**CPD 2017**

**Component 1: Section A**

**Question 2**

**Text B**: ‘After the Lunch’ by Wendy Cope

On Waterloo Bridge, where we said our goodbyes,  
 The weather conditions bring tears to my eyes.  
 I wipe them away with a black woolly glove  
 And try not to notice I’ve fallen in love.

On Waterloo Bridge I am trying to think:  
 This is nothing. You’re high on the charm and the drink.  
 But the juke-box inside me is playing a song  
 That says something different. And when was it wrong?

On Waterloo Bridge with the wind in my hair  
 I am tempted to skip. You’re a fool. I don’t care.  
 The head does its best but the heart is the boss-  
 I admit it before I am halfway across.

**From the Marking Guidelines**

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| **AO1** | Candidates should use coherent written expression and organise material to address the comparative element of the task.  **Poetry: candidates must select two poems which present love.**  When discussing their chosen poems, they should select appropriate textual evidence and apply relevant literary and linguistic approaches and terminology in their analysis.  **Text B**:Candidates should apply relevant literary and linguistic approaches and terminology in their analysis of the unseen text.  Features which might be explored in Text B include, but are not limited to:   * three end-stopped quatrains * rhyming couplets; full rhymes * insistent rhythm * enjambment in l.3-4 and 6-7 * caesuras in stanzas 2 and 3 * adverbial phrases of time and place in title and first lines * definite determiner in title, signifying importance * first person plural, followed by singular pronouns * second person ‘you’re’ addressed to self * some past tense in first stanza; present tense from l.5 * simple sentences * rhetorical interrogative in l.8 * fronted contrastive conjunction ‘But’ * anaphora/syntactic patterning of stanza openings * syndetic pair in l.6 * parallelism/ monosyllabic compound declarative in l.11 * specific proper noun * evasive noun phrase ‘weather conditions’ * humorous noun phrase ‘a black woolly glove’ * verb choices ‘try’ ‘trying to think’ ‘tempted to skip’ ‘admit’ * informality of ‘high’ * pairing of ‘the charm and the drink’ * juke-box metaphor * possible symbolism of ‘the wind in my hair’ * idiomatic personification ‘the boss’ * consonance in ‘tempted to skip’ * plosives linking ‘best’ and ‘boss.’ |
| **AO2** | **Poetry:** Candidates need to show understanding of **how** love is presented in their chosen poems. There should be a clear focus on how language, structure and form create meaning.  **Text B:** Candidates should explore **how** Cope’s use of language in the unseen text explores the theme of love.  They might choose to analyse and explore:   * her focus on the experience of being in love * specific time and place inviting reader to visualise the speaker * starts and finishes on the Bridge – captures a particular sequence of thought and feelings * specific detail of ‘a black woolly glove’ personalises the experience and adds to humorous tone * presented as a losing battle, moving from denial to acceptance * simple rhyme creating inevitability especially at the ends of stanzas * ‘the charm and the drink’ evoke ideas of enchantment and intoxication, encourage reader to speculate on ‘the lunch’ * pivotal point at ‘But’ in l.6 – wisdom of the interior juke-box, recognised by speaker * juke-box metaphor evokes connection between romance and popular music * lively dialogue between head and heart, assisted by stresses on ‘fool’ and ‘care’ * head expresses caution and some cynicism – not a first love * presents falling in love as not entirely welcome but irresistible. |
| **AO3** | **Poetry:** Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected. |
| **AO4** | Candidates may choose any two poems which present love. Possible choices include: ‘The Passionate Shepherd to his Love ’, Sonnet 130, ‘A Valediction Forbidding Mourning’, ‘To My Dear and Loving Husband’, Sonnet 43, ‘Never the Time and the Place’ ‘Remembrance’, ‘A Birthday’, ‘The Voice’, ‘He Wishes for the Cloths of Heaven.’  **Connections**  Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority make connections in terms of content and attitudes.They may also compare and contrast the texts in terms of style or context.  Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre. |

**CPD 2017**

**Component 1: Section A**

**English Language and Literature Poetry Pre-1914 Anthology**

**Contents**

*THE PASSIONATE SHEPHERD TO HIS LOVE* Christopher Marlowe

*SONNET 73* William Shakespeare

*SONNET 130* William Shakespeare

*THERE IS A GARDEN IN HER FACE* Thomas Campion

*A VALEDICTION FORBIDDING MOURNING* John Donne

*THE FLEA* John Donne

*TO VIRGINS, TO MAKE MUCH OF TIME* Robert Herrick

*THE COLLAR* George Herbert

*SONNET XIX: ON HIS BLINDNESS* John Milton

*THE AUTHOR TO HER BOOK* Anne Bradstreet

*TO MY DEAR AND LOVING HUSBAND* Anne Bradstreet

*THE PICTURE OF LITTLE T.C. IN A PROSPECT OF FLOWERS* Andrew Marvell

*A SATIRICAL ELEGY ON THE DEATH OF A LATE FAMOUS GENERAL* Jonathan Swift

*LONDON*  William Blake

*THE SCHOOLBOY* William Blake

*EXTRACT FROM THE PRELUDE BOOK IV* William Wordsworth

*COMPOSED UPON WESTMINSTER BRIDGE*  William Wordsworth

*KUBLA KHAN (EXTRACT)*  Samuel Taylor Coleridge

*EPITAPH ON A WELL KNOWN POET*  Thomas Moore

*SHE WALKS IN BEAUTY* Lord Byron

*OZYMANDIAS* Percy Bysshe Shelley

*ENGLAND IN 1819* Percy Bysshe Shelley

*TO AUTUMN* John Keats

*ON FIRST LOOKING INTO CHAPMAN’S HOMER* John Keats

*SONNET 43: HOW DO I LOVE THEE* Elizabeth Barrett Browning

*THE KRAKEN* Alfred Lord Tennyson

*MY LAST DUCHESS* Robert Browning

*NEVER THE TIME AND THE PLACE* Robert Browning

*SPELLBOUND* Emily Brontë

*REMEMBRANCE* Emily Brontë

*THE LATEST DECALOGUE* Arthur Hugh Clough

*THERE’S A CERTAIN SLANT OF LIGHT* Emily Dickinson

*SONG* Christina Georgina Rossetti

*A BIRTHDAY* Christina Georgina Rossetti

*THE DARKLING THRUSH* Thomas Hardy

*THE VOICE* Thomas Hardy

*GOD’S GRANDEUR* Gerard Manley Hopkins

*TO A CHILD DANCING IN THE WIND* W.B.Yeats

*HE WISHES FOR THE CLOTHS OF HEAVEN* W.B.Yeats

*LEISURE*  William Henry Davies (1871-1940)

**CPD 2017**

**Component 1: Embedding Context**

Choose a novel you teach, have taught, will teach or know well:

TASK

* Choose or invent two or three practical ideas for teaching context for this novel
* Focus on teaching and learning rather than content -  *HOW* rather than *WHAT*

Many of these ideas should work for any literary text

My examples are. . . .

* *At the start*

Student presentations on important topics (excluding biography)

* *For revision*

Mini-whiteboard quiz on the writer’s life; cloze exercise on key facts

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| **Ideas for teaching context** |
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**CPD 2017**

**Component 1: Embedding Context (PERSIA)**

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| --- | --- | --- | --- | --- |
| **PERSIA** | Christopher Marlowe  **The Passionate Shepherd to His Love** | William Shakespeare  **Sonnet 130** | Thomas Campion  **There is a Garden in her Face** | George Herbert  **The Collar** |
| **Political** |  |  |  |  |
| **Economic** |  |  |  |  |
| **Religious** |  |  |  |  |
| **Social** |  |  |  |  |
| **Individual** |  |  |  |  |
| **Artistic** |  |  |  |  |