



ENGLISH LANGUAGE & LITERATURE combined

Welcome to the English Language and Literature course. Over the next couple of years you'll find this an exciting, challenging and inspiring programme of study that will give you a great foundation for any future educational route you might want to follow.

In the first few weeks of the course, you'll be exploring the different features of a broad range of non-fiction genres, and considering how writers communicate their personal voice through these different forms. There will be a LOT of technical and detailed analysis to ensure that everyone has the same set of vocabulary. You'll be expected to contribute your ideas to discussions every lesson, so come prepared!

Things you **must** do before you start the course in September:

- Buy and read *Othello* by Shakespeare and *The Great Gatsby* by F. Scott Fitzgerald
- Read as much of the online travel piece *Sea and Sardinia* by DH Lawrence as you can: find it at <https://www.gutenberg.org/files/37206/37206-h/37206-h.htm>
- Write a critical analysis of the extract from *Sea and Sardinia*. Prompts for how to do this are included with the extract on a separate sheet.

Other things you **could** do if you're feeling ambitious:

- Read lots of books from the reading list, making a record of the ones that you have enjoyed and would recommend to others
- Revise the technical vocabulary you have used so far in English
- Practise creative writing in the different non-fiction genres on the reading list
- Try to go to the theatre as often as you can- get a few people together and make an evening of it! We are spoilt for choice in the West Midlands, being so close to Stratford-upon-Avon as well as the many great theatres in Birmingham, Coventry, Malvern and others. You will be expected to have a wide range of cultural knowledge so that also means being aware of poets, novels and events in the cultural world. You will be expected to have a wide range of knowledge about newspapers and other non-fiction texts so read everything as widely as you can.

You're in good company studying English, as you can tell from all the famous names from a broad variety of professions who hold English Degrees. A few examples: actors James Franco, Vin Diesel, Matt Damon, Emma Thompson, Tommy Lee Jones, Paul Newman, Geoffrey Rush; film directors James Cameron, Steven Spielberg, Martin Scorsese; musicians Sting, Paul Simon, Mark Knopfler, Radiohead's Thom Yorke and Colin Greenwood; writers Douglas Adams, Toni Morrison, Dr Seuss, Stephen King, Joseph Heller. Add to these a wealth of journalists, publishers, producers of TV and radio, politicians and civil servants, and you can see how versatile a subject this is in its adaptability to a range of career possibilities.

Extract from *Sea and Sardinia*, by D.H. Lawrence

I slept not so badly through the stifled, rolling night—in fact later on slept soundly. And the day was growing bright when I peered through the porthole, the sea was much smoother. It was a brilliant clear morning. I made haste and washed myself cursorily in the saucer that dribbled into a pail in a corner: there was not space even for one chair, this saucer was by my bunk-head. And I went on deck.

Ah the lovely morning! Away behind us the sun was just coming above the sea's horizon, and the sky all golden, all a joyous, fire-heated gold, and the sea was glassy bright, the wind gone still, the waves sunk into long, low undulations, the foam of the wake was pale ice-blue in the yellow air. Sweet, sweet wide morning on the sea, with the sun coming, swimming up, and a tall sailing bark, with her flat fore-ladder of sails delicately across the light, and a far-far steamer on the electric vivid morning horizon.

The lovely dawn: the lovely pure, wide morning in the mid-sea, so golden-aired and delighted, with the sea like sequins shaking, and the sky far, far, far above, unfathomably clear. How glad to be on a ship! What a golden hour for the heart of man! Ah if one could sail for ever, on a small quiet, lonely ship, from land to land and isle to isle, and saunter through the spaces of this lovely world, always through the spaces of this lovely world. Sweet it would be sometimes to come to the opaque earth, to block oneself against the stiff land, to annul the vibration of one's flight against the

Ideas/prompts for analysis to start you off:

GAP- genre is a collection of travel writings; audience would be fans of DH Lawrence, people interested in Mediterranean travel, and himself; purpose is to inform, entertain, reflect and share thoughts. Context of reception when first published in 1921: consider the post-war sense of freedom from threat, the adventurous spirit that writers and artists felt in this decade that offered hope of peace and prosperity.

Para 1: fronted conjunctions giving impetus to description of setting and actions; contrast of inadequacies of boat setting with beauty of weather; use of pre- and post-modification to indicate this contrast.

Para 2: Tone expressive of wonder and awe; elaborate post modification of sky using adjectives implying wealth and value; repetition and rhythmic syntax using figurative language and assonant phonology within lexis to evoke the scale of the view.

Para 3: Use of extended noun phrases, presented without verbs to give a sense of a frozen moment of beauty; use of simile implying glamour; exclamatives suggestive of awe at the sublime in nature.... **(what else can you analyse?)**

inertia of our *terra firma!* but life itself would be in the flight, the tremble of space. Ah the trembling of never-ended space, as one moves in flight! Space, and the frail vibration of space, the glad lonely wringing of the heart. Not to be clogged to the land any more. Not to be any more like a donkey with a log on its leg, fastened to weary earth that has no answer now. But to be off.

To find three masculine, world-lost souls, and world-lost saunter, and saunter on along with them, across the dithering space, as long as life lasts! Why come to anchor? There is nothing to anchor for. Land has no answer to the soul any more. It has gone inert. Give me a little ship, kind gods, and three world-lost comrades. Hear me! And let me wander aimless across this vivid outer world, the world empty of man, where space flies happily.

Planning space for your notes on the rest of para 3 and para 4.

Tips for how to structure analysis:

- Find 4 main ideas for topic sentences that show your understanding of the writer's different intentions within the context of the piece's production
- Then consider which groups of specific analytical ideas from the text might support/give evidence for those ideas
- Explore the specific connotations of language, phonology and syntax on readers (then and now) referring to contextual aspects that might influence or direct interpretations in certain ways
- Aim for 600-700 words