

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)



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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)



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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)



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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)



P 4 8 6 7 3 R A 0 1 9 3 2

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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 ☒. 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 ☒

Both metaphysical poets, Donne and Phillips present women ~~as~~ throughout ~~to~~ 'To my excellent Lucasia, on our friendship' and 'The apparition', however it is done so in a significantly different approach.

Phillips' poetry conveys the love of and emotional bond between two women, as they explore their friendship. The poem conveys the nature of platonic love as the two women are presented as having an influential impact on one another. The beginning phrase of the poem, 'I did not live until this time', immediately suggests to the reader that the presentation of both females are to be bold and of great impact. Suddenly, we are able to feel the reliant each women are ~~for~~ portrayed as having on each other, and how this reliance is consistent and has ultimately enabled them to



begin the most influential part of their ~~the~~ lives. This concept can also be reflected further on through the imagery of a clock, 'for as a watch by art is wound To motion, such as mine:'. This specific aspect of the poem allows the audience to comprehend the ~~the~~ ~~idea~~ idea of ^{the consumption of} time 'unwanted time consumption' before they met. Lucasia, is presented as a woman that ~~that~~ ignites the life within the speaker and prevents the feeling of ^a static motion of the writer's life, ^{but not} as 'it can now be ~~to~~ constantly fulfilled by the mere presence of her friend.

On the other hand, Donne presents women in a harshly negative light ~~th~~ throughout 'The Apparition'. The writer uses the patriarchal ideal of love through the imaginary ^{neglect} rejection and the presentation of the woman ~~to be~~ ^{as to be} a 'scorned' lover. His use of negative and ~~negative~~ quite ghastly imagery, presents the ~~poet's~~ ~~unpleasant~~ ~~displeased~~ unpleasant thoughts towards the portrayed woman. The phrase 'feigned vestal' immediately conveys Donne's implication of the woman's lack of purity and innocence as he begins to ~~then~~ ~~her~~ argue against her perceived lack of sexual encounters. Additionally, the use of the word 'wretch' contributes to the negative connotations afforded to the woman's presentation.



As an audience, we are aware of Donne's ^{distaste} ~~dislike~~ towards the portrayed female and through the inability to hear ^{directly} from the voice of the woman herself, we instantly begin to reject her plea of ~~innocent~~ innocence ~~annoyed~~ immediately.

Donne's use of ghostly images, present the sense of a haunting nature. Through the phrase, "A verier ghost than I; What I will say, I will not tell thee now", we hear directly from Donne himself as he implies his need for the woman to rectify her sins. "Rather than shouldst painfully repent, than be my threat'nings rest still innocent", here ^{the} ~~the~~ reader becomes aware that Donne is pleading for the woman to begin repenting her sins in order for her ^{to} then be portrayed in a more positive light rather than carrying on the deceit and living a life of falsehood. Additionally, Donne's inclusion of the word 'lie' can be expressed in two ways; either to ^{portray the image of her} ~~lie~~ lying with another man or to echo the continuous deceit ('lie'). Either way, in both circumstances the woman is still portrayed as continuing ^{the presentation} ~~on stage~~ of false innocence and fragility.

Phillip's use of structure in 'To my excellent Lucasia, on our friendship' portrays the eternal love



for one another. The writer's inclusion of enjambment may reflect the free flowing nature presented between the women and the inability for the attachment to become disrupted. Through this ~~portrayal~~ portrayal, the ~~writer~~ writer may be implying the strong personalities and their perceptions of loyalty ~~to~~ that these women have. ~~The regular~~ ~~Consequently~~ Consequently, the ~~presence~~ presence of a regular structure may contribute to this concept. The structural stability of ~~the~~ not only the relationship between the two women but the stability within themselves are conveyed as having positive effects on their emotional bond.

In contrast, Donne's use of different structural presentations are therefore used to highlight the dark nature of women. The poet's utilises constant punctuation in the first line especially, to create dramatic intensity. Donne is containing his perpetual thoughts and ~~is~~ ~~uses~~ through the use of constant & commas, extra emphasis is added to the negative depictions afforded to her. Additionally, the use of contrast in polysyllabic and monosyllabic words allow for a greater strain on the word 'cau'st'. ^{Here,} Donne's clever use of structure allows the ~~the~~ image of the ^{of} woman retaining her sexual image to be forced upon the reader. The poet,



I believe, is therefore wanting the audience to condemn the woman as well, and for us ^{the specific} to ~~justly~~ draw to the ^{phrase} ~~word~~ 'call'st for more' to enable the justification for her distasteful presentation.

To conclude, I believe that both poets present women, but through the portrayal of different aspects. Phillips use of specific language and structural choices allow for the presentation of women in ~~an~~ a positive way, ~~but~~ whereas, Donne's use of poetic devices allow for the condemnation of the woman implied.

