**A Level English Language and Literature Component 1**

**CPD resources 2018**

**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

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*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

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*EXTRACT FROM THE PRELUDE BOOK IV* William Wordsworth

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*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

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*REMEMBRANCE* Emily Brontë

*THE LATEST DECALOGUE* Arthur Hugh Clough

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

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*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

**Component 1 Section A 2018**

**Unprepared texts**

**DEVELOPED INTRODUCTIONS**

***Question 1***

Owen’s sonnet, ‘Anthem for Doomed Youth’, Swift’s ‘A Satirical Elegy. . .’ and Christina Rossetti’s ‘Song’ approach remembrance in very different ways. ‘Anthem for Doomed Youth ’tackles the loss of traditional remembrance during WW1, partly because of the sheer number of those who died in battle. Whilst a sonnet is naturally to entertain, Owen uses this form to protest and bring awareness that the brutality of war hides or removes proper acknowledgement of those who gave up their lives. This anti-war sentiment is also found in Swift’s Elegy, a satirical response to the death of the general John Churchill. Throughout his life, Swift was very anti-establishment and disagreed with many who were in power, targeting the church, the monarchy and the military. Using bitter humour, unlike Owen’s angry and melancholy tones, Swift aims to amuse but also to complain that this general died of old age, but wealthy from sending many others to die in battle. Finally, Rossetti’s poem, unlike the other two, concerns her own death, wishing that her loved ones, although they may mourn, should move on rather than dwell on what they cannot change.

***Question 2***

The three texts, ‘Cider with Rosie’, ‘To Autumn’ and ‘The Darkling Thrush’ differ in their presentation of rural scenes although they all depict the English countryside. At the turn of the century, Thomas Hardy gloomily reflects on the rural scene he surveys in ‘The Darkling Thrush’, in which he sees the death of the nineteenth century. Despite this he uses birdsong to convey hope and the possibility of nature’s mysterious wisdom. In contrast, John Keats’ ‘To Autumn’ is a meditation on the beauty of rural scenes near Winchester in September 1819. While ‘The Darkling Thrush’ is dominated by the deadening effects of midwinter, it could be argued that Keats uses the season of Autumn to make some sense of dying young. While Hardy fears the consequences of humanity’s treatment of nature, Keats fears his imminent death from tuberculosis. In ‘Cider with Rosie’, however, the narrator fears the lush landscape of midsummer, apprehensive about the unfamiliar environment he is moving to.

**Resource reminder: available in Mark Scheme**

***Question 2 2018***

**AO1: 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:

* first person singular pronouns
* past tense; declarative mood throughout
* continuous prose
* passive verb ‘was set down’
* syndetic pair of abstract nouns ‘bewilderment and terror’
* fronted noun phrase ‘The June grass’; verb ‘towered’
* metaphor ‘tiger-skins’
* lexical sets of the jungle, of danger
* ‘wicked’ as a pre-modifier
* consonance ‘dark. . .wicked. . .thick’
* similes ‘thick as a forest’, ‘grasshoppers. . .like monkeys’
* tripled verbs ‘chirped . . .leapt’, syndetically listed
* onomatopoeic verbs ‘chirped’, ‘chattered’, ‘’screaming’, ‘squealed’
* sense imagery – visual, auditory, tactile, olfactory, gustatory
* metaphor ‘snow-clouds of elder-blossom’
* hyperbole e.g. ‘frenzied larks, screaming’
* anaphora ‘For the first time in my life’
* parallel phrasing ‘of birds. . . of plants. . .of insects’
* personification of the sun in the simile ‘like a bully’
* familiar oxymoron ‘daylight nightmare’
* adverbial phrases of time and place (last para.)
* syndetic listing; lexical set of the natural world
* parallel phrasing ‘rooks. . .ceiling’.

**AO2: Text B:** Candidates should explore **how** Lee’s use of language in the unseen text explores the rural location.

They might choose to analyse and explore:

* adult recalling/recreating childhood experience in sophisticated language
* novelty and inexperience creating panic
* small child’s perspective of alien environment
* magnification of sense impressions
* theme of the foreign and exotic – jungle imagery, ‘tropic heat’
* rural ingredients – grass, blossom, larks – which are commonly admired made to sound menacing
* midsummer season and fine weather made threatening
* dynamic, unpredictable, noisy impressions of plants and wildlife
* narrator’s immobility, passivity and helplessness
* moves on to specific references to time and place
* description of the cottage blending advantages with its dilapidation
* period detail ‘carrier’s cart’, ‘three and sixpence a week’.