or parent/child and prepare a presentation on such an exchange.
Caliban
You taught me language and my profit on 't Is, I know how to curse. The red plague rid you For learning me your language

Prospero
Hag-seed hence!
Fetch us in fuel. And be quick, thou 'rt best To answer other business. Shrug'st thou, malice? If thou neglect'st or dost unwillingly What I command, I'll wrack thee with old cramps, Fill all thy bones with aches, make thee roar, That beasts shall tremble at thy din.

Caliban
No pray thee, (aside) I must obey. His art is of such pow'r, It would control my dam's god, Setebos, And make a vassal of him.

Prospero
So, slave, hence!

The audience recognises how tentative Caliban is when compared to Prospero. His entire speech is a resounding curse. The hyphenated noun impugns Caliban's mother as a hag. He follows it by two commands. He turns the adjective malice into a noun: Caliban is malice personified.

Caliban must shrug at the first command, which brings down a list of results if he doesn't do as he's told or does it unwillingly.

Caliban is cowed. He seeks to mollify Prospero with an elliptical clause. His aside gives reason for his being fearful. The modal verb must shows his compliance. The noun clause (that is understood) explains the strength Caliban faces.

The threatened pain is expressed hyperbolically: the cause of the pain and its effects are clear.

Familiar address, Prospero shows no respect. Contrast Thou/I: Thou does, I command.

Shall has the effect of compulsion

So makes clear that the argument is won, and a command in a minor sentence follows. The noun slave restates Caliban's position lest he is in any doubt. Caliban has not made the profit he said he had in the first sentence.

Formal address, Caliban dare not be too familiar. The first main clause is an accusation, followed by a coordinating main clause with an embedded noun clause. Cause and effect of equal weight.
Background guidance

- The text shows slave and master, and that the one who has the most powerful language holds the power. Caliban does not put Prospero to the test because he has seen Prospero’s art before.
- Note the verb endings with thou and you.
- The hyphen between the two nouns hag and seed shows that Prospero has coined the phrase. It serves to remind Caliban of his origins.
- Caliban expresses his fear aside; it is for the benefit of the audience and explains why his bravery is so short lived.
Caliban
You taught me language and my profit on 't
Is, I know how to curse. The red plague rid you
For learning me your language

Prospero
Hag-seed hence!
Fetch us in fuel. And be quick, thou 'rt best
To answer other business. Shrug'st thou, malice?
If thou neglect'st or dost unwillingly
What I command, I'll wrack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

Caliban
No pray thee,
(aside) I must obey. His art is of such pow'r,
It would control my dam's god, Setebos,
And make a vassal of him.

Prospero
So, slave, hence!
Meeting at Night, Robert Browning

This poem is interesting in its use of grammar. It is worth noting before commencing work on it, that there is no main clause. It would support work on relationships in Year 9 or Poetry at GCSE.

Year 9

6.2: 9 Analyse in depth and detail writers’ use of literary, rhetorical and grammatical features and their effect on different audiences. (adapted)

5.1: 9b Draw on a repertoire of reading strategies to respond to layers of meaning.

Year 11 (adapted)

6.2: 11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

GCSE AO

Understand and evaluate how writers use linguistic devices to achieve their effects.

Possible activities

- Model or share a reading of the poem and decide on the phrases and clauses. Decide on why there are so many ands in the poem.
- Discuss why there are two stanzas and why there is no main clause.
- Encourage pupils in pairs or individually to write their own poem which has the same structure. They could write about anything they would be excited about and in a hurry to arrive at.
Meeting at night
The gray sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed in the slushy sand.
Then a mile of warm sea scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud through its joys and fears,
Than the two hearts beating each to each!
Meeting at night

The gray sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed in the slushy sand.

Then a mile of warm sea scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud through its joys and fears,
Than the two hearts beating each to each!

Background notes

- The poem is about a well worn path to gain access to the persona’s lover. The listed sights, with little modification, suggest the way is very well known.
- When modification becomes more detailed as in _fiery ringlets from their sleep_, we infer the persona is thinking about his lover. She has the _fiery ringlets_, she will be _startled_ from her sleep.
- The _pushing_ which describes the _prow_ adds a sense of urgency; it needs the slush of the sand to slow it down.
- The rhythm of the second stanza is even quicker: short vowel sounds increase the speed as the journey becomes ever more urgent.
- The last two lines see long vowel sounds and a sense of relief as the goal is achieved.
- The rhyme scheme serves to make each stanza a unit. The first and last lines of each stanza rhyme to wrap up each phase of the journey. The middle two lines of each stanza rhyme because they are the middle; in the first stanza, the protagonist distracts himself with thoughts of the lover; in the second stanza, he taps, she lights the match; they are nearly there.
- The main clause would seem to be the relationship; that is the important bit. It is understood, implied rather than expressly stated.
Listen Mr Oxford Don, John Agard

This poem could be linked with the extract from The Tempest or, at GCSE, it could link to Half-caste by the same writer in the AQA Anthology, 2005 onwards. It lends itself to work on language variety and how language is used in perceived unequal relationships.

Objectives

Year 9

6.2:9 Analyse in depth and detail writers’ use of literary, rhetorical and grammatical features and their effect on different audiences. (adapted)

10.1:9a Consider how and why English varies in a range of regions and cultural contexts.

5.1:9b Draw on a repertoire of reading strategies to respond to layers of meaning.

Year 11 (adapted)

6.2:11 Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways.

10.1:11a Understand how regional and global variations in English reflect and reinforce cultural identity and diversity.

GCSE AO

● Understand and evaluate how writers use linguistic devices to achieve their effects.
● Comment on ways language varies and changes.
● Relate texts to their social, cultural traditions.

Possible activities

● In shared reading, guided reading or independently ask pupils to underline the features of non-Standard English (SE); differentiate accent and dialect.

● Ask the pupils to decide why the writer/persona chooses to deviate from SE and to explain how does the writer/persona ensures the reader understands his meaning.

● How far do pupils think the persona is the writer, giving reasons to support their view

● In pairs or groups, using other texts which involve regional or international varieties of English, decide how the writer represents the chosen variety whilst ensuring the reader understands it.

● Individually or in pairs, ask pupils to write a given text in their own regional variety. Share it with another pair or the class and look at differences and similarities in that representation. This would work well with a confident class of pupils from different ethnic backgrounds.
Background guidance

The text is designed to entertain and amuse but there is an edge to it: *you'd better listen because I'm not changing*. Black immigrants are here to stay, and have established communities in a number of cities, and in particular in London. Their words can influence and be dangerous – as dangerous as the weapons whites stereotypically think blacks carry.

- The poem recreates the sounds of Black English, but only breaks the grammar rules minimally by using *me* in line 1, followed by a double negative, a further double negative in: *I don't need no hammer*; omission of *to* in the infinitive: *me serve time*; omitting *am* in *I only armed wit mih human breath* and omitting the auxiliary *am* in the *I slashing* and *I bashing*. The persona/writer has to be clear; the audience has to understand his meaning, otherwise there is no point in his message. He is dangerous in that he does not conform to SE which, stereotypically, many academics and older people think is wrong. It fits the argument: that immigrants can just learn English, by which people mean SE and Received Pronunciation.

- He also represents the phonology of his variety in a minimalist way so that his background is clear.

- The warnings come in a rapping rhythm, to separate them from the rest of the poem.

- Immigrants are expected to use only little words, not big ones, hence *let them send one big word after me*. It could be a reference to our legal system being incomprehensible to many people, white British or other.

- When seen alongside other poems by John Agard, we feel it is more likely to be the writer as protagonist. His concerns are the words white Britons use to describe the black community and the denigration of their variety.
<table>
<thead>
<tr>
<th>Command to start. Oxford Don as guardian of English?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate and immigrate end in same way, focuses on the contrast. Also reverts to SE l.</td>
</tr>
<tr>
<td>Phonological representation of Black English, followed by stereotypical white ideas of the black community: guns and knives. Uses violent verb mugging, again, stereotypically a black crime, but it’s English language being mugged.</td>
</tr>
</tbody>
</table>

### Listen Mr Oxford Don

*Me not no Oxford don me a simple immigrant from Clapham Common I didn’t graduate I immigrate But listen Mr Oxford don I’m a man on de run and a man on de run is a dangerous one I ent have no gun I ent have no knife but mugging de Queen’s English is the story of my life I don’t need no axe to split/up syntax I don’t need no hammer to mash/up yu grammar I warning you Mr Oxford don I’m a wanted man and a wanted man is a dangerous one Dem accuse me of assault on de Oxford dictionary/ imagine a concise peaceful man like me/ dem want me to serve time for inciting rhyme to riot but I tekking it quiet down here in Clapham Common I’m not a violent man Mr Oxford don I only armed with mi human breath but human breath is a dangerous weapon So mek dem send one big word after me ent serving no jail sentence I slashing suffix in self-defence I slashing future wit present tense and if necessary I making de Queen’s English accessory/ to my offence|

*Me used as subject, followed by a double negative: both stereotypically loathed by academics. Follows the grammar of Black English where me is used as subject. De suggests the sounds of Black English – the – is a difficult sound for many non-native speakers anyway. Rhythm is very much Black English, sounds like rapping. We associate rappers with challenge. Violence picked up again, but it is grammar under attack. Slash lines split preposition from the verb, dully mashing up the rhythm, but actually not the syntax. Non-standard varieties are often denigrated. Dialect words may not be found in the dictionary. Clapham Common reminds older readers that the man on the Clapham omnibus was representative man in UK like Mondeo man now. He is representative Black, but also common in the UK. Also considered by whites as common in the sense of vulgar. Noun phrase split from its prepositional phrase to break up rhythm. Queen’s English will be his accessory: he will use it to commit his offence.|

Blacks are often first suspect, so he is wanted, and hence dangerous.

Concise as in dictionary and implying his variety is just as concise. Peaceful picks up on lack of arms in previous stanzas. Further representations of the sounds of Black English.

Maintains SE l as subject. His breath is enough. But serves as contrast: breath is actually dangerous.

*Ent, as well as representing the sound also slashes the suffix: I’m not. Using present as future is a grammatical feature of Black English. Omission of auxiliary as a feature of Black English.|

Listen Mr Oxford Don by John Agard

© Crown copyright 2008
Listen Mr Oxford Don
Me not no Oxford don
me a simple immigrant
from Clapham Common
I didn’t graduate
I immigrate

But listen Mr Oxford don
I’m a man on de run
and a man on de run
is a dangerous one
I ent have no gun
I ent have no knife
but mugging de Queen’s English
is the story of my life
I don’t need no axe
to split/up syntax
I don’t need no hammer
to mash/up yu grammar
I warning you Mr Oxford don
I’m a wanted man
and a wanted man
is a dangerous one

Dem accuse me of assault
on de Oxford dictionary/
imagine a concise peaceful man like me/
dem want me to serve time
for inciting rhyme to riot
but I tekking it quiet
down here in Clapham Common
I’m not a violent man Mr Oxford don
I only armed with mih human breath
but human breath
is a dangerous weapon
So mek dem send one big word after me
I ent serving no jail sentence
I slashing suffix in self-defence
I bashing future wit present tense
and if necessary
I making de Queen’s English accessory/
to my offence

Listen Mr Oxford Don by John Agard
Non-fiction activities

Inform – menu

Menus provide a useful opportunity to develop pupils’ knowledge of expanded noun phrases. They are also useful as pupils can quickly state the audience and purpose.

Objective

Year 7

6.2: 7 Identify and describe the effect of writers’ use of specific grammatical features.

Background notes follow text and task, as does a copy of the text suitable for overhead transparency or whiteboard.

Breast is the head word here, roast describes the way it’s cooked; the prepositional phrase makes the breast’s origins clear.

Commence is more formal (or pretentious) than to start or to start with.

The modifier corn-fed shows the reader that the chicken has, allegedly, had a good diet. The menu items repeats the pattern of the first dish.

The pattern repeats. The mustard is described as mild to make sure the diner understands the fish will not be overwhelmed.

The prepositional phrase with avalanche as the noun phrase may sound romantic or sound as if it overwhelms the melon.
Possible activities

- Highlight the expanded noun phrases in the above menu.
- How do the noun phrases help you decide on the audience and purpose of the text?
- Why are expanded noun phrases used? How do they contribute to the purpose of the text?
- Consider a range of menus from tea rooms, takeaways, and restaurants and evaluate how such establishments address their audience for the texts and how noun phrases inform and possibly persuade the audience.
- Ask the school kitchens for next week’s menu and invite pupils to rewrite it in a variety of ways for a range of audiences, using expanded noun phrases. Invite diners to evaluate the menu against the actual food. Did they feel the menu was appropriate?
- Take a range of tea room/takeaway menus and, in pairs/groups turn them into a menu for gourmets, by developing extended noun phrases. Swap menus and invite another group to evaluate the menu for gourmet appeal. Or ask pupils to place their menus on A3 sheets and annotate them with their thinking for display and further annotation by the rest of the class.

Background guidance

The text consists of noun phrases with prepositional phrases used to modify them.

*Breast* and *crust* are the head words in the first noun phrases. The adjectival phrase *roast* tells us how the breast was cooked and the prepositional phrase *of pigeon* tells us what kind of bird the breast has come from; *pigeon* raises it above the more usual chicken or even duck. The noun *puff pastry* tells us what kind of *crust* we can expect.

Each noun phrase ensures we know a lot about our food: the *chicken* has been *corn fed*; the dressing contains *truffle*, an expensive commodity; the *mustard dressing* is *mild*; to avoid harshness, the *melon* is *sweet* and hence ripe and juicy, and is under *an avalanche of fruits*. The avalanche suggests plenty, though this could backfire on the restaurant as it may sound like a drowning or total burial of the *sweet melon*.

There is a gourmet feel in phrases such as *trio of fish*, where the three fish combine into one dish rather than remain separate as three fish might. The connotations are musical where *a trio* would play together in harmony.

The overall effect is of special food, carefully described and hopefully carefully prepared and presented. The intended audience is those who enjoy and know about food; those with leisure time and probably money to enjoy it. The more unusual items such as pigeon and forest fruits suggest something special.

The chosen font adds to the feeling of care: it imitates handwriting with a traditional feel in the *s*, the forward slope, and the loops on the final *g*. It all adds to an apparently sophisticated, yet traditional feel.
Sunnymede Hall

To commence:

Roast breast of pigeon
with a puff-pastry crust

Terrine of corn-fed chicken
with truffle dressing

Trio of fish
with a mixed leaf salad
in a mild mustard dressing

Sweet melon slices
under an avalanche of fruits of the forest
Non-fiction

Inform/persuade – Eggstravaganza! advertisement
Combine with the menu for Year 7 or use the text on its own.

Objectives

Year 7
6.2: 7 Identify and describe the effect of writers’ use of grammatical features.
Or:

Year 8
6.2: 8 Explore the effect on the reader of grammatical features.

Possible activities

● What is the purpose of the text?
● Who is the audience for the text and how do you know?
● How do the modifying phrases try to appeal to the audience?
● Examine a range of chocolate advertisements and ask pupils to decide on the audience for each.
● How do the modifying phrases try and target that audience?
● Decide which they consider the most successful and annotate it with their responses
● Ask pupils, in pairs or groups, to decide on a market group and select a chocolate product to suit it.
● Plan and draw up an advertisement using PowerPoint or video to appeal to your target group. Prepare a commentary to justify your choices.
● Try your advertisement on your target group and ask them for their responses. Evaluate your advertisement in the light of these responses.
Eggstravaganza!

We’ve a fantastic variety of eggs instore for you to choose from this Easter. Enjoy all the delights of our Taste the Difference Belgian egg, the spectacular smooth milk chocolate egg and lanterns of Belgian chocolate mini eggs. In fact you’ll find everything to suit the most sophisticated adult tastes including vegan and organic eggs to fun ideas for the kids… and of course all your usual favourites too!

Sainsbury’s
Making life taste better.

Expanded noun phrases are underlined

Imperative verb enjoy

Capital letters for premodifiers to show importance. Belgian makes the chocolate more luxurious.

And joins the two noun phrases. The noun phrase lanterns is modified by of Belgian chocolate mini eggs. Reader may not know what lanterns are, but Belgian is repeated to emphasise quality

Superlative adjectival phrase modifying taste. Sophisticated begins with ‘s’ so links back to spectacular and smooth. Noun adult gives the audience and a reason for the sophistication

Choice of kids suggest informality, the way adults might speak of children in a lighthearted way. Premodifying noun fun emphasises informality and appeals to parents who want to be thought of as fun too.

Pun

Superlative adjectival phrase spectacular smooth milk chocolate persuades the audience by lifting the egg out of the ordinary; spectacular and smooth begin with the same letter so are linked in the reader’s mind.

Target audience addressed directly as you

Eggs premodified by noun vegan and adjective organic to broaden appeal. However, lacks detail unlike the Belgian chocolate eggs.

Not only the specials, but the usual favourites should they be needed. The focus is the expensive eggs, but the appeal is universal.
Background guidance

The passage is designed to persuade an adult audience, preferably one with sophisticated taste. The subtext of sophisticated is that this would be an audience who, the supermarket hopes, has expensive tastes. It relies on the audience knowing the difference between Belgian chocolate and any other chocolate so that the expense might be justified! Should the audience not be aware of the difference, the hope may be that they will wish to be sophisticated anyway.

The final paragraph brings together everything else: vegan, organic, the kids, all your usual favourites, but the feeling is if you must because the effort and creativity has gone into the Belgian chocolate.

The final paragraph begins with In fact and links sophisticated adult tastes to everything else, including fun ideas for the kids. Although it is trying to maintain the sophistication, is the list too long and varied to sustain the idea? Would the reader notice this?

Eggstravaganza!

We’ve a fantastic variety of eggs instore for you to choose from this Easter.

Enjoy all the delights of our Taste the Difference Belgian egg, the spectacular smooth milk chocolate egg and lanterns of Belgian chocolate mini eggs. In fact you’ll find everything to suit the most sophisticated adult tastes including vegan and organic eggs to fun ideas for the kids… and of course all your usual favourites too!

Sainsbury’s
Making life taste better.

Reproduced by kind permission of Sainsbury’s Supermarkets Ltd.
Shackleton and his crew abandon ship, Weddell Sea, Antarctic

by Sir Ernest Shackleton

The following passage relates a celebrated episode from Sir Ernest Shackleton’s courageous, though ill-fated, attempt to cross the Antarctic continent from sea to sea. The entire crew of 28 men were marooned on the desolate, floating ice of the Weddell Sea, after turbulent ice floes had surrounded and crushed their ship Endurance. As a result, most had to face several months of desperate hunger and cold while Shackleton and a small number of the crew sailed in a small boat in search of help from the island of South Georgia.

The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the Endurance sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting, grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up, under one’s feet, the great beams bending and then snapping with a noise like heavy gunfire. The water was overmastering the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engine room skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.

Verb phrase loosened, feels as if things should relax, and the ship only sinks a little. Following verbs phrases were breaking upwards and pouring in deny that. Again, the pressure began.

Verb phrase overmastering suggest the full force of the water. Its impact means the ship’s power house has to be shut down.

Verb used adjectivally to stress the strength of the ice. The floes are active and are working their will: they cannot be stopped.

Verb phrase overmastering suggest the full force of the water. Its impact means the ship’s power house has to be shut down.

Adjective, relentless, modifying the noun destruction looks forward to the final, summative, modified verb, were simply annihilating. The verb sums up the totality of the destruction.
Non-fiction

First person recount – Shackleton and his crew abandon ship, Waddell Sea, Antarctic by Sir Ernest Shackleton

You may want to add this text to a series of recounts designed to support and enhance pupils’ learning about non-fiction text types.

Objectives

Year 7
6.2: 7 Identify and describe the effect of writers’ use of grammatical features.

Year 8
6.2: 8 Explore the effect on the reader of grammatical features.

Possible activities

● How do the various types of phrases prepare the reader for the final, summative annihilation?
● How does the writer convey his feeling of powerlessness?
Background guidance

- The text is a recount that describes, in a very powerful way, the final moments of Shackleton's ship. Although it is intense, it has a detached tone; the writer is observing the horror and describing it through the first person recount, but it is clear he cannot describe the *impression of relentless destruction*; it is too great for words.

- All the phrase types are in the text: noun, adjectival, verb, adverbial and prepositional functioning as adverbials. What matters, however, is their build up towards the final annihilation.

- It would be best for you to highlight first the phrases the pupils need to consider. If you ask them to highlight e.g. verb phrase, they may well be confused by V-ing acting more like adjectives.
Shackleton and his crew abandon ship, Weddell Sea, Antarctic by Sir Ernest Shackleton

The following passage relates a celebrated episode from Sir Ernest Shackleton’s courageous, though ill-fated, attempt to cross the Antarctic continent from sea to sea. The entire crew of 28 men were marooned on the desolate, floating ice of the Weddell Sea, after turbulent ice floes had surrounded and crushed their ship Endurance. As a result, most had to face several months of desperate hunger and cold while Shackleton and a small number of the crew sailed in a small boat in search of help from the island of South Georgia.

The pressure was increasing steadily, and the passing hours brought no relief or respite for the ship. The attack of the ice reached its climax at 4 pm. The ship was hove stern up by the pressure, and the driving floe, moving laterally across the stern, split the rudder and tore out the rudderpost and sternpost. Then, while we watched, the ice loosened and the Endurance sank a little. The decks were breaking upwards and the water was pouring in below. Again the pressure began, and at 5 pm I ordered all hands on to the ice. The twisting, grinding floes were working their will at last on the ship. It was a sickening sensation to feel the decks breaking up under one’s feet, the great beams bending and then snapping with a noise like heavy gunfire. The water was overcoming the pumps, and to avoid an explosion when it reached the boilers I had to give orders for the fires to be drawn and the steam let down. The plans for abandoning the ship in case of emergency had been made well in advance, and men and dogs descended to the floe and made their way to the comparative safety of an unbroken portion of the floe without a hitch. Just before leaving, I looked down the engine room skylight as I stood on the quivering deck, and saw the engines dropping sideways as the stays and bedplates gave way. I cannot describe the impression of relentless destruction that was forced upon me as I looked down and around. The floes, with the force of millions of tons of moving ice behind them, were simply annihilating the ship.
Inform/persuade – Iceland is…
This text is suitable for use in Year 8 when you are looking at persuasive texts.

Objectives
5.1: 8a Use a range of reading strategies to retrieve relevant information and main points from a text, distinguishing between fact and opinion where appropriate.
6.2: 8 Explore the range and variety on readers of literary, rhetorical and grammatical features.

Possible activities
● In shared reading, guided reading or with pupils working on their own, highlight factual information in one colour and opinion in another.
● Consider how the use of superlative description engages the reader.
● Decide which type of information predominates and why. How does it link to the purpose of the text?
● Using other texts designed to persuade, draw up a list of key features of language used in such texts.
● Share the list with another class and evaluate similarities and differences.
Iceland is …

**Pure nature**

With probably the greatest variety of stunning scenery and unspoilt wildernesses of any European destination, in Iceland you will find dazzling landscapes that go from the surreal to the sublime. Their colours defy description: imagine rust-red craters, cobalt-blue lakes and luminous green moss that punctuates a sea of black sand. Conjure up the scent of freshly mown hay or a flower-strewn meadow set to a backdrop of shimmering ice. And the air is so clear and crisp that the views can stretch forever. You can drink from some of the cleanest rivers on earth. Cascading with youthful exuberance, they create waterfalls of every size and shape imaginable en route to the sea. There, a coastline of sandy beaches, rugged cliffs and tranquil fjords throngs with birds, while just off shore six species of whale and dolphin regularly captivate visitors on whale watching trips. Iceland is nature in the raw – rugged and rewarding.

**Unlimited adventure**

Your Iceland experience can be as easy or as wild as you like. You can opt for an escorted holiday touring by coach, a fun-filled super-jeep safari to explore off the beaten track or, for complete flexibility, a Fly Drive itinerary or tour using scheduled air and bus services. On foot, you can choose from short and scenic walks on gentle trails to full wilderness hikes or longer backpacking expeditions. Enjoy boat cruises, fishing, riding the delightful and sure-footed Icelandic horse or, for an adrenaline fix, try snowmobiling and river rafting. You can watch a whole showcase of geothermal curiosities: hissing steam vents, bubbling mud pools and erupting geysers. Take a bathe in a natural geothermal pool, such as the unforgettable Blue Lagoon, stay up for the midnight sun, be dazzled by the northern lights ……the adventure is yours.

**Iceland … where holidays come naturally**

Finally locate the information precisely: in Iceland. Reader is hooked by the dazzling qualities before finding out where it is.

There refers back to the sea, so here too you can find a list of good things to see.

Links back to title Iceland is. Raw, rugged and rewarding are linked through the letter r. Both words appeal to the younger market. Simple sentence with a dash to introduce the explanation of what raw is.

Verb opt provides choices which are then listed.

Series of commands to participate in other activities. Although offering ease in the first sentence of this paragraph, most of the activities will appeal to the young and active.

Two expanded phrases joined by and to give equal weight. Superlatives qualified by probably, thus avoiding offending the advertising code. Adverbial opening sets the scene.

Much premodification contrasts colours

Simple sentence, followed by, what is in fact, not a sentence as there is no main clause. Its purpose is to describe the river’s journey and what breaks it. Adjective youthful modifying exuberance suggest an appeal to the younger market.

Simple sentence, followed by, what is in fact, not a sentence as there is no main clause. Its purpose is to describe the river’s journey and what breaks it. Adjective youthful modifying exuberance suggest an appeal to the younger market.

Iceland is also unlimited adventure. Direct address to the reader after setting the scene.

Contrast of easy or wild.

Covers the range of transport, further lists of premodified activities.

Simple sentence to hand the choice over to the reader. After so many listed opportunities, how can the reader not choose.

The minor sentence serves as a strapline and puns on the naturally, both of nature and easily.

Produced by Discover the world
Background guidance

Background notes on Activity 4: Iceland is …

- This is a persuasive text, designed to encourage the reader to visit Iceland. The title Iceland is needs the sub-titles Pure nature and Unlimited adventure to complete it so drawing the reader in.
- The article contains a lot of noun pre-modification (stunning, dazzling, so clear and crisp). All are designed to whet the appetite.
- The text opens with an adverbial to set the scene of the greatest variety of stunning scenery and unspoilt wilderness. The reader is plunged straight into the wonders of the place.
- The imperative verbs imagine and conjure up take the reader into a flight of fancy and magic. In the second paragraph, the reader is commanded to enjoy, take a bathe, wait up.
- The reader is directly addressed (you can) so the tone is personal.
- Cascading with youthful exuberance is a subordinate clause which begins the sentence: its use of the present participle suggests a permanent state, a continuous youthfulness which is part of the visitor’s experience.
- Many adverbials are there to explain the noun: to add further information (of whale and dolphin; on whale watching trips). This is repeated in the second paragraph where adverbials add further information (off the beaten track; in a natural geothermal pool).
- The final sentence of the first paragraph sums up what the paragraph is about. It is a simple sentence with a dash introducing two adjectives to explain what the adverbial in the raw means.
- The second paragraph begins with a direct address to the reader and offers the freedom of choice: the complements as easy and as wild are designed to illustrate opposite ends of a continuum.
- The final sentence in the second paragraph is a list of commands followed by thinking time in the form of a series of full-stops and the statement: the adventure is yours. The choices are left up to the reader to make.
- The final simple sentence forms the strap line and sums up for the reader what Iceland is.

Conclude the session by dealing with any remaining difficulties and taking feedback on how the reading might be planned into a series of lessons leading to a piece of writing which seeks to persuade the reader of the value of visiting your region for a short break. Encourage participants to try the shared reading before the next session if they can. They can, of course, choose different objectives if it fits in with their current planning, but grammar must feature in the teaching and learning.
Iceland is …

**Pure nature**

With probably the greatest variety of stunning scenery and unspoilt wildernesses of any European destination, in Iceland you will find dazzling landscapes that go from the surreal to the sublime. Their colours defy description: imagine rust-red craters, cobalt-blue lakes and luminous green moss that punctuates a sea of black sand. Conjure up the scent of freshly mown hay or a flower-strewn meadow set to a backdrop of shimmering ice. And the air is so clear and crisp that the views can stretch forever. You can drink from some of the cleanest rivers on earth. Cascading with youthful exuberance, they create waterfalls of every size and shape imaginable en route to the sea. There, a coastline of sandy beaches, rugged cliffs and tranquil fjords throngs with birds, while just off shore six species of whale and dolphin regularly captivate visitors on whale watching trips. Iceland is nature in the raw – rugged and rewarding.

**Unlimited adventure**

Your Iceland experience can be as easy or as wild as you like. You can opt for an escorted holiday touring by coach, a fun-filled super-jeep safari to explore off the beaten track or, for complete flexibility, a Fly Drive itinerary or tour using scheduled air and bus services. On foot, you can choose from short and scenic walks on gentle trails to full wilderness hikes or longer backpacking expeditions. Enjoy boat cruises, fishing, riding the delightful and sure-footed Icelandic horse or, for an adrenaline fix, try snowmobiling and river rafting. You can watch a whole showcase of geothermal curiosities: hissing steam vents, bubbling mud pools and erupting geysers. Take a bathe in a natural geothermal pool, such as the unforgettable Blue Lagoon, stay up for the midnight sun, be dazzled by the northern lights ……the adventure is yours.

Iceland … where holidays come naturally
Personal reflection – *Letter to Daniel* by Fergal Keane

This is a personal reflection, written as a report that could be used to develop 5.2: Understand and respond to ideas, viewpoints, themes and purposes within a text as well as 6.2: Analysing how writers’ use of linguistic and literary features shapes and influences meaning.

**Objectives**

**Year 7**

5.2.7a Identify and understand the main ideas, viewpoints, themes and purposes in a text.

**Year 8**

5.28a Trace the development of ideas.

**Year 9**

5.28a Analyse and respond to a range of differing ideas and viewpoints.

The progression lies in identifying, tracing and analysing the views, in an increasing range of texts.

**Possible activities**

- Identify the impact the child has had on Keane and his wife.
- Paragraph 4 contains compound sentences. What is the effect of these on the reader?
- How and why does the writer set the background for the baby’s birth?
- What is the impact of the clauses and phrases concerned with time in the last paragraph.
Letter to Daniel
by Fergal Keane

Hong Kong, February 1996

Daniel Patrick Keane was born on 4th February, 1996

My dear son, it is six o'clock in the morning on the island of Hong Kong. You are asleep cradled in my left arm and I am learning the art of one-handed typing. Your mother, more tired yet more happy than I've ever known her, is sound asleep in the room next door and there is soft quiet in our apartment.

Since you’ve arrived, days have melted into night and back again and we are learning a new grammar, a long sentence whose punctuation marks are feeding and winding and nappy changing and these occasional moments of quiet.

When you’re older we'll tell you that you were born in Britain’s last Asian colony in the lunar year of the pig and that when we brought you home, the staff of our apartment block gathered to wish you well. ‘It’s a boy, so lucky, so lucky. We Chinese love boys,’ they told us. One man said you were the first baby to be born in the block in the year of the pig. This, he told us, was good Feng Shui, in other words a positive sign for the building and for everyone who lived there.

Naturally your mother and I were only too happy to believe that. We had wanted you and waited for you, imagined you and dreamed about you and now that you are here no dream can do justice to you. Outside the window, below us on the harbour, the ferries are ploughing back and forth to Kowloon. Millions are already up and moving about and the sun is slanting through the tower blocks and out on to the flat silver waters of the South China Sea. I can see the contrail of a jet over Lamma Island and, somewhere out there, the last stars flickering towards the other side of the world. We have called you Daniel Patrick but I’ve been told by my Chinese friends that you should have a Chinese name as well and this glorious dawn sky makes me think we’ll call you Son of the Eastern Star. So that later, when you and I are far from Asia, perhaps standing on a beach some evening, I can point at the sky and tell you of the Orient and the times and the people we knew there in the last years of the twentieth century.

From Despatches from the Heart, 1996
Background notes on Letter to Daniel

- Letter to Daniel is a piece by one of the BBC’s foreign correspondents and it is ostensibly addressed to his son in the first month of life. However, its purpose is more public than that and the writer wishes to share some of his feelings at the birth of a new son.

- The opening uses a technique frequently adopted by radio journalists. It begins with a simple sentence: My dear son, it is six o’clock in the morning on the island of Hong Kong. This simply gives the piece a time and location.

- The following compound sentence gives the listener or reader further information, but then follows with a sentence containing a relative clause, which describes and includes the mother in the writing.

- Because the writer is giving much information to his son (reader/listener), there are many compound sentences to make clear that the information all has equal weight.

- The second paragraph contains a complex sentence which lists the new punctuation in the grammar of the writer’s life. The list adds to the sense of the metaphoric long sentence that life has become by being a literal long sentence.

- The third paragraph begins with an adverbial clause of time to introduce the fact that the baby will be told further details of his birth. These details add to the basic information given to the reader/listener in the first paragraph.

- The paragraph continues by reporting the feelings of the local staff. There is direct and indirect speech to convey their words.

- The fourth paragraph begins with compound sentences to express the fact that the child was wanted and that reality is far better than dreams. The wanted … waited; imagined … dreamed are constructed in the same way to foreground the feelings and to contrast the imagined with the real.

- The sentences which follow serve to increase the sense of place and the time of day. The first, simple sentences begin with an adverbial phrase to locate the reader/listener outside the apartment. The subsequent compound sentences add to the sense of place.

- In the last paragraph, there are at least two extended compound sentences that have other clause structures embedded in them: We have called you Daniel Patrick but I’ve been told (noun clause embedded here); and this glorious dawn sky makes me think (noun clause embedded here). I can point at the sky and tell you of the Orient and (tell you of) the times and the people … (ellipsis helps to maintain pace and avoid repetition).

- Adverbial clauses of time are important in this text: Since you arrived, Since that, When you’re older, When we brought you home. These, when added to the use of tense, make clear a time pre-Daniel, post-Daniel, and Daniel’s future for when this piece was ostensibly written.

- The final sentence concludes with an adverbial phrase, placing the birth into a much larger historical context of both a new century and, with that, the handing over of Hong Kong to the Chinese: no longer Britain’s last Asian Colony.
Hong Kong, February 1996

Daniel Patrick Keane was born on 4th February, 1996

My dear son, it is six o’clock in the morning on the island of Hong Kong. You are asleep cradled in my left arm and I am learning the art of one-handed typing. Your mother, more tired yet more happy than I’ve ever known her, is sound asleep in the room next door and there is soft quiet in our apartment.

Since you’ve arrived, days have melted into night and back again and we are learning a new grammar, a long sentence whose punctuation marks are feeding and winding and nappy changing and these occasional moments of quiet.

When you’re older we’ll tell you that you were born in Britain’s last Asian colony in the lunar year of the pig and that when we brought you home, the staff of our apartment block gathered to wish you well. ‘It’s a boy, so lucky, so lucky. We Chinese love boys,’ they told us. One man said you were the first baby to be born in the block in the year of the pig. This, he told us, was good Feng Shui, in other words a positive sign for the building and for everyone who lived there.

Naturally your mother and I were only too happy to believe that. We had wanted you and waited for you, imagined you and dreamed about you and now that you are here no dream can do justice to you. Outside the window, below us on the harbour, the ferries are ploughing back and forth to Kowloon. Millions are already up and moving about and the sun is slanting through the tower blocks and out on to the flat silver waters of the South China Sea. I can see the contrail of a jet over Lamma Island and, somewhere out there, the last stars flickering towards the other side of the world. We have called you Daniel Patrick but I’ve been told by my Chinese friends that you should have a Chinese name as well and this glorious dawn sky makes me think we’ll call you Son of the Eastern Star. So that later, when you and I are far from Asia, perhaps standing on a beach some evening, I can point at the sky and tell you of the Orient and the times and the people we knew there in the last years of the twentieth century.

From Despatches from the Heart, 1996
Personal recount – *Witness* by Edvard Radzinski

This text could be used to develop 5.2: Understand and respond to ideas, viewpoints, themes and purposes within a text as well as 6.2: Analysing how writers’ use of linguistic and literary features shapes and influences meaning.

It has the form of a recount, but the protagonist could also be working hard to exonerate himself. It could be used with other reports, perhaps from Afghanistan, Zimbabwe or Iraq which describe a personal event.

**Objectives**

**Year 7**

5.2: 7a Identify and understand the main ideas, viewpoints, themes and purposes in a text.

**Year 8**

5.2: 8a Trace the development of ideas.

**Year 9**

5.2: 9a Analyse and respond to a range of differing ideas and viewpoints.

The progression lies in identifying, tracing and analysing the views, in an increasing range of texts.

**Possible activities**

- In shared reading or individually, ask the class to highlight time words and explain how the impression of tension, uncertainty and fear is conveyed.
- Using similar texts compare the ways in which tension, fear and uncertainty are conveyed.
At 10 am, as usual, we gathered to plan things for the day. There was no movement in Stalin’s rooms. It struck 11 – still no movement. At 12 – still none. That was strange; he got up between 11 and 12. Soon it was 1 pm – still no movement … he had always told us categorically: if there was ‘no movement’, we were not to go in, or else we’d be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: ‘I can see the light in the small dining room.’ Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight – nothing. At nine – no movement. At 10 – none. At that moment a package arrived from the Central Committee. It was my duty to hand over the mail. ‘All right, then,’ I said, ‘Wish me luck, boys.’ We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: ‘What’s all this good soldier Schweik stuff?’

Well, I opened the door, walked loudly down the corridor. The room where we put documents was next to the small dining room. I went in and looked through the open door into the small dining room and saw the Master on the floor, his right hand outstretched. I froze. My arms and legs refused to obey me. He could not talk. His hearing was fine, he’d obviously heard my footsteps and seemed to be trying to summon me to help him. I ran to him and asked: ‘Comrade Stalin, what’s wrong?’ He’d wet himself. I said to him: ‘Should I call a doctor?’ and he just mumbled incoherently.

From Stalin, 1996
Background notes on Activity 3: Witness

These notes are not definitive, but are here to act as a guide to the use of sentences in the text. See page 50 for suggested annotations of the OHT.

- The first sentence starts with an adverbial to locate the time of day: the reader might assume that 10 am is quite late to be starting to plan the day, but the adverbial as usual makes clear the fact that so far the behaviour is normal.
- The first sentence ends at for the day, but the three dots introduce the idea of suspense. The lack of movement in Stalin’s room is clearly unusual.
- The next two sentences are simple and start with an adverbial indicating the time. There is a pattern developing of time passing and people waiting. Simple sentences indicate the fact that they are doing nothing as they wait and that they are very aware of time passing. Uncertainty is creeping in.
- The next sentence consists of two clauses with a colon introducing the explanation of what was strange. The reader might think 11 am is late for a politician to be getting up, so it is even stranger that there is still no movement.
- The next adverbial is used to indicate time passing and the three suspense dots indicate the writer’s dilemma: the adverbial categorically makes it clear why people are still waiting, especially if the reader has background knowledge of Stalin.
- The list of minor sentences beginning At eight revert back to the pattern of the opening sentences: time passing … nothing happening. Eventually, there is a realisation that 12 hours have passed. The reader wonders how the people outside can wait so long before doing anything. Knowledge of Stalin and what he did may explain their fear and uncertainty.
- The direct speech includes the command ‘Wish me luck, boys’, which indicates uncertainty and possibly fear on the writer’s part.
- The final sentences of the first paragraph contain more than one main clause, but indicate clearly what Stalin liked and didn’t like. The writer is rehearsing Stalin’s preferences to decide on what behaviour he should adopt. The sentences make clear it could be a difficult tightrope to walk and the consequences could be great.
- Stalin is not named beyond line 2: he is referred to as he. There is no room for confusion as to who he is, however. It is either he or we, him and us divided physically by a door, and the fear of us getting it wrong.
Witness

by Edvard Radzinskii

Peter Lozgachev was on duty outside the rooms where Josef Stalin conducted the business of running the Soviet Union. Those on duty were only allowed to enter the room when summoned. The account explores the theory that Stalin was left to die by his heirs who were lining up to succeed him.

At 10 am, as usual, we gathered to plan things for the day … there was no movement in Stalin’s rooms. It struck 11 - still no movement. At 12 – still none. That was strange: he got up between 11 and 12. Soon it was 1 pm - still no movement … he had always told us categorically: if there was ‘no movement’, we were not to go in, or else we’d be severely punished. It was already six in the evening, and we had no clue what to do. Suddenly the guard outside rang us: ‘I can see the light in the small dining room.’ Well, we thought, thank God, everything was OK. We were all at our posts, on full alert, ready to go, and then, again, nothing. At eight - nothing. At nine - no movement. At 10 - none. At that moment a package arrived from the Central Committee. It was my duty to hand over the mail. ‘All right, then,’ I said, ‘Wish me luck, boys.’ We normally went in making some noise to let him know we were coming. He did not like it if you came in quietly. You had to walk in with confidence, but not stand too much at attention. Or else he would tell you off: ‘What’s all this good soldier Schweik stuff?’

Well, I opened the door, walked loudly down the corridor. The room where we put documents was next to the small dining room. I went in and looked through the open door into the small dining room and saw the Master on the floor, his right hand outstretched. I froze. My arms and legs refused to obey me. He could not talk. His hearing was fine, he’d obviously heard my footsteps and seemed to be trying to summon me to help him. I ran to him and asked: ‘Comrade Stalin, what’s wrong?’ He’d wet himself. I said to him: ‘Should I call a doctor?’ and he just mumbled incoherently.

From Stalin, 1996
Language change

The Lord’s Prayer

10.1: Exploring language variation and development according to time.

Here are four versions of the Lord’s Prayer that show language change over time in a familiar text. You could link it to pure language study or use it prior to reading some older texts such as those by Chaucer.

The texts are not annotated as it would involve translations in addition to notes. What pupils recognise will vary according to their own dialect.

Objectives

Year 7

10.1: 7b Identify some of the changes that have happened in the English language over time.

Year 8

10.1: 8b Investigate texts from a range of historical periods to show how the English language has changed and varied over time.

Year 9

10.1: 8b Consider how and why the English language has developed as shown in texts from different periods up to the present day.


Possible activities

● In modelled, shared or individual work, depending on pupil confidence, ask pupils to underline words they can work out and annotate their versions or add them into a pre-prepared table. They may need help with the Anglo Saxon alphabet:

   ą b c d e f ģ h i k l m n o p r s t u w x y ą

   ● The last letter is the same as modern short a as in cat; the previous two are the modern th.

   ● Does the pupils’ regional variety make recognition any easier?

   ● Next, ask them to look at spelling and see how that has changed over time.

   ● In modelled or shared work, look at word order and how that has changed down the years. Discuss why change has happened; Anglo Saxon is less syntax dependent because it is more inflected. Inflections diminish through time.

   ● Can they say why the modern version still sounds slightly old fashioned?

   ● Ask pupils in pairs to write their own prayers, rewrite a proverb or saying or a diary entry using the Anglo Saxon alphabet.
Dated circa 1000 (Old English)

Fæder ure pu þe eart on heofonum
si pin nama gehalgod
tobecume pin rice
gewurpe þin willa
on eorðan swa swa on heofonum
ume gedæghwamlican hlaf syle us to dæg
and forgýf us ure gyltas
swa swa we forgýfað urum gyltendum
and ne gelæð pu us on costnunge
ac alys us of yfele soplice.

Dated 1384 (Middle English)

Oure fadir þat art in heuuenes halwid be þi name;
þi reume or kyngdom come to be.
Be þi wille don in herþe as it is doun in heuene.
yeue to us today oure eche dayes bred.
And forguye to us oure dettis þat is oure synnys as we foruyeuen to
oure dettouris þat is to men þat han synned in us.
And lede us not into temptacion but deleyure us from euyl.

Book of Common Prayer 1662

Our Father who art in heaven,
Hallowed be thy name.
Thy kingdom come,
Thy will be done,
On earth as it is in heaven.
Give us this day our daily bread;
And forgive us our debts,
As we also have forgiven our debtors;
And lead us not into temptation,
But deliver us from evil.
For thine is the kingdom,
The power, and the glory,
For ever and ever.
Amen.
Modern language (Alternative Service Book)
Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done,
on earth as in heaven.
Give us today our daily bread.
Forgive us our sins
as we forgive those who sin against us.
Lead us not into temptation
but deliver us from evil.
For the kingdom, the power, and the glory are yours
now and for ever. Amen.
Chaucer and a contemporary

The following are two versions of English written around the same time as each other. The first is from Sir Gawain and the Green Knight; the second from the General Prologue of Chaucer’s Canterbury Tales. Although they were written closely together as far as can be known, Gawain is from the north west or north Midlands of England while Chaucer lived in London, travelled widely and worked at the court.

Objectives

Year 7
Identify some of the changes that have happened in the English language over time.

Year 8
Investigate texts from a range of historical periods to show how the English language has changed and varied over time.

Year 9
Consider how and why the English language has developed as shown in texts from different periods up to the present day.

Possible activities

- In modelled, shared or individual work, depending on pupil confidence, ask pupils to underline words they can work out and annotate their versions or add them into a pre-prepared table.
- Which texts do they understand better and why?
- Next, give pupils the regional information about the writers and ask them to decide why Chaucer is easier to understand. What might it say about prestige and the development of English?
- Ask them to work out why someone living in the north west of the country might have had little contact with London.
- Again, there is no guidance as it is very much what pupils think; they provide the guidance.
**Sir Gawain and the Green Knight**

Þis kyng lay at Camylot vpon Krystmasse
With mony luflych lorde, ledez of þe best,
Rekenly of þe Rounde Table alle þo rich breþer,
With rych reuel ory3t and rechles merÞes.
Þer tournayed tulkes by tymeþ ful mony,
Justed ful jolîé þise gentyle kni3tes,
Syþen kayred to þe court caroles to make.
For þer þe fest watz ilyche ful fiften dayes,
Witþ alle þe mete and þe mirþe þat men couþe avyse;
Such glaum ande gle glorious to here,
Dere dyn vpon day, daunsyng on ny3tes,
Al watz hap vpon he3e in hallez and chambrez
With lordez and ladies, as leuest him þo3t.
With all þe wele of þe worlde þay woned þer samen,
þe most kyd kny3t3z vnder Krystes seluen,
And þe louelokkest ladies þat euer lif haden,
And he þe comlokest kyng þat þe court haldes;
For al watz þis fayre folk in her first age,
on sille,
Þe hapnest vnder heuen,
Kynge þhis est mon of wyþle;
Hit were now gret nye to neuen
So hardy a here on hille.
General Prologue from *The Canterbury Tales*, Chaucer

Whan that aprill with his shoures soote  
The droghte of march hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendred is the flour;  
Whan zephirus eek with his sweete breeth  
Inspired hath in every holt and heeth  
Tendre croppes, and the yonge sonne  
Hath in the ram his halve cours yronne,  
And smale foweles maken melodye,  
That slepen al the nyght with open ye  
(so priketh hem nature in hir corages);  
Thanne longen folk to goon on pilgrimages,  
And palmeres for to seken straunge strondes,  
To ferne halwes, kowthe in sondry londes;  
And specially from every shires ende  
Of engelond to counterbury they wende,  
The hooly blisful martir for to seke,  
That hem hath holpen whan that they were seeke