

LABASA SANGAM (SKM) COLLEGE

LESSON NOTES 1- WEEK 7

SUBJECT: ENGLISH

YEAR/LEVEL: 13

STRAND: Writing

Sub- Strand: Varieties of English

LO: Students must be able to build vocabulary and understand registers.

LESSON NOTES: REGISTER STUDY- LITERARY CRITICISM

Literary- concerning the writing, study, or content of literature, especially of the kind valued for quality of form.

Criticism- the analysis and judgment of the merits and faults of a literary or artistic work.

Literary Criticism- The art of analyzing, reviewing and evaluating the qualities of literary works.

	Examples	Purpose
1. Use of literary Jargons	Narrative, prose, fiction etc.	Helps identify the register. To make the tone formal and Impressive
2. Use of quotations- Words of writers and literary scholars are often quoted.	Quote marks will be used or it will be italicised.	To support arguments/point Raised
3. Title - Titles of literary works are italicised, underlined or placed within inverted commas.	<i>Hamlet</i>	To show the title of work being reviewed.
4. Sentence structure - is usually compound Complex	Complex- Two well-known poems, which feature on aggressive hero, is a glimpse into the soul of an old man. Compound- Shakespeare's father was a glove maker and he received no more than a grammar school education.	To clarify information. Add extra information.
5. Use of personal Pronouns	I, we, us, our, we, you	Evaluating/ giving opinion.
6. Use of emotive Words	Happy, sad	To convey appreciation, opinion and criticism.
7. Use of present tense	Hesitates in making	Stating truth/ facts
8. Favourable/ unfavourable words	Interesting/ boring	Create a favourable/ unfavourable impression

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LABASA SANGAM (SKM) COLLEGE
WORKSHEET 1- WEEK 7

Read and understand the notes given in LESSON NOTES 1 –WEEK 7 and then answer the questions given.

SAMPLE ANALYSIS

Study the sample given below and answer the questions that follow.

It's not surprising that *Angel Has Fallen* exists. The first film in the series, *Olympus Has Fallen*, performed well enough (\$100M domestic; \$170M worldwide) to justify a sequel. *London Has Fallen* opened three years later to a less enthusiastic reaction in the United States (where it garnered a tepid \$62M) but a more generous international market developed (worldwide: \$205M). Distributor Lionsgate likely doesn't expect robust numbers from *Angel Has Fallen* in its home territory – the release date and lack of a strong advertising push hint at this – but its overseas interest should easily push the film into the black.

Angel Has Fallen feels like it was cobbled together with clichéd action scenes and circumstances overused by the once-popular TV series *24*. *Angel Has Fallen* tries hard (and often succeeds) to topple the Kiefer Sutherland program on the “preposterousness” scale. The movie's lack of real-world credibility and rejection of Newtonian physics will come as no surprise to action movie fans. However, while something like a *Fast and Furious* sequel does this sort of thing with a wink and a smile, *Angel Has Fallen* adopts a too-serious approach. It's hard to laugh at the idiocy of the movie's Michael Bay-wannabe mayhem when it's wallowing in solemnity. Changing the movie's tone to make it more lighthearted might have resulted in a fun two hours. As it is, it's the kind of slog that encourages much eye-rolling. (The movie belatedly turns jokey during a bizarre mid-credits sequence.)

Source: <https://www.rottentomatoes.com/m/booksmart>

QUESTIONS

- a) State the purpose of the sample. (2 marks)

- b) Comment on the tone and how the tone is achieved. (2 marks)

- c) Give a reason for the use of the present tense in the sample. (1 mark)

- d) Identify two typical features (not already mentioned) of this register that is present in the above sample and give an example. (2 marks)

LABASA SANGAM (SKM) COLLEGE

LESSON NOTES 2- WEEK 8

SUBJECT: ENGLISH

YEAR/LEVEL: 13

STRAND: Writing

Sub- Strand: Literature

LO: Students must be able to build vocabulary and develop and understanding and appreciation for different socio- cultural contexts and situations.

LESSON NOTES: THEME: LOVE

➤ **CHARACTERS**

‘Harry’ by Rosemary Timperley	‘The Girl who had everything’ by Ellen Conford
<p>Harry Christine’s brother. His physical appearance: red hair and is tall for his age. He speaks a Cockney accent of London. He loves Christine and saves her from death by jumping out of the window with her in his arms. He dies as a result but comes back from the dead to take her with him. To understand Harry, one needs to understand his background of poverty and improvident parents. This is probably why Harry turned to Christine as someone he could share his affections with and as the little girl obviously adored him. He probably felt that he owned her affections and wanted his little sister all for himself. He most probably didn’t trust that Mrs. James loved Christine as much as he did.</p>	<p>Diane Although the narrator is one of the characters in the story, the story is about Diane- it is about her and everything/ everybody is clustered around her. She represents the title of the story. From every angle, readers are seeing the proud and arrogant side of her. She is the only child of a rich family so she is provided all the things she wanted. As a child and as a teenager, she has been described as pretty and she realized that “no male alive could resist the power of those hazel eyes.” Her proud and arrogant side is also noticed when she expects Paul to be exactly the same place where she had left him before going to the bathroom. Apart from her beauty, her ability to talk has been described as “Diane was a wonderful talker, an inspired talker, a nonstop talker” who would mostly talk about herself. To the boys, her talk would be quite fascinating “her listener hung on every word, leaning forward eagerly, mouth slightly open in wonder, eyes fixed longingly on hers. He was, in the traditional, fairy-tale sense of the word, enchanted.</p>
<p>Mrs. James Christine’s foster mother. She loves Christine as if she is her own child and her instincts concerning Christine are well-founded because she is proven correct at the end as her suspicions</p>	<p>The Narrator She is a female friend of Diane. Although she is narrating the events, she plays a subordinate character to Diane. It is obvious she is neither pretty nor popular. Her curiosity about relationships is answered by</p>

<p>about Harry are confirmed. She does her best to give Christine a loving home and wants to protect her from the danger she senses in Harry.</p>	<p>Diane such as “What does it mean when you go with someone? What do you have to do?” In a way, the narrator is living her life through the experiences and reflections of Diane. She even acts as an adviser She is obviously jealous of Diane but since she wanted different things in life, she was not very disappointed. She accepted the boyfriend arranged for her by Diane and Paul but admits that it was wrong. She tried to be supportive of Diane when Paul started ignoring her. The impact of television in the society has also been mentioned. Television has been identified as the main cause of relationships to break. The narrator reminds Diane about the impact of television “Haven’t you read those studies where they found that kids have watched about forty-six thousand hours of television by the time they get to be our age?” “All that television watching makes for a very short attention span.”</p>
<p>Christine She is Harry’s sister who is now five years old and about to start school life. As she is the only child in the household, this is fodder for Harry who is able to convince her that she would be better off with him. She is lonely and young enough to look up to someone who will show her new games and to teach her new things. This is something that she lacks in her new home with Mr. and Mrs. James- a friend and a playmate. This probably helps explain her fascination with Harry as her older brother who knows everything.</p>	<p>Paul and the other boys Typical teenage boys who want to have attractive girlfriends. Also want attention. Like to talk as much as girls do and move on as quickly or as late as girls do after breakups. There isn’t much of a difference between how girls and boys behave in relationships.</p>

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[illegible]

[illegible]

NO. OF WORDS: _____

LABASA SANGAM (SKM) COLLEGE
LESSON NOTES 3- WEEK 9

SUBJECT: ENGLISH

YEAR/LEVEL: 13

STRAND: Writing

Sub- Strand: Varieties of English-Grammar

LO: Students must be able to build vocabulary and understand registers.

LESSON NOTES:

A. Relative Pronouns

We introduce relative clauses with these relative pronouns: *who, whom, which, that* and *whose*.

Who, which and that as subjects of a relative clause

1. We use **who** to refer to people. We use them in place of noun subjects or pronouns subjects (*I, you, he, etc*) and we cannot omit them.
They do not change when they refer to masculine, feminine, singular or plural:
Eg. **He** is the **man**/ **She** is the **woman who** lives here. (Not “*He is the man who he...*”)
They are the **men/ the women who** live here. (Not “*They are the men who they...*”)
2. We use **which** or **that** (in place of noun subjects and it) to refer to animals and things:
That’s the **cat which/that** lives next door. Those are the **cats which/that** live next door.
Here’s the **photo which/that** shows my car. Here are some **photos which/that** show my car.

B. ‘Whom’, ‘which’, and ‘that’ as objects of a relative clause

1. We use **whom** to refer to people. We use them in place of noun objects or object pronouns (*me, you, him, etc.*). we often say *who* instead of *whom* when we speak.
They do not change when they refer to masculine, feminine, singular or plural:
He’s the **man/ She’s** the **woman whom** I met. (Not “*He’s the man whom I met him.*”)
They’re the **men /women whom** I met. (Not “*They are the men/ women whom I met them.*”)
2. We use **which** or **that** (in place of noun objects or it) to refer to animals and things:
That’s the **cat which/ that** I photographed. Those are the **cats which/that** I photographed.
That’s the **photo which/ that** I took. Those are the **photos which/that** I took.
However, we usually omit *which* and *that*. We say:
That’s the cat I photographed. Those are the photos which/that I took.

C. ‘Whom’, which, or ‘that’ as objects of prepositions

The position of preposition in relative clauses is very important. We can say:

1. *He is the person to whom I wrote.* (Never ‘*to who*’) (very formal)
This is the pan in which I boiled the milk. (very formal)
2. *He the person whom I wrote to. This is the pan which I boiled the milk in.*
3. However, we usually prefer to omit the relative and say:
He is the person I wrote to. This is the pan I boiled the milk in.

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LABASA SANGAM (SKM) COLLEGE
WORKSHEET 3- WEEK 9

Read and understand the notes given in LESSON NOTES 3 –WEEK 9 and then answer the questions given.

A. Join these sentences using **who, which or that**.

1. He's the accountant. He does my accounts. *He's the accountant who does my accounts.*

2. She's the nurse. She looked after me.

3. They're the postcards. They arrived yesterday.

4. They're the secretaries. They work in our office.

5. That's the magazine. It arrived this morning.

B. Join these sentences with **whom, which, that or nothing**.

1. He's the accountant. You recommended him to me. *He's the accountant you recommended.*

2. She's the nurse. I saw her at the hospital.

3. They're the postcards. I sent them from Spain.

4. They're the birds. I fed them this morning.

5. That's the dog. I saw it at the dog show last week.

C. Join each pair of sentences in three different ways.

1. He's the man. I sent the money to him.

*He's the man to whom I sent the money./ He's the man whom I sent the money to.
/He's the man I sent the money to.*

2. She's the nurse. I gave the flowers to her.

3. That's the building. I passed by it.

4. They're the shops. I got these from them.

THE END.