

PROGRESSION IN ENGLISH

Language Analysis



Year 7: Analysis of poetic language



Thursday 26th May 2022

Eagle The Eagle

Retinal

The ground between these 3 things is that they all have a rigid surface (ocean surface, old person's hands, wrinkles and old castle weathered walls)

- Experienced like
- Ex: Her old hands were an old castle. Weathered, rigid, and weak.
- Falling apart

How does Tennyson want us to feel about the eagle?

Tennyson wants us to feel like the eagle is a ~~secret~~ defender. This is since the eagle 'watches from his mountain walls'. This quote proves that the eagle is shown to be a defender since the way he is described to be standing like a ~~secret~~ of a castle. ~~can also defend~~. Additionally, Tennyson uses a metaphor to compare the mountain to a defensive or castle wall. In particular, the three words 'his mountain walls' prove well that he has a good defensive power (you can also imagine the eagle looking over a village, further implying the eagle is a defender). Consequently, the reader is encouraged to admire his defensive power/control, making Tennyson want us to feel like the eagle is a defender.

Alternatively, the poet can also want us to feel like the eagle is very confident with the same quote. This is since when you imagine this quote, the eagle is standing proud, as if he felt like he was

undefeatable; this is confidence. Furthermore, the usage of the word 'watches' proves fearlessness, which is linked with confidence. If the poet (Tennyson) had used, for example, the word 'guards', then it would have shown fear and a lack of confidence; however, he did not use this alternate word. In addition, the entire 'mountain walls' being described as 'his' reveals the fact that he owns them. Him claiming these mountain walls without confirmation proves he is confident about his ability. As a result of this, the eagle is confident portrayed as confident. *Amazing!*

Teacher STY

Date 27/05/22

Positives:

Question/
Addition/
Extension:

Response:

Kamil, your paragraph is brilliant - very well explained with alternative interpretations and sharp focus on your starting point! I am impressed!

I have no requests for improvement, but I would like to ask you to 'analyse the quotation'; 'Rip'd with the azure world' he stands; - what impression does it create about the eagle?

Tennyson presents the eagle as a proud creature. This is since the eagle is 'Rip'd with the azure world'. This quotation means that the eagle is on the top of the world. I believe this because the imagery uses the 'Rip'd' which means enveloped. Furthermore, the 'azure world' refers to the sky, which would fall. When most of his surrounding are simply the sky, using this point, I can infer the eagle is very high up. The eagle standing, resting on such a high place proves his grandness. Subsequently, the eagle is a proud creature. *Great!*

Year 8: Analysis of prose fiction



Why does Holmes refer to Irene as 'The Woman'?

1) Sherlock looks up to Irene and highly respects her, which is special as Sherlock doesn't respect females. She is one of the only people who have outsmarted him.

This indicates that Irene is a very important person in Holmes' life, as he refers to her as 'The Woman', which is a very high title.

Nigel → The narrator, on more than one occasion, alludes to the fact that Holmes has a great deal of affection towards Irene Adler. She eclipses and predominates the whole of her sex, which suggests that rather than there being a number of ladies competing for his love, there is just one person he has eyes for. The adjective 'eclipses' suggests that, in his eyes, Irene is the one, and if he cannot have her, he will remain alone. This may make the reader feel that, underneath his rational, methodical exterior, there is a beautiful heart that functions in the same way as any regular human being. This fosters empathy between the reader and character and allows us to have more of an affinity with Holmes' emotions when, previously, the reader is simply just left in awe of his intellect.

Michael → **Methodical exterior**, there is a beating heart that contains the same way as any regular human being, causing the reader to feel a sense of empathy towards Sherlock.

People Zone → During the text, on multiple occasions, Sir Arthur Conan Doyle builds how Sherlock admires her, and respects her, his image of her remaining high and formal. We know this due to the fact that one of the quotations from the text says "She seems to be on a very different level to you, my majesty," which shows how he depends her presence and character, without her being present. This shows the intense level of respect he has for her, depending her reputation, to the King, despite their differences. From this extract, we also learn that Holmes can often be very cold towards people, his attitudes and mannerisms hinting a sense of annoyance, and we know this because of the amount of sarcasm he uses, to hint their boredom in your interests, as well as non-directly hinting your opinions off as useless, despite the fact he normally stays respectful. His attitude may be influenced by your lack of devoted intellect, which may explain his intense respect for Irene Adler, showing how witty and gifted she is.

Methodical paragraph →

In a particular passage of text, the narrator shows how strongly he has strong feelings for Irene Adler. "From what I have seen of the lady, she seems indeed, to be on a very different level to your majesty," said Holmes coldly. This suggests that Holmes has very strong feelings for Irene Adler, and he has a deep respect for her. It can also be inferred that Irene Adler is the same woman for him, as he says he that she is on a different level to a king, implying that she is above him. It also supports this assumption with a different quotation that "She eclipses the whole of her sex and those two passages eloquently prove Sherlock's feelings. The way he says the quotation is also very tactful, adding another layer to his character, as he expresses his true opinion of Mrs Adler being above him, without offending him. This will make the reader feel that Holmes does indeed have a weakness.

alludes a great deal to a great deal. She eclipses and predominates the whole of her sex, which suggests that rather than there being a number of ladies competing for his love, there is just one person he has eyes for. The adjective 'eclipses' suggests that, in his eyes, Irene is the one, and if he cannot have her, he will remain alone. This may make the reader feel that, underneath his rational, methodical exterior, there is a beautiful heart that functions in the same way as any regular human being. This fosters empathy between the reader and character and allows us to have more of an affinity with Holmes' emotions when, previously, the reader is simply just left in awe of his intellect.

From what the narrator has said, Holmes recognises Irene's intellect being on a different level to regular people. This is shown when it says, "She seems to be on a very different level to your majesty." With this quotation, Holmes defends Irene's intelligence as he is impressed with her ways admiring her. When Sherlock says different level, it indicates that the reader is meant to

Holmes portrays as having a high level of respect for Irene Adler and acts irritated if one doesn't display the same admiration of her character. This can be seen in the quotation "From what I have seen of the lady, she seems indeed, to be on a very different level to your majesty," said Holmes coldly. In this extract, the King expresses his disappointment of ~~her~~ not being on his level; he awaits a reaction from Holmes; however, from what the narrator has described previously and him responding coldly we can interpret as the Sherlock referring to Irene as being on a higher level. Holmes is seen to be defensive whenever the subjects turns to Irene and sees her as a highly intelligent and beautiful woman, her character more important than a royal status.

Year 9: Analysis of 19th Century texts



30th November 2021

Language Analysis

Big Question: How do we analyse an extract?

Here is an extract from Chapter 2 of 'Jane Eyre'.

In Chapter 1, John Reed throws a book at Jane which results in them fighting. As punishment for this, Jane is taken to the red-room by Bessie and Miss Abbot who speak to Jane about her behaviour.

"You ought to be aware, Miss, that you are under obligations to Mrs. Reed: she keeps you; if she were to turn you off, you would have to go to the poorhouse." Warning (Standard for orphans)

② Jane doesn't realise that she has a better-compared life to people in a poorhouse

③ I had nothing to say to these words: they were not new to me: my very first recollections of existence included hints of the same kind. This reproach of my dependence had become a vague sing-song in my ear: very painful and crushing, but only half intelligible. Miss Abbot joined in—

she doesn't learn because she hears it so many times that she can't focus on it

she is as equal as a slave

④ "And you ought not to think yourself on an equality with the Misses Reed and Master Reed, because Missis kindly allows you to be brought up with them. They will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them."

Victorian scenes

① → Mr Brocklehurst (they don't treat Jane kindly)

Irony

An example of irony is how Mr Brocklehurst lives in a crag trap.

"What we tell you is for your good," added Bessie, in no harsh voice, "you should try to be useful and pleasant, then, perhaps, you would have a home here; but if you become passionate and rude, Missis will send you away, I am sure." Bessie still believes Jane is a good child and if she tries to be useful and pleasant she may have a home at Gateshead.

reconciliation, Hell (Put off from Hell)

"Besides," said Miss Abbot, "God will punish her: He might strike her dead in the midst of her tantrums, and then where would she go? Come, Bessie, we will leave her: I wouldn't have her heart for anything. Say your prayers, Miss Eyre, when you are by yourself; for if you don't repent, something bad might be permitted to come down the chimney and fetch you away."

Heart goes into personality and a symbol of Jane's character

They went, shutting the door, and locking it behind them.

⑤ Juxtaposition between the approach/mind-set of Miss Abbot and Bessie by Charlotte Brontë. Miss Abbot believes these children are born evil. Bessie doesn't agree.

Year 10: Applying analysis at GCSE



*IF Base and Level 2 are secure:

Lego Level 3 For Q3: Techniques

Lego Level 1: The writer describes watching the surfers as being scarily. A clear example of this is 'they were smothered or dashed to pieces'. ✓

Lego Level 2: It is clear from the quote that as she watched them for the first time she was fearful of what could happen to them. ✓

Lego Level 3: The verbs 'smothered' and 'dashed' ✓ suggest that the surfers could drown in the water, or be thrown against the rocks and get injured. ✓

well done
6
12

Year 11: Close analysis of fiction



Look in detail at lines 5-21 of the source.
How does the writer use language here to create a sense of terror and panic?

Fleeing First Street in the Jaunt, we barreled by Brown's corner store with its sabotaged pumps and boarded up windows. We veered at a blighted traffic light and rolled down a long sagging road past small, once cheerful looking dwellings. By then, those houses stood battered and grim-faced, ringed in waist-high lawns.
Behind me someone said, You cut?
Someone else called out, Everybody all right?
Then folks' voices began to surge with new panic. Is that them? Oh God! They're still coming! Drive!
It was true, in the side view mirror, I could see an inky Jeep was gaining speed behind us. More men and the same, closing the distance and what would they do when they reached us - what should we do? Fresh cries floated up from the aisle, but for a moment all meaning of those words was lost on me as a deep ringing invaded my head. I spun the wheel right at the intersection, but the Jeep turned too trailing at a distance. Now we were heading south towards the edge of the town.
Lord, what is happening? I heard MaViolet say.
I did not know where we were going - I only knew I meant to get us all away. I might have taken the exit for the highway, except a lone man was pacing its slanted mouth. When he saw our Jaunt, the exit man splayed his arms. He seemed to be yelling but I couldn't tell what he was yelling. I could not tell if he meant to lure us or to warn us away. A bandana covered most of his face, and something dark dripped over and around his eyes.

The writer uses language in order to create a sense of panic and anxiety throughout the extract. The character presents this with the descriptive language and expression used. The metaphor 'a deep ringing invaded my head' shows the distress our character feels as the world becomes louder and louder while the terror invading their thoughts rises. The verb 'invaded' creates emphasis on this loss of calm the character experiences and an unpleasant feeling intruded her mind. The idea of an invasion suggest to the reader these cruel thoughts are both forceful and also uncontrollable to manage. Moreover the verb 'ringing' reinforces the vibrating nature and the volume of the

panic which a reader may find to be relatable with their own previous anxieties. Moreover, the adjective 'deep' connects with ideas of something being inescapable and unfair that the character has to deal with such panic and unexpressed emotions. Alternatively the writer may have used this quotation to highlight the reality of anxiety and the raw image of how truly awful it is.

Year 12: Lexis, semantics and sentences



1) Giving careful consideration to the context of the text:

- Identify and analyse the uses of **lexis and semantics** in this text [10]
- Identify and analyse how **sentences** are constructed in this text [10]

The article 'Diego Maradona: Obituary - Argentina's flawed football icon' is a reportage obituary published by the BBC online news. As it was an obituary, the text contains many details of Diego Maradona's life events and memories of the footballer, each sectioned off by subheadings. The obituary was published in November 2020 by the BBC, and so includes modern English language. *signifying the footballer's death.*

Although posted online and available to a wide range of audiences, some low frequency lexis is included within the text such as the adverb 'inextricably' and past simple verb 'embroiled'. This would suggest that the text was subtly directed to an older audience, though the wide topic of the text of football is interesting to a wide range of ages. The fact that it was posted online on the BBC also may suggest that it is directed to an older audience, as younger people don't really regularly check BBC websites, instead favouring social media.

However, the fact that it was published anywhere online still allows the text to reach as seen/read by millions of people, such as those interested in Maradona or even just fans of football. Maradona's career and life was presented immediately to the audience, with including his name, the descriptive adjective 'flawed' and the common concrete noun 'football'. More high frequency adjectives were used to describe his life all throughout the obituary, however it is unclear if they describe him as overall good or bad as both positive and negatively connotated adjectives are used. Maradona is described using both positive connotated adjectives such as 'dazzling', 'gifted', 'extraordinary', 'genius', even the superlative adjective 'greatest', but also negatively connotated adjectives such as 'outrageous', 'infamous', 'disgraceful', and adjectival phrase 'over the top'. This creates a higher level of ambiguity as the reader isn't sure whether to think of Diego Maradona positively or negatively. *But we can be sure that his life was flawed, that he struggled, that he was under a lot of pressure.*

However, it began to be clear that Maradona was more associated with the negative connotations used throughout the text as with the lexical field with a superordinate hypernym of drugs and co-hyponyms of the noun phrases 'cocaine addiction', 'positive dope test', 'addiction', adjectival phrase 'banned substance', and polysyllabic nouns 'ephedrine' and 'alcoholism'. This, alongside the inclusion of the also negatively connotated noun phrase 'jail sentence' and 'air rifle', describes Maradona as quite an unsafe and unstable person to have been around. This may evoke feelings such as relief to those he was dangerous (such as the people he shot at with said air rifle), or shock from fans who may not have known such things about him.

As it was such a large part of his life, the text also includes a lexical field with the superordinate hypernym football and co-hyponyms of subject specific lexis such as the monosyllabic nouns 'ball', 'goals', disyllabic nouns 'athlete', 'matches' and polysyllabic nouns 'agility', 'dribbling', 'passing', as well as mentioning statistical numericals and football in the form of proper nouns '1994 World Cup' and 'Uefa Cup'. This subject specific lexis

Year 13: Coursework Investigation



How is Language Used in Propaganda Posters from World War One and World War Two to manipulate war enrolment?

Hypothesis:

Language will often be equivocal (pragmatically implied) in order to build consensus on abstract goals whilst also allowing for individual interpretations of said goal. (Motes, W.H; Hilton, C.B; Fielden, J.S, 1992).

Ambiguity and connotative language is where we see a big disparity in WW1 and WW2 posters. In respect to the World War One posters, Motes, W.H; Hilton, C.B and Fielden, J.S' theory appears to be wildly inaccurate (or at least according to my data collection - primary studies may have a larger sample size, allowing for more representative results). The theory proposes ambiguity will be used to build consensus on abstract goals, influencing individuals without appearing too authoritative and overbearing. In the posters, we see the premodified noun phrases 'U.S army' and 'army of war savers' which clearly state the institution to which the reader is expected to enlist (or to back up in the case of the 'War Savers'), even going as far as providing a date in the adverbial phrase 'On June 28th'. Furthermore, declarative mood in the statements 'I want you' and 'I am telling you' weaponise the use of first person (combined with the image of Uncle Sam) to clear any equivocacy around the urgency of the message, almost appearing as a desperate, personal plea, the use of present tense in particular conveying the ongoing and immediate need. Additionally, the adverb 'even' in 'Even a dog enlists' is an explicit suggestion that there is a great deal of shame in not enlisting, to the extent that a dog becomes more prideful and respected than those who abstain from fighting. However, the theory of ambiguity holds much more precedence when looking at the posters of World War Two. This is something best exemplified in the 'food is a weapon' poster, in which the metaphor of food as a 'weapon' connotes that wise consumption of food is as essential to war as those fighting on the frontline. Rather than using metaphor, the 'Someone Talked!' poster uses an indefinite pronoun (to suggest that it could be anybody) and the verb 'talked' (in this case becoming an intransitive verb with object ellipsis) which leads the audience to recognise the importance of secrecy in the context of war - even the poster cannot reveal what 'someone' talked about, using exophoric referencing - something possible due to the shared deictic centre when speaking of war - in a way where the audience can understand the importance of keeping current events confidential.

