

## SECTION B: Specified Poetry Pre- or Post-1900

Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

### Medieval Poetic Drama

Prescribed texts

*Everyman and Medieval Miracle Plays*, editor A C Cawley

OR

*English Mystery Plays: A Selection*, editor Peter Happe

#### EITHER

- 3 Explore the presentation of Jesus' suffering in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Crucifixion* (York) lines 229–276

or

Happe: *The Crucifixion* (York) stanzas 20–23.

(Total for Question 3 = 30 marks)

#### OR

- 4 Explore the presentation of Mak in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Second Shepherds' Pageant* (Wakefield) lines 217–252

or

Happe: *The Second Shepherds' Play* stanzas 25–28.

(Total for Question 4 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 23.

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**Medieval Poet: Geoffrey Chaucer**

Prescribed text

*The Wife of Bath's Prologue and Tale*, editor James Winny

**EITHER**

- 5 Explore how justice is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 902–918 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 30 marks)

**OR**

- 6 Explore how marriage is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 35–58 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

~~Not in marriage~~

1. Sex is an important part of marriage

2. Not monogamous - she wants freedom

3. Not very important - she's married 5 times



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### The Metaphysical Poets

Prescribed text

*Metaphysical Poetry*, editor Colin Burrow

#### EITHER

- 7 Explore the ways in which women are presented in *To My Excellent Lucasia, on Our Friendship* by Katherine Philips and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

#### OR

- 8 Explore the ways in which suffering is presented in *The Nymph Complaining for the Death of her Fawn* by Andrew Marvell and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)



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**Metaphysical Poet: John Donne**

Prescribed text

*John Donne Selected Poems*

**EITHER**

- 9 Explore the ways in which John Donne's poetry combines intellect and emotion, by referring to *A Valediction Forbidding Mourning* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 9 = 30 marks)**

**OR**

- 10 Explore the ways in which John Donne's poetry presents death, by referring to *Holy Sonnet VI* ('This is my play's last scene') and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 10 = 30 marks)**



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### The Romantics

Prescribed text

*English Romantic Verse*, editor David Wright

#### EITHER

- 11 Explore the ways in which the natural world is portrayed in *Lines Written in Early Spring* by William Wordsworth and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

#### OR

- 12 Explore the ways in which the past is presented in *R Alcona to J Brenzaida* by Emily Brontë and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



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**Romantic Poet: John Keats**

Prescribed text

*Selected Poems: John Keats*, editor John Barnard

**EITHER**

- 13** Explore John Keats' portrayal of emotional pain in *Ode on Melancholy* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 13 = 30 marks)**

**OR**

- 14** Explore the ways in which romantic love is presented in *Isabella: or, The Pot of Basil* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 14 = 30 marks)**



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### The Victorians

Prescribed text

*The New Oxford Book of Victorian Verse*, editor Christopher Ricks

#### EITHER

- 15 Explore the ways in which the natural world is presented in *The Darkling Thrush* by Thomas Hardy and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

#### OR

- 16 Explore the ways in which intense feeling is presented in *Grief* by Elizabeth Barrett Browning and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)



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**Victorian Poet: Christina Rossetti**

Prescribed text

*Christina Rossetti Selected Poems*, editor Dinah Roe

**EITHER**

- 17** Explore the ways in which temptation is presented in *The World* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 17 = 30 marks)**

**OR**

- 18** Explore the ways in which Rossetti makes use of the natural world in *An Apple – Gathering* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 18 = 30 marks)**





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### Modernism

Prescribed text

*Great Modern Poets*, editor Michael Schmidt

#### EITHER

- 19 Explore the ways in which decisive moments are presented in *The Road Not Taken* by Robert Frost and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

#### OR

- 20 Explore the ways in which human nature is presented in *pity this busy monster, manunkind* by e e cummings and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)



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**Modernist Poet: T S Eliot**

Prescribed text

*T S Eliot: Selected Poems*

**EITHER**

- 21** Explore the ways in which death is presented in *Gerontion* and in **one** other poem.  
You must relate your discussion to relevant contextual factors.

**(Total for Question 21 = 30 marks)**

**OR**

- 22** Explore the ways in which T S Eliot uses settings in *Sweeney Erect* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 22 = 30 marks)**



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**The Movement**

Prescribed text

*The Oxford Book of Twentieth Century English Verse*, editor Philip Larkin

**EITHER**

- 23** Explore the ways in which suffering is presented in *Hospital for Defectives* by Thomas Blackburn and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 23 = 30 marks)**

**OR**

- 24** Explore the ways in which voice is created in *Metamorphosis* by Peter Porter and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 24 = 30 marks)**



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**The Movement Poet: Philip Larkin**

Prescribed text

*The Less Deceived*, Philip Larkin

**EITHER**

- 25** Explore the ways in which Larkin presents the past in *Church Going* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 25 = 30 marks)**

**OR**

- 26** Explore the ways in which Larkin uses voice in *Poetry of Departures* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 26 = 30 marks)**

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 3 ☒ Question 4 ☒ Question 5 ☒  
Question 6 ☒ Question 7 ☒ Question 8 ☒  
Question 9 ☒ Question 10 ☒ Question 11 ☒  
Question 12 ☒ Question 13 ☒ Question 14 ☒  
Question 15 ☒ Question 16 ☒ Question 17 ☒  
Question 18 ☒ Question 19 ☒ Question 20 ☒  
Question 21 ☒ Question 22 ☒ Question 23 ☒  
Question 24 ☒ Question 25 ☒ Question 26 ☒

Marriage is one of the main themes in *The Wife of Bath*, and throughout the poem ~~the~~ the wife presents marriage in many different ways, often contradicting herself. She speaks about the ~~wo~~ in marriage, but also says about how she enjoys getting married and has had 5 husbands. The wife presents ~~marriage~~ marriage in quite an unconventional manner for the time this was written, focusing largely on sex, material possessions and infidelity.

Firstly, sex is portrayed to be an extremely important part of marriage for the wife, and she often talks about it in quite a crude manner, in the set section the wife talks about King Solomon who had multiple wives and on the first night of the marriage he had 'many a mirie bit'. The wife's instant reaction when talking about marriage is to link it almost instantly back to sex and physical pleasure, and she presents marriage as almost an excuse



to be allowed to have as much sex as she pleases.

In the chosen section from line 1210 to line 1230 the old hag talks to the knight about marriage after he doesn't want to have sex with her because she is so foul. The Wife's voice begins to slip in during this part of the tale as she creates a female who is able to gain power over a male after being denied what she wants. The woman says 'I knowe youre deit, I shal fulfille youre worldly appetit' which shows the woman using her sexual experience in order to gain power within the marriage. This is an example of sex being presented as a bargaining tool within a marriage, showing how the wife views sex as being essential in marriage.

Secondly the wife frequently presents marriage as not being monogamous, and she often criticises the idea that men can have multiple wives but women can only have one husband. In the set section (35-58) she idealises men from the Bible who have multiple wives and at one point she says 'thi apostle seith that I am free to wedde, a Goddes half, where it liketh me' which shows how she refuses to be confined to the standards that the society at the time lived by, and that she wishes to marry whoever she chooses, whenever she chooses. This overall shows that marriage is not presented as monogamous through the prologue and tale.

In the chosen section (1210-1230) the old hag talks about



now having a wife that is 'poor and old' means that the wife will remain loyal as she is not wanted by anybody else, but ~~is~~ having a wife that is 'young and fair' means that other men will want her so she will not be able to resist, and will therefore be unable to be faithful. The wife presents ~~the~~ people as being unable to control themselves, and willing to be unfaithful to their partner in order to be with other people, presenting marriage in a very negative and unfaithful manner.

Finally, the wife is often extremely dismissive of marriage, and up until she marries Jankin she does not appear to show any kind of care for her marriages, showing how she views marriage as being unimportant. In the set section (35-58) the wife says that she has 'wedded five', and then goes on to say 'welcome the sixth, when that ever he shall' which shows how she has no real attachment to any of her husbands, only one of her husbands ever gets a name in the prologue which just further proves that the wife views the commitment of marriage unimportant.

In the chosen section (1210-1230) ~~the~~ marriage is portrayed to be more about the physical side than the emotional side, and is presented as being quite shallow as the knight does not want to be with his wife simply because she is old and ugly, this in itself is quite dismissive of marriage as in a religious society marriage would have been considered to be extremely important and more about having an



emotional connection with somebody rather than it being purely based on sex. This really shows how the wife does not present marriage as being particularly important and views it as less of an emotional connection and more of a chance to freely be physically intimate with someone.

