

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 Unit 3, Comment and Analysis, and Unit 4 the Personal Investigation project.

You will have different teachers for Units 3 and 4 and so 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, the only one you'll need for Unit 3, and we recommend that you source a second hand copy which can be done very cheaply indeed. Alternatively you might like to see if the local University libraries have this in stock to borrow or use as reference. 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 the next couple of pages 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 do a whole project on.

You need to read a novel, a play (or even better go and see one in performance) and a collection of poems (a minimum of 8) that are linked by author or topic.

The novel should have been shortlisted for, or won, a major literary prize such as: Whitbread (known as the Costa book award since 2005), Pulitzer, Man Booker, Women's Prize.

You **must** have read **all** of these texts **and written about one of them in detail**.

When writing you should consider how your text compares to what you usually read and other texts you know or have studied. You should think about other books you'd liken it to in terms of content and style and deliver a review about what you liked about it, and maybe what you didn't. Think about who you'd recommend it to (maybe adding what books it compares to or what genre it's in).

You **could** repeat this task for the other texts you've read and you **must** be ready to talk about them all in your first English lessons with your Unit 4 teacher.

Dockers

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

Seamus Heaney

The Jaguar

- 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.
4 Fatigued with indolence, tiger and lion
- 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.
8 It might be painted on a nursery wall.
- 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
12 Through prison darkness after the drills of his eyes.
- 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 —
16 He spins from the bars, but there's no cage to him
- More than to the visionary his cell:
His stride is wildernesses of freedom:
The world rolls under the long thrust of his heel.
20 Over the cage floor the horizons come.

Ted Hughes