

ENGLISH LITERATURE SUMMER WORK 2021

In preparation for beginning your studies with us in September we'd like you to complete the following tasks ready for the first English lesson you'll have.

These pieces of work are designed to help you with writing about different texts and your coursework pieces.

You need to undertake **all tasks** as part of your summer work.

Task 1:

Using a copy of *Practical Criticism* by John Peck and Martin Coyle, you need to read chapters 1-3 of the poetry section, making notes on three key skills or pieces of advice from each chapter.

Below is a link to this text and we recommend that you source a second hand copy. Alternatively you might like to see if the local University libraries have this in stock to borrow or use as reference. This might be able to be done online or, as we begin to come out of lockdown, in person if they have re-opened their facilities.

You don't need to worry about getting the most up to date edition or any specific edition.

https://www.amazon.co.uk/Practical-Criticism-Palgrave-Study-Skills/dp/0333632257/ref=olp_product_details?encoding=UTF8&me=

Task 2:

On pages 3 and 4 of this document are two poems.

Using the lessons you have learned from reading the first three chapters of *Practical Criticism* by John Peck and Martin Coyle, take careful notes on each poem.

These notes should be extensive and detailed; although not formal essays, they should be on separate sheets of A4 paper to the poems, and should be thorough enough that it will be obvious how you would go on to use them to produce two essays. Of course, you are likely to begin by annotating the poems themselves.

Task 3:

You'll need a wide grasp of literature to make choices about what you want to complete your coursework on. This is exciting – it's a way of pursuing your interests and delving into literature you find stimulating and rewarding.

Part 1:

You need to read a collection of texts from a variety of genres.

You need to ensure that you've read texts from at least 4 genres. It would be beneficial if they fulfil the following criteria: one written before 1914, one play, one modern novel and one free choice.

The novel should have been at least longlisted for, or won, a major literary prize such as: Whitbread (known as the Costa book award since 2005), Pulitzer, Man Booker, Women's Prize. (There are others out there if you look but here would be a good starting point).

You **must** have read **all** of these texts.

Part 2:

Once you've read them you should **prepare a presentation about what you've read** to give to the rest of your group when you start your course.

A powerpoint might help you organise your thoughts but isn't compulsory, you might decide to give a talk instead. If you want to produce a handout you can but again this isn't compulsory.

Whichever way you choose to present your reading you should make sure it includes the following:

- A *brief* summary of all of the texts you've read. A couple of sentences saying what they're about will help others to follow your ideas.
- Tell your audience what you liked/disliked about the texts or what, if anything, you've found challenging.
- Think about other books you'd liken it to in terms of content and style, give some examples of texts they compare to or that are in the same genre.
- You will then need to think about how this will influence your future reading. Would you like to read more from this genre, author or time period for example?

You **must** be ready to talk about them all in your first English lessons and should be prepared to be doing your presentation in the first week of term.

Docker

- 4 There, in the corner, staring at his drink.
The cap juts like a gantry's crossbeam,
Cowling plated forehead and sledgehead jaw.
Speech is clamped in the lips' vice.
- 8 That fist would drop a hammer on a Catholic –
Oh yes, that kind of thing could start again;
The only Roman collar he tolerates
Smiles all round his sleek pint of porter.
- 12 Mosaic imperatives bang home like rivets;
God is a foreman with certain definite views
Who orders life in shifts of work and leisure.
A factory horn will blare the Resurrection.
- 16 He sits, strong and blunt as a Celtic cross,
Clearly used to silence and an armchair:
Tonight the wife and children will be quiet
At slammed door and smoker's cough in the hall.

Seamus Heaney

The Jaguar

- 4 The apes yawn and adore their fleas in the sun.
The parrots shriek as if they were on fire, or strut
Like cheap tarts to attract the stroller with the nut.
Fatigued with indolence, tiger and lion
- 8 Lie still as the sun. The boa-constrictor's coil
Is a fossil. Cage after cage seems empty, or
Stinks of sleepers from the breathing straw.
It might be painted on a nursery wall.
- 12 But who runs like the rest past these arrives
At a cage where the crowd stands, stares, mesmerized,
As a child at a dream, at a jaguar hurrying enraged
Through prison darkness after the drills of his eyes.
- 16 On a short fierce fuse. Not in boredom —
The eye satisfied to be blind in fire,
By the bang of blood in the brain deaf the ear —
He spins from the bars, but there's no cage to him
- 20 More than to the visionary his cell:
His stride is wildernesses of freedom:
The world rolls under the long thrust of his heel.
Over the cage floor the horizons come.

Ted Hughes