**GCE English Language and Literature Component 1**

**SECTION A**

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| ***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 |

***THEMES COLLECTION* for LITERARY TEXTS**

childhood death and mortality

growing up religious faith

adult-child relationships old age

attitudes to children work

parenting education and learning

fathers and father figures heroes and/or villains

mothers loss and disappointment

role models violence and cruelty

female relationships powerful emotions

sisterhood/female solidarity wrongdoing and punishment

women revenge and rivalry

men and masculinity protest and complaint

male-female relationships human faults and failings

family relationships freedom and restriction

friendship and loyalty betrayal and deception

love hopes, dreams and ambitions

romantic love status and identity

marriage humour and mockery

power and authority setting and locations

money houses and homes

wealth and poverty the natural world

inequality rural settings/countryside

privilege and deprivation environmental issues

suffering war and conflict

*The* Themes Collection *is taken from preparation for LL4 (the legacy specification 2009-2016), which included novels, poetry, non-fiction and wider reading. It is not designed specifically for the* Anthology *but provides some starting points for possible topics.*

**Pronouns and Determiners**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **subject****pronoun** | **object pronoun** | **reflexive****pronoun** | **possessive****pronoun** | **possessive****determiner** |
| **1st person****singular** | I | me | myself | mine | my |
| **2nd person****singular** | you |  |  |  |  |
| **3rd person singular** | he, she, it |  |  |  |  |
| **1st person plural** | we |  |  |  |  |
| **2nd person plural** | you |  |  |  |  |
| **3rd person plural** | they |  |  |  |  |
| **Impersonal** | one |  |  |  |  |

* Fill in the table
* How can you tell a pronoun from a determiner?
* Where do the archaic versions *thou, thee, thy and ye* fit in?
* What is the difference between *its* and *it’s*?
* Which person is also known as *direct address?*
* Which person might also be called *inclusive*? When?

**Additional Notes on ‘Children’s Song’ (Mark Scheme**)

**AO1**

**Text A**:Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text A include, but are not limited to:

* present tense
* declarative mood; long complex declarative from l.6
* first person plural pronouns
* second person address
* mainly iambic trimeter
* rhyme and half-rhyme in l.6-9
* parallelism in l.11 and l.13-4
* fronted conjunctions
* negated modal verb in ‘cannot’
* connotations of ‘Song’ in the title
* verb choice ‘stoop’ and noun ‘subterfuge’
* syndetic pair of alliterated verbs ‘probe and pry’
* premodification in ‘analytic eye’ and ‘amused look’
* simple verbs ‘dance’ and ‘play’
* monosyllables in l.11
* metaphors of sleep, the closed flower and the nest of eggs
* premodified noun phrases at ends of last five lines
* plosives ‘probe and pry’
* long vowels in ‘smooth’ and ‘blue’.

**AO2**

**Text A:** Candidates should explore **how** use of language conveys meanings in the extract.

They might choose to analyse and explore:

* separation between children and adults created by pronoun use
* impenetrability of the world of childhood; impossibility of recapturing childhood experience
* adults unsympathetically presented as condescending, uncomprehending, unsuccessfully inquisitive
* childhood as a place of self-containment, protection and simple pleasures
* implications of the flower and egg metaphors
* ideas of expansion, but dilution of experience in last two lines

**SECTION B: Extract Question**

**Example 1**

Q11(i)Re-read page 11 from "It took him the whole spring…" to page 12 "…I never tell her how flat it look to me." By focusing closely on linguistic and literary techniques, analyse how Walker presents the **characters and the situation** in this extract.

This extract is from one of Celie’s letters when she is just about to be sent to marry Mr\_\_\_\_. Throughout this extract, the characters and the situation is presented in many ways. The characters we see are Celie, Nettie, Pa and Miss Beasley.

Firstly we, as the reader, get the impression in the extract that Celie is a caring and loving character as she was about to be sent to marry a man she didn’t know, yet all she ‘thought about was Nettie’, her sister. The noun ‘Nettie’ tells us that despite all the struggles she has been through at such a young age, she would put herself through more to protect her sister.

In addition, we meet Nettie and Celie’s schoolteacher as we hear how she fought for Celie to stay in school after her dad pulled her out. The declarative ‘Miss Beasley at our house trying to talk to Pa’, shows that Celie’s teacher really did care about her and wanted her to continue her education.

As well as character representation, we see the situation of Celie being pregnant at 14 presented to be shameful as Miss Beasley ‘stop talking and go’, inferring that she had nothing to comment on the situation. During this time of Celie’s pregnancy, we are aware of how young she is as she doesn’t know she is pregnant, she is only aware that she is ‘sick and fat’. This allows us to understand Celie’s youth as she uses the noun ‘fat’ instead of pregnant.

Again we see Celie presented as caring towards her sister as she doesn’t want to argue with what she is saying. We know this through the quotation ‘I never tell her how flat it look to me’. The noun ‘never’ allows us to infer that Celie would never want to argue with her sister.

In conclusion, this extract presents a very uncomfortable situation and shows how characters are reacting to it.

**Example 2**

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| --- | --- |
| Q4(i) | Re-read page 340 from "I was in my own room…" to "…How weak my conduct!" on page 341. By focusing closely on linguistic and literary techniques, analyse how Brontë presents **Jane’s thoughts and feelings** in this extract. |

After the cancelled wedding, Bronte uses a string of first person singular pronouns ‘I’, ‘myself’, ‘me’ to underline Jane’s sudden solitude. Tripled interrogatives, with the anaphora ‘where was ?’ combined with the third person determiners in ‘her life’ and ‘her prospects’ convey her confusion and her inability to connect with ‘the Jane Eyre of yesterday’, while the proper noun acts as a reminder of her single status.

 Contrasting premodifiers in the parallel noun phrases ‘an ardent, expectant woman’ and ‘a cold, solitary girl’ express the transformation caused by the discovery of Rochester’s wife. The use of the nouns ‘woman’ and ‘girl’ suggest that Jane sees marriage as a natural development and that she has now regressed to a time when she was unloved.

 Bronte uses an extended pastoral metaphor of weather and seasons with the declarative ‘A Christmas frost had come at midsummer’ to show how Jane feels herself to be the victim of an unforeseen and unnatural catastrophe. Earlier adjectives such as ‘cold’, ‘pale’ and ‘desolate’ are picked up in a lexical set of freezing weather with ‘storm’, ‘ice’, drifts’ and ‘untrodden snow’. The bilabial alliteration of the tripled adjectives ‘waste, wild and white’ emphasise a semantic field of loneliness and desolation. Beneath the ice, lush images of ‘ripe apples’ and ‘blowing roses’ represent promises of love and fulfilment now destroyed forever.

Jane’s hopes and wishes are personified as dead infants with the grotesque heavily modified noun phrase ‘stark, chill, livid corpses that could never revive’. The Biblical allusion to the plagues ‘in the land of Egypt’ makes this sound like the result of an act of God, rather than deception by the man she trusted. Significantly, her love for Rochester in the simile ‘like a suffering child in a cold cradle’ is desperate but not dead.

Jane is reluctant to condemn Rochester, preferring to believe that she has mistaken ‘fitful passion’ for ‘real affection’. The exclamatory mood and parallelism in ‘how blind had been my eyes! How weak my conduct!’ shows her readiness to blame herself.