



Pearson
Edexcel

A Level English Literature

Autumn 2019
network

Paper 3: critical and
contextual poetry
resources (academic
essays snapshot)





The following resource gives a snapshot of the opening page from academic essays selected to help prepare teaching for Paper 3: Poetry.

They cover each of the poetry options available for this qualification.

The full essays have been provided as part of the electronic Autumn 2019 network pack.

The Medieval Period

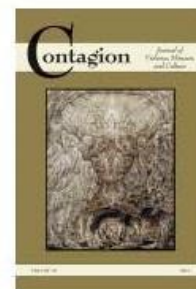
Chaucer article 1

What Women Want?: Mimesis and Gender in Chaucer's *Wife of Bath's Prologue* and *Tale*

Anne McTaggart

Contagion: Journal of Violence, Mimesis, and Culture, Volume 19, 2012, pp. 41-67 (Article)

Published by Michigan State University Press
DOI: <https://doi.org/10.1353/ctn.2012.0000>



Chaucer article 2

The Converted Knight in Chaucer's "Wife of Bath's Tale"

Author(s): Joseph P. Roppolo

Source: *College English*, Vol. 12, No. 5 (Feb., 1951), pp. 263-269

Published by: National Council of Teachers of English

Stable URL: <https://www.jstor.org/stable/372732>



Metaphysical Poetry

Metaphysical article 1

THE METAPHYSICAL POETS

By collecting these poems¹ from the work of a generation more often named than read, and more often read than profitably studied, Professor Grierson has rendered a service of some importance. Certainly the reader will meet with many poems already preserved in other anthologies, at the same time that he discovers poems such as those of Aurelian Townshend or Lord Herbert of Cherbury here included. But the function of such an anthology as this is neither that of Professor Saintsbury's admirable edition of Caroline poets nor that of the *Oxford Book of English Verse*. Mr. Grierson's book is in itself a piece of criticism, and a provocation of criticism; and we think that he was right in including so many poems of Donne, elsewhere (though not in many editions) accessible, as documents in the case of 'metaphysical poetry'. The phrase has

Metaphysical article 2

 THE UNIVERSITY of
NORTH CAROLINA PRESS

Some Light on Metaphysical Obscurity and Roughness

Author(s): Robert Lathrop Sharp

Source: *Studies in Philology*, Vol. 31, No. 4 (Oct., 1934), pp. 497-518

Published by: University of North Carolina Press

Stable URL: <https://www.jstor.org/stable/4172250>



Donne article 1

The Massachusetts Review, Inc.

John Donne: The Meditative Voice

Author(s): Louis L. Martz

Source: *The Massachusetts Review*, Vol. 1, No. 2 (Winter, 1960), pp. 326-342

Published by: The Massachusetts Review, Inc.

Stable URL: <https://www.jstor.org/stable/25086511>

Donne article 2

Rice University

John Donne's Changing Attitudes to Time

Author(s): G. F. Waller

Source: *Studies in English Literature, 1500-1900*, Vol. 14, No. 1, The English Renaissance (Winter, 1974), pp. 79-89

Published by: Rice University

Stable URL: <https://www.jstor.org/stable/449684>



The Romantic Period

The Romantic article 1



University of Oregon

The Concept of "Romanticism" in Literary History. I. The Term "Romantic" and Its Derivatives

Author(s): René Wellek

Source: *Comparative Literature*, Vol. 1, No. 1 (Winter, 1949), pp. 1-23

Published by: Duke University Press on behalf of the University of Oregon

Stable URL: <https://www.jstor.org/stable/1768457>

The Romantic article 2



Rethinking Romanticism

Author(s): Jerome McGann

Source: *ELH*, Vol. 59, No. 3 (Autumn, 1992), pp. 735-754

Published by: The Johns Hopkins University Press

Stable URL: <https://www.jstor.org/stable/2873450>



Keats article 1

The Hudson Review, Inc

The True Voice of John Keats

Author(s): Herbert Read

Source: *The Hudson Review*, Vol. 6, No. 1 (Spring, 1953), pp. 90-105

Published by: The Hudson Review, Inc

Stable URL: <https://www.jstor.org/stable/3847239>

Keats article 2

GREGORY TATE

Keats, Myth, and the Science of Sympathy

Abstract:

This essay considers the connections between myth and sympathy in Keats's poetic theory and practice. It argues that the 'Ode to Psyche' exemplifies the way in which Keats uses mythological narrative, and the related trope of apostrophe, to promote a restrained form of sympathy, which preserves an objectifying distance between the poet and the feelings that his poetry examines. This model of sympathy is informed by Keats's medical training: the

in any degree disqualified him for the performance of his professional duties on the most trying occasions. In other words, he possessed an insusceptibility, equal to his powers of physical endurance. I mention this to meet the imputation of want of sensitiveness, with which I have heard him reproached. He was not deficient in feeling, although it flowed in a deeper current, out of the reach of ordinary circumstances.¹



The Victorian Period

The Victorians article 1



INDIANA UNIVERSITY PRESS

The Theme of the Disappearance of God in Victorian Poetry

Author(s): J. Hillis Miller

Source: *Victorian Studies*, Vol. 6, No. 3, Symposium on Victorian Affairs (1) (Mar., 1963), pp. 207-227

Published by: Indiana University Press

Stable URL: <https://www.jstor.org/stable/3825670>

The Victorians article 2

Is Victorian Poetry Modern?

Bernadette Guthrie* 

Tulane University

Abstract

Until recently, the Victorian era has been understood as largely anti-modern. Much Victorian poetry was simply ignored by critics, who often saw it as regressive. The poets from the period who did garner attention often did so because they seemed to be "ahead of their time." Starting in the 1990s and continuing into the present, literary critics have begun to revisit the question of Victorian poets' relationship to modernity. This scholarship, which often focuses on how poetry from the period was shaped by industrialization and technological innovation, contends that the work of many Victorian poets can be understood as fundamentally modern. This article briefly reviews older scholarship on Victorian poetry's relationship to modernity, surveys more recent critical interventions, and suggests the development of a critical approach to the poetry of the period that would neither collapse the terms "Victorian" and "modern" nor simply set them at odds with one another.



Rossetti article 1



Dualism in the Poetry of Christina Rossetti

Author(s): Theo Dombrowski

Source: *Victorian Poetry*, Vol. 14, No. 1 (Spring, 1976), pp. 70-76

Published by: West Virginia University Press

Stable URL: <https://www.jstor.org/stable/40001863>

Rossetti article 2

Victorian Literature and Culture (2018), 46, 143–156.
© Cambridge University Press 2018. 1060-1503/18
doi:10.1017/S1060150317000365

CHRISTINA ROSSETTI'S RADICAL OBJECTIVITY

By Ashley Miller

FOR DECADES NOW, CHRISTINA Rossetti's poetry has proven to be a rich vantage point from which to explore the complexity of Victorian attitudes toward the material world. This is certainly true of her most famous poem, "Goblin Market." Deliciously steeped in the sensual experiences it simultaneously condemns, "Goblin Market" is a poem invested – ambiguously, for most critics – in the relationship between humans and material things: the things they buy, look at, feel, taste. This is a relationship we tend to consider in terms of commodity culture and economic exchange. And such a reading makes sense: Rossetti's poem, a tale of two sisters whose domesticity is disrupted by the tramp of mysterious goblin men selling fruit from unknown climes, grapples in many ways with these exact terms. Laura (who barter a lock of hair for the goblin fruit and then begins to waste away from an insatiable appetite) and Lizzie (who saves her sister by bringing home an antidote in the form of fruit juice, which she herself has refused to consume) seem to embody the potential dangers faced by the female consumer.



The Modernist Period

Modernism article 1

The Hudson Review, Inc

What Was Modernism?

Author(s): Robert Martin Adams

Source: *The Hudson Review*, Vol. 31, No. 1, 30th Anniversary Issue (Spring, 1978), pp. 19-33

Published by: The Hudson Review, Inc

Stable URL: <https://www.jstor.org/stable/3850132>

Modernism article 2

Cinematic techniques in Modernist poetry.

Kong, Ying

Literature/Film Quarterly; 2005; 33, 1; Literature Online
pg. 28

Cinematic Techniques in Modernist Poetry¹

Modernist poetry is the cultural product of the movement of modernism, a term that is not easily summarized. As M. H. Abrams suggests, it is widely used to “identify new and distinctive features in the subjects, forms, concepts, and style of literature and other arts” (167). The modernist movement got underway in the closing years of the nineteenth century, coalesced immediately following World War I (1914-18), and was influential past World War II into the late 1940s, when postmodernism began to take hold. Modernism usually refers to the radical shift in aesthetic and cultural sensibilities evident in arts and literature; it marks a distinctive break with “some of the traditional bases not only of Western art, but of Western culture in general” (Abrams 167). With the explosive bombardment in World War I, the whole world seemed to be breaking apart. People were disillusioned with Victorian idealism and optimism. The meaning of everything was



Modernism article 3



INDIANA UNIVERSITY PRESS

The Experimental Lyric in Modern Poetry: Eliot, Pound, Williams

Author(s): Bernard I. Duffey

Source: *Journal of Modern Literature*, Vol. 3, No. 5, From Modernism to Post-Modernism (Jul., 1974), pp. 1085-1103

Published by: Indiana University Press

Stable URL: <https://www.jstor.org/stable/3830998>

Accessed: 13-02-2016 12:42 UTC

Eliot article 1

TRADITION AND THE INDIVIDUAL TALENT

I

In English writing we seldom speak of tradition, though we occasionally apply its name in deploring its absence. We cannot refer to 'the tradition' or to 'a tradition'; at most, we employ the adjective in saying that the poetry of So-and-so is 'traditional' or even 'too traditional'. Seldom, perhaps, does the word appear except in a phrase of censure. If otherwise, it is vaguely approbative, with the implication, as to the work approved, of some pleasing archaeological reconstruction. You can hardly make the word agreeable to English ears without this comfortable reference to the reassuring science of archaeology.

Certainly the word is not likely to appear in contexts where it



Eliot article 2



T. S. Eliot and Modernity

Author(s): Louis Menand

Source: *The New England Quarterly*, Vol. 69, No. 4 (Dec., 1996), pp. 554-579

Published by: The New England Quarterly, Inc.

Stable URL: <https://www.jstor.org/stable/366554>

Accessed: 23-08-2019 10:41 UTC



The Movement

The movement article 1

The Hudson Review, Inc

New Lines in English Poetry

Author(s): John Holloway

Source: *The Hudson Review*, Vol. 9, No. 4 (Winter, 1957), pp. 592-597

Published by: The Hudson Review, Inc

Stable URL: <https://www.jstor.org/stable/4621632>

Accessed: 23-08-2019 10:42 UTC

The movement article 2

The Movement was more a ‘found’ body of poets than a genuine literary group. In this article Andrew Green explores some of the characteristics that hold the group together and the ways in which they sought to use language to relate poetry to life.

What was The Movement?

‘The Movement’ was a term first used in 1954 by the literary editor of the *Spectator*, J.D. Scott. He used it to define the work of a group of English writers, the best known being Kingsley Amis, Philip Larkin, D.J. Enright, John Wain, Elizabeth Jennings and Robert Conquest. The reputation of The Movement relies on three major anthologies of the 1950s and 1960s. The first – *Poets of the 1950s* – edited by D.J. Enright and first published in Japan, was largely anti-romantic, witty and often sardonic by nature. Two further collections, both entitled *New Lines*, followed and included newer poets such as Anthony Thwaite, Ted Hughes, Vernon Scannell and George MacBeth. By the time of the second *New Lines*, however, The Movement’s heyday as a fashionable artistic force had passed.



Larkin article 1

The Massachusetts Review, Inc.

The Poetry of Philip Larkin

Author(s): Martin Scofield

Source: *The Massachusetts Review*, Vol. 17, No. 2 (Summer, 1976), pp. 370-389

Published by: The Massachusetts Review, Inc.

Stable URL: <https://www.jstor.org/stable/25088642>

Accessed: 23-08-2019 10:45 UTC