

## English Year 9 to Year 10 Bridging Work July 2020 – September 2020

Dear Year 9 Students

In order to prepare for year 10 as best as you can, you are required to complete the 3 bridging tasks below. These should take you approximately 2 hours. Your teachers will check all 3 when we return to school in September.

Please continue reading for pleasure and you can continue completing 2 Bedrock lessons per week.

### Task 1 (approximately 30 minutes)

In Key Stage 4 (Year 10 and 11) you will need to understand and use some new terminology.

The following words have been taken from the mark schemes (which are the assessment criteria you will be judged against at the end of year 11). Make sure that you understand these words and concepts. To help you remember you could: create a poster, make flash cards, use post-it notes, cut out the terms and match with the definitions, colour code them, ask a family member to question you and many more. Whatever method you choose, please bring evidence of your work to be checked in September.

<b>Explain</b>	Make your understanding of a text clear to the examiner by describing it in more detail or revealing relevant facts. Give reasons for your understanding.
<b>Analyse</b>	Examine a piece of text in detail in order to explain and interpret it. Separate information into components and discuss their characteristics.
<b>Evaluate</b>	Consider several options, ideas or arguments and come to a conclusion about their importance/success/worth. State how you react when reading the text as in 'Evaluate the effects the descriptions have on you'.
<b>Synthesise</b>	Synthesising evidence from different texts means balancing summarised evidence from different sources and weaving this evidence together, sometimes using it as a basis for your own ideas and opinions.
<b>Interpret</b>	Explain the meaning of a word/phrase/text in your own way.
<b>Compare</b>	Identify and discuss similarities and/or differences.
<b>Writer's intention</b>	The BIG PICTURE behind any text. Writers INTEND (set out) to have an effect on a reader. This could be to persuade, entertain, bring on change, reconsider values, expose lack of values, represent a group of people etc.
<b>Writer's perspective / viewpoint</b>	The values, beliefs and opinions of writers. We do not know what exactly writers' perspectives and viewpoints are, but we speculate (make educated guesses) what these are based on what they have written.
<b>Subject terminology</b>	Any words which describe writers' craft: metaphor, purpose, formality, simile etc.
<b>Textual reference</b>	When you write about any text, you need to refer to what happens to it. This is a textual reference. Quotations are a way of referring to text and they help you show the examiner that you know the texts well.
<b>Explicit information and Denotation</b>	This is information that is given to you: it is obvious and fairly easy to find. Denotation – the obvious meaning of a word. "I wore a yellow shirt today."
<b>Implicit information Connotation</b>	This is the hidden meaning that you have to INFER (make guesses based on evidence). Connotation – the implied meaning of a word. For example, if the author writes: "I wore a yellow shirt today", explicit information / denotation is easy – they chose yellow clothes; however we can infer that this person is feeling happy, cheerful or jealous as we know that the CONNOTATIONS of yellow are: jealousy, sun, brightness etc.
<b>Effects</b>	Every piece of writing (or spoken language) has a specific effect. Saying BIG or GREAT effect does not really make sense. When writers have an effect on readers, they evoke responses such as: empathy, sadness, realisation, emphasis, humour, and many more. Effects are very closely connected to the writer's intentions.
<b>Context</b>	Context is not just the time and place, but it is also social situation, big ideas (themes), religion, etc. For example: ideas about love in different periods of time or by different cultures.

**Task 2** (approximately 30 minutes)

Read this letter first and then complete each question to the best of your ability. Try to use your new knowledge from the glossary above.

Marcus Rashford is an English professional footballer who plays as a forward for Premier League club Manchester United and the England national team. He is 23 years old.

Rashford wrote this open letter to the government when he learnt that students who receive free meals in schools stop getting this help during the summer holiday. By taking action, he persuaded the government to make a U-turn (complete change of mind). He ensured that all students on free school means continue to get help throughout the summer holidays.

Read the piece below and complete the tasks below:

1. What is the **form** of this piece?
2. Who is the **audience**?
3. What is the **context** of this piece?
4. What is the **purpose** of this piece of writing and what is the writer's **intention**?
5. What is the **tone** of this piece?
6. What is this article **about**?
7. What is the **viewpoint/perspective** of the author?
8. List examples of the **language techniques** below.
9. Choose one of the language devices and **explain, analyse** and **evaluate** its **effect**. Use subject **terminology** well. Use **textual references** and /or quotations.



Direct address	Alliteration	Anecdote	Fact	Opinion ( <i>can be disguised as a fact</i> )	Repetition
Expert	Emotive language	Short sentences	Statistics/numbers	Triple	Lists

**Stuck?** Complete points 1-6.

**Challenge!** Find examples **denotation** and **connotation** / **explicit** and **implicit** information.

**'Protect the vulnerable': Marcus Rashford's emotional letter to MPs Mon 15 Jun 2020**

<https://www.theguardian.com/football/2020/jun/15/protect-the-vulnerable-marcus-rashfords-emotional-letter-to-mps>

To all MPs in parliament,

*On a week that would have opened Euro 2020, I wanted to reflect back to 27 May 2016, when I stood in the middle of the Stadium of Light in Sunderland having just broken the record for the youngest player to score in his first senior international match. I watched the crowds waving their flags and fist-pumping the Three Lions on their shirts and I was overwhelmed with pride not only for myself but for all of those who had helped me reach this moment and achieve my dream of playing for the England national team.*

*Understand: without the kindness and generosity of the community I had around me, there wouldn't be the Marcus Rashford you see today: a 22-year old black man lucky enough to make a career playing a game I love.*

*My story to get here is all-too-familiar for families in England: my mum worked full-time, earning minimum wage to make sure we always had a good evening meal on the table. But it was not enough. The system was not built for families like mine to succeed, regardless of how hard my mum worked.*

*As a family, we relied on breakfast clubs, free school meals, and the kind actions of neighbours and coaches. Food banks and soup kitchens were not alien to us; I recall very clearly our visits to Northern Moor to collect our Christmas dinners every year. It's only now that I really understand the enormous sacrifice my mum made in sending me away to live in digs aged 11, a decision no mother would ever make lightly.*

*This summer should have been filled with pride once more, parents and children waving their flags, but in reality, Wembley stadium could be filled more than twice with children who have had to skip meals during lockdown due to their families not being able to access food (200,000 children according to Food Foundation estimates).*

*As their stomachs grumble, I wonder if those 200,000 children will ever be proud enough of their country to pull on the England national team shirt one day and sing the national anthem from the stands. Ten years ago, I would have been one of those children, and you would never have heard my voice and seen my determination to become part of the solution.*

As many of you know, as lockdown hit and schools were temporarily closed, I partnered with food distribution charity FareShare to help cover some of the free school meal deficit. Whilst the campaign is currently distributing three million meals a week to those most vulnerable across the UK, I recognise it's just not enough.

This is not about politics; this is about humanity. Looking at ourselves in the mirror and feeling like we did everything we could to protect those who can't, for whatever reason or circumstance, protect themselves. Political affiliations aside, can we not all agree that no child should be going to bed hungry?

Food poverty in England is a pandemic that could span generations if we don't course correct now. Whilst 1.3 million children in England are registered for free school meals, one quarter of these children have not been given any support since the school closures were ordered.

We rely on parents, many of whom have seen their jobs evaporate due to Covid-19, to play substitute teacher during lockdown, hoping that their children are going to be focused enough to learn, with only a small percentage of their nutritional needs met during this period.

This is a system failure and without education we're encouraging this cycle of hardship to continue. To put this pandemic into perspective, from 2018-2019, nine out of 30 children in any given classroom were living in poverty in the UK. This figure is expected to rise by an additional one million by 2022. In England today, 45% of children in black and minority ethnic groups are now in poverty. This is England in 2020...

I am asking you to listen to their parents' stories as I have received thousands of insights from people struggling. I have listened when fathers have told me they are struggling with depression, unable to sleep, worried sick about how they are going to support their families having lost their jobs unexpectedly, headteachers who are personally covering the cost of food packages for their vulnerable families after the school debit card has been maxed out; mothers who can't cover the cost of increased electricity and food bills during the lockdown, and parents who are sacrificing their own meals for their children. In 2020, it shouldn't be a case of one or the other.

I've read tweets over the last couple of weeks where some have placed blame on parents for having children they "can't afford". That same finger could have been pointed at my mum, yet I grew up in a loving and caring environment.

The man you see stood in front of you today is a product of her love and care. I have friends who are from middle-class backgrounds who have never experienced a small percentage of the love I have gotten from my mum: a single parent who would sacrifice everything she had for our happiness. THESE are the kind of parents we are talking about. Parents who work every hour of the day for minimum wage, most of them working in hospitality, a sector which has been locked down for months.

During this pandemic, people are existing on a knife's edge: one missed bill is having a spiral effect, the anxiety and stress of knowing that poverty is the main driver of children ending up in care, a system that is designed to fail low-income families. Do you know how much courage it takes for a grown man to say "I can't cope" or "I can't support my family"? Men, women, caregivers, are calling out for our help and we aren't listening.

I also received a tweet from an MP who told me: "This is why there is a benefit system." Rest assured, I am fully aware of the Universal Credit scheme and I am fully aware that the majority of families applying are experiencing five-week delays. Universal Credit is simply not a short-term solution. I also know from talking to people that there is a two-child-per-family limit, meaning someone like my mum would only have been able to cover the cost of two of her five children. In April 2020, 2.1 million people claimed unemployment-related benefits. This is an increase of 850,000 just since March 2020. As we approach the end of the furlough scheme and a period of mass unemployment, the problem of child poverty is only going to get worse.

Parents like mine would rely on kids' clubs over the summer break, providing a safe space and at least one meal, whilst they work. Today, parents do not have this as an option. If faced with unemployment, parents like mine would have been down at the job centre first thing Monday morning to find any work that enables them to support their families. Today, there are no jobs.

As a black man from a low-income family in Wythenshawe, Manchester, I could have been just another statistic. Instead, due to the selfless actions of my mum, my family, my neighbours, and my coaches, the only stats I'm associated with are goals, appearances and caps. I would be doing myself, my family and my community an injustice if I didn't stand here today with my voice and my platform and ask you for help.

The government has taken a "whatever it takes" approach to the economy – I'm asking you today to extend that same thinking to protecting all vulnerable children across England. I encourage you to hear their pleas and find your humanity. Please reconsider your decision to cancel the food voucher scheme over the summer holiday period and guarantee the extension.

This is England in 2020, and this is an issue that needs urgent assistance. Please, while the eyes of the nation are on you, make the U-turn and make protecting the lives of some of our most vulnerable a top priority.

Yours sincerely,  
Marcus Rashford

### Task 3 (approximately 1 hour)

Once we settle back in school in September, you will study **Blood Brothers** which is a play written by Willy Russell in 1981. This play links well to the article above as Russell's intentions were to expose the inequality between different classes, social responsibility, discrimination and poverty.

Choose a task from the choices below to find out more about the context of the play which spans the 1950-8s Liverpool. You need to spend 1 hour on this part of your bridging work, so you probably will have to complete more than 1 task. You can complete even more for bonus house points and extra knowledge!

<b>Context Collage</b> Read the Contextual Fact File below. Transform it into a collage or piece of art showing that you understand what was happening in England at that time.	<b>Teenagers in the 1950-80s.</b> Create a fact file on teenagers in one or all of the decades* above. You can access a lot of information online or you could ask people you know. What did they do? Where did they go? What did they wear? *decade = 10 years
<b>Marilyn Monroe</b> Research most important information about Marilyn Monroe. Make sure you include information on her death. Present this research in a format you feel is most suitable.	<b>The Iron Lady</b> Research why Margaret Thatcher was called the Iron Lady and why Thatcherism was blamed for the rising unemployment in the north of England. You can ask people around you as well as conducting research on the internet.
<b>Windrush Generation</b> Find out what this term means and what was happening in Britain at the time in relation to it. Find out what is the Scandal which broke in 2018. You can find some information here on Newsround. Find out what life was like for black and Asian people at the time. <a href="https://www.bbc.co.uk/newsround/43793769">https://www.bbc.co.uk/newsround/43793769</a>	<b>Art in the 1950-80s</b> Create a fact file about art in all or some of the decades. You can use Tate Modern for information: <a href="https://www.tate.org.uk/visit/tate-britain/display/walk-through-british-art/1960">https://www.tate.org.uk/visit/tate-britain/display/walk-through-british-art/1960</a> Whose work should we know about? What did the art represent? How has it influenced what we know now?
<b>Feminism</b> Watch this clip and summarise how life changed for women in 1960s. You can extend your research and find out more about it. <a href="https://www.bbc.co.uk/bitesize/clips/zr37pv4">https://www.bbc.co.uk/bitesize/clips/zr37pv4</a>	<b>Willy Russel</b> Read the Fact File about the playwright below. Then write a summary about any significant pieces of information.
<b>Fashion and Music in 1950-80s</b> Create a poster showing the fashion of some or of all of the decades. Include the names of famous music bands and the most famous songs of the time.	<b>Educating Rita our Our Day Out</b> Read another of Willy Russell's plays. <i>Educating Rita</i> and <i>Our Day Out</i> are good choices – you can find them in your local library (most libraries take online orders), local bookshop, ebooks or you can find summaries online.
<b>British Empire</b> Find out what happened to the British Empire in the 1960s. As you remember, colonialization started in Elizabethan Times and by the time of Queen Victoria, Britain was an Empire on which the sun never set. What do you think about the events in 1960s-1980s? <a href="http://www.bbc.co.uk/history/british/modern/endofempire_overview_01.shtml">http://www.bbc.co.uk/history/british/modern/endofempire_overview_01.shtml</a>	<b>Liverpool</b> Find out what was happening to Liverpool in the 1950-1980s. You can include images in your report.



## Blood Brothers Context Fact File

**Liverpool**, because of its position on the River Mersey, was a prosperous seaport in the 19<sup>th</sup> century. It is a city of many contrasts. In the 20<sup>th</sup> century, because of the silting of the river, it was a place of financial depression, which led to unemployment and strikes. There was a big gap between the rich and the poor.

**Liverpudlians** are known for their warmth, hospitality and wit. Liverpool is also famous for its football teams and impact on culture – the Mersey Beat (poetry), the Beatles (music) and playwrights, architects etc. Mrs Johnstone's wit and warmth typify these qualities.

**Unemployment** reached 25% in the 1980s. At the time the play is set, factories were closing down. At the start of act 2, Sammy is already on the dole, and the song 'Take a Letter Miss Jones' illustrates how this rising unemployment adversely affects Mickey's life and tempts him into crime. Being out of work creates low self-esteem; particularly for traditional men who feel they need to support their family.

**Views at the time:** *Blood Brothers* is set in Liverpool, between the 1950s and the 1970s. At the time, people strongly disapproved of sex before marriage and this is why Mrs Johnstone 'has to' marry quickly. Divorce was uncommon and this is another reason the neighbours might disapprove of her.

**Education:** Although the 1945 Education act had made grammar schools free, working class children had to pass the 11+ exam to gain entry to the grammar schools. The pass mark was kept deliberately high. Few children were allowed the privilege of a grammar school education, and even if they gained a place, there was no guarantee that they would leave with qualifications, as the school leaving age was 15.

Pupils at **grammar schools** studied academic subjects and took O levels. Some went on to take A levels, while others were under pressure from parents to leave school, get a job and bring money into the household. There were far fewer university places then, so most would go into employment after school.

Children who failed the 11+ would go to a **secondary modern school** to be prepared for life in the trades. Boys would study practical skills like bricklaying, alongside academic work, and girls would learn how to cook. Many of these schools were under-funded.

**Qualifications:** If pupils were not considered 'bright' they were not allowed to take CSEs. These qualifications were not worth as much as O Levels, taken at grammar school. (GCSEs are much more inclusive) So it was common for children to leave school without any qualifications at all. It was more difficult for them to get on in life.

There is a clearly established link between **poverty** and under-achievement at school. Edward is sent to a private, fee-paying boarding school and will take O levels, A levels and go on to university. Mickey leaves school and goes into employment; things go wrong when he is made redundant, whereas Edward has a much more secure 'white collar' job. Manual workers were called 'blue collar' workers; they were more affected by closure of factories and the scarcity of work connected with the docks.

**Council Housing** were the homes of most working class people in the 1950s and 1960s. The terraced houses had a lot to recommend them, but they were also cramped and lacked inside toilets and bathrooms. They did not have central heating and were heated mostly by coal fires. Their inner city locations were often dirty and there was nowhere for children to play as they rarely had gardens.

To improve standards of living, the government moved people away from the terraced houses into new council accommodation in the countryside. '**New' Towns** were created like Skelmersdale, and existing places were developed, like Runcorn and Winsford. Some high rise blocks were built also. Stevenage is a New Town.

Mrs Johnstone's family is certainly helped by their move, although not as much as she had hoped. In many ways, it is already too late for the older children, and the unemployment situation was often worse away from the city. Also, many missed the people and the amenities that they had known before, and the support network that existed all but vanished. Uprooting people can cause stress and depression.

**Willy Russell's Intentions:** One of the playwright's aims is to show us that there are disadvantages to being poor and working class. The failure to succeed in life is not because of a lack of ability, but a lack of opportunity. This can clearly be seen in Edward and Mickey. We must ask ourselves whether this is still true in the 21<sup>st</sup> century.

**For more information, you can watch this clip:**

<https://open.online.clickview.co.uk/libraries/categories/26220758/videos/12815721/blood-brothers-in-context>

## Willy Russell Fact File



Willy Russell was born in Liverpool in 1947.

He became a hairdresser on leaving school, then undertook a variety of jobs, also writing songs which were performed in local folk clubs. He also wrote songs and sketches for local radio programmes. At 20 years of age, he returned to college and became a teacher in Toxteth, after which he began to become interested in writing drama.

His first play, *Keep your Eyes Down*, was produced in 1971, and he became well-known after his musical about the Beatles, *John, Paul, George, Ringo ... and Bert*, ran for eight weeks at Liverpool Everyman Theatre. It was transferred to the West End and won the Evening Standard and London Theatre Critic Award for best musical in 1974.

Since then he has written several plays, including *Educating Rita* (1981), about a working-class woman who decides to study English with the Open University, and *Shirley Valentine* (1988), about a housewife who becomes transformed after a holiday in Greece. Both plays were made into films from Willy Russell's own screenplays, starring Julie Walters and Pauline Collins respectively, each actress winning an Oscar nomination, as did the author for best screenplay for *Educating Rita*. He has also written plays for television, including the well-received *Our Day Out* (1984).

Willy Russell has continued to write songs since the early 1960s. He wrote the lyrics and score for his popular musical *Blood Brothers* (1986), about a pair of twins separated at birth. The show has been playing in the West End since 1983 and has won 3 Best Music Awards and one Best Actress Award at the Laurence Olivier Awards. He also wrote the score for *Shirley Valentine*, and for several other television series and plays. His first album, *Hoovering the Moon*, was released in 2003.

In 2000, Willy Russell published his first novel, *The Wrong Boy*. It is currently being adapted for television. He lives and works in Liverpool.

The standard British writer-type - conventional, middle class-upbringing involving tutelage in private or public school of varying prestige, three year attendance at either one of the country's premier universities, any number of years in waiting before being acclaimed as the new chronicler of London society - is the very opposite of who Russell is. He left school at the age of 15 with one 'O' Level in English language and became a hairdresser. When he was 20, he returned to education and went on to become a teacher. Encouraged by his wife, Russell began to take a fervent interest in theatre and started writing, first songs and later plays. He spent those years usually described as formative in the very opposite of an intellectual environment, and all his work is suffused with a respect for the world of work, with a railing against pretension, and a passionate enthusiasm for ideas.

Russell's work has always been defined by its interest in what he has described as 'the poetry of common speech'. His characters are of the working class, often placed in trying circumstances. Through their actions, Russell derives his essentially warm yet never patronising comedy. He is undoubtedly an optimist; if one were to look for the exact polar opposite of Samuel Beckett the search could stop here. Russell cannot stray from his belief in a certain goodness at the heart of humanity; it is that he is able to communicate this with humour which makes his work so appealing. Without the humour, his work would be mawkish. With it, it is never less than stirring, and always moving.

Fresh from the success of *Educating Rita*, Russell was commissioned to write a piece for Merseyside Young People's Theatre, which visited schools in the area. This eventually became the musical *Blood Brothers* (1986), described by critic Sheridan Morley as 'undoubtedly the most exciting thing to have happened to the English musical theatre in years.' *Blood Brothers* is a modern-day prince and the pauper tale about twins born into a poor Liverpool family, only to be separated when their mother realises she cannot afford to keep them both. When they meet years later, they become great friends, but the story is not to end happily. It all turns on the eternal nature/nurture question, and generates passion in that it taps into our primal need to belong, to form part of a social group.