

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)



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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)



P 4 8 6 7 3 R A 0 1 3 3 2

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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)



P 4 8 6 7 3 R A 0 1 5 3 2

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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)



P 4 8 6 7 3 R A 0 1 7 3 2

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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)



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 ☒

'To My Excellent Lucasia, on Our Friendship' by Katherine Phillips and 'Elegy: To his Mistress Going to Bed' present women in varying ways as they deal with both physical and mental aspects but focus on different positive perceptions of an individual woman.

'To My excellent Lucasia' possesses a tone that is questionable of whether it is agape or romantic love.

Whilst Phillips uses the metaphysical conceit that those who "have but pieces of this earth" are unimportant as she has "all the world in thee", ~~Robert~~ Donne similarly describes the passive female recipient's body as "Oh my America, my new-found land" which insinuates how although ~~this~~ he is complimenting the exotic mystery that is her female form. There is also some sense of ownership and possession. In this sense both poems have contextual allusions to the world discovery and exploration in the 17th Century as well as



~~colonialism~~ colonialism.

Whereas 'To My excellent Lucasia' deals with the poetic voice (which is also said to be a character representing Katherine Phillips herself) referencing her own feelings and emotions towards her joining with 'Lucasia', meaning "light" in Latin and so holding connotations of Godly love and happiness, 'Elegy: To His Mistress Going to Bed' deals more so with the woman's physical attributes. The poetic voice in 'To My Excellent Lucasia' describes herself as a "carcass" before their meeting to emphasise her lack of purpose at that time. The syntactic listing of the motions "breathed, and walked, and slept" ~~then~~ convey the repetitiveness and lack of feeling behind them which contrasts with the later listing of "inspires, cures and supplies" showing Lucasia's influences as well as the description of her as "my joy, my life, my rest". The repetition of "my" in this case seems more mutual than possessive and a way to emphasise her strong feelings of unity between them. Therefore, the poetic voice seems to be portraying the female subject as a positive influence rather than a possession.

In contrast, 'Elegy: To His Mistress Going To Bed' ~~possessive~~ conveys a much more possessive tone, using imperatives throughout such as "unlace yourself" and "show thyself". The paradox "to



enter in these bonds" is to be free" is used by Donne as a point in this very carpe diem ~~poem~~ themed poem.

Both poems convey underlying religious allusions concerning their love or relationship with both passive female subjects. Phillips describes how "never had Orinda found / a soul till she found thine" whilst Donne uses "as souls unbodied" as an excuse for "bodies unclothed by thee" therefore quite comedically playing on the idea of souls becoming "unbodied" to stress its sexual undertones. This links to the 17th Century idea of love in a religious sense as it is two souls coming together, though although Phillips uses this idea in a more traditional sense concerning their feelings of love for one another, Donne morphs the stereotypical portrayal of this and instead uses it in connection to sex. Donne continues to use religious references in order to praise the body of the passive female recipient, using the "white robes" of "heaven's angels" in reference to the bed also which contrasts with the usually connotations of "white" and "heaven" which would be purity and innocence. Donne describes how "all women thus arrayed, themselves are mystic books" and this metaphorical language with ingredients of Blazon present the common opinion surrounding women's bodies at the time where were somewhat sacred and as "mystic books" may be



referencing the Bible it presents the idea that the female form is one to be praised whilst overwhelmingly respected. 'To My Excellent Lucasia' is structured with an ABAB rhyme scheme and in six quatrains, reflecting the emotional and feeling yet still reserved tone of the piece. "As innocent as our design" contradicts the ~~rejoice~~ traditional Christian belief ~~over~~ of original sin whilst stressing how natural their relationship is, as well as "immortal" which conveys the Christian view of eternal life. 'Elegy: To His Mistress Going to Bed' is made up ~~one~~ of one continuous stanza as it reflects the chronological events at hand as the poetic voice admires and compares what he is seeing. In contrast, the poetic voice deals with the idea of new life rather than one that is immortal as he uses the imperative "as liberally as to a midwife show thyself", this simile using a symbol using surroundings, innocence, a baby, to influence the opposite.

The contrasting attitudes towards women are portrayed strongly within these two poems as Phillips overwhelmingly focuses on emotional and deeper aspects of love using the metaphysical conceit of the soul. However, the mention of a "flame" does hold connotations of passion. Donne on the other hand uses very physical imagery in order to emphasise the beauty of a woman's body and this physicality is stressed



further through his use of ~~a~~ asyndetic list of prepositions
"behind, before, above, between, below". Therefore, both
poems succeed in showing contrasting emotional and
physical connections to a woman and reflect views
~~from~~ and ~~of~~ common characteristics from the time in
which they were written.

