

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)

Nymph.	Nocturnal.
Structure -	Structure
R & R.	R & R
Language	Language
Tone	Tone
CA	CA
AI	AI
Biography	Biography



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)



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)



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

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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 ☒

Suffering

Suffering is presented in a multitude of different ways in Andrew Marvell's 'A Nymph Complaining for the Death of her Fawn' and in John Donne's 'A Nocturnal Upon St Lucy's Day, Being the Shortest Day', with the poems differing in structure, rhyme and rhythm, and context.

Marvell's 'A Nymph Complaining for the Death of her Fawn' has the overriding theme of representing the suffering that innocent civilians and the countryside experienced due to the Civil War. Marvell uses the metaphors of the Fawn and the Nymph's garden to create the imagery needed to imagine the destruction of such beauty. 'On roses thus itself to fill, And its



pure virgin limbs to fold in whitest sheets of lilies cold'. Marvell uses repeated virginial language, ~~lilies~~ 'lilies', 'milk and sugar', 'springtime', 'pure virgin', 'two crystal tears', 'Elysium' and 'milk-white lambs' to really emphasise innocence in the fawn, and also represent how young it was (reiterating the fact that it's a baby animal shown by its very name). This links into the line 'Thou ne'er didst alive them any harm; alas, nor could Thy death yet do them any good.', which explains why the Nymph would be suffering so much, as the innocent creature was murdered for no reason, and no gain came upon anyone, including the 'wanton troopers' at the death of the fawn, it was entirely needless.

The explanation for the Nymph's suffering is further emphasised by the fact that the fawn as an exchange for heartbreak.

'But Sylvia soon had me beguiled: This waxed tame, while he grew wild, And, quite regardless of my smart, Left me his fawn, but took his heart'. The Nymph has already suffered the loss of her lover, so the loss of the fawn as



well shows how extremely she must be suffering.

Marvell uses the structure of his poem to emphasise the grief. The poem is extremely long, with no clear stanzas, and lines of similar length. Despite the fact that thought must evidently be put into keeping the lines similar length, ~~to~~ and the fact that there are perfect rhyming couplets, on the face of it, to the eye, and on first read, the poem's structure emphasises the Nymph's grief and suffering by seeming like one long heartbroken plea or rant. The lack of breaks can represent how her suffering is so strong it isn't ceasing and will not let up. The Nymph's suffering is long and continuous like the structure.

~~Alter~~ Alternatively, Donne uses structure differently. 'A Nocturnal Upon St Lucy's Day, Being the Shortest Day' has an even structure of 5 stanzas, each of 9 lines and with the same rhyme pattern of ABBA CCCDD. For Donne this can link heavily into



the suffering he experienced in his personal life, as his wife died at an early age. The repetitiveness of the even structure can represent the repetitiveness of the suffering and heartbreak he continues to endure every day, like a heartbeat, and like the rhythm of the poem, the speaker on the poem plods along despite their grief at the death of their beloved, showing that all the joy and spontaneity in their life has gone now that their lover is no longer around.

Meanwhile, Marvell uses rhyming couplets to create a sense of urgency and rush in his poem. This mirrors the panic of the nymph in the poem and how she acts whilst it is dying, 'Oh help! Oh help! I see it faint, And die as calmly as a saint', and can also be interpreted as mirroring the routine killing of civilians in the civil war, with the beat of the couplets matching the firing of guns and how routine and normalised death became in that time period.

Whereas Marvell uses language and imagery to emphasise innocence, Donne uses language



to create the conceit that his lost beloved was the sun, 'nor will my sun renew. You lovers, for whose sake the lesser sun...'.
Donne uses the metaphor of the sun to show how long his suffering will last by explaining that without his sun he will be forever shrouded in darkness, emphasising the severity and longevity of his grief.

This idea is continued with the title, whereas Marvell's title 'A Nymph Complaining for the Death of her Fawn' is clear to understand and pre-empt's suffering by stating a death, Donne's title 'A Nocturnal Upon St Lucy's Day, Being the Shortest Day', links to the sun metaphor as St Lucy's Day is Winter Solstice, the shortest day of each year, and where there is the least amount of sun, therefore, for the speaker, this is the day where his suffering is greatest.

Donne also uses mathematical and scientific language, 'alchemy', 'quintessence' and ~~the~~ 'elixir' to show how ~~even science~~ absolutely



nothing, not even medicine or science can ease his pain.

And furthermore, contradictory to scientific imagery, Donne also uses natural imagery to relate his suffering to the equivilant of being dead, the speaker explains how even at midnight, when day is its darkest, on the darkest day of the year, when nature stands still and ~~seems~~ seems dead, they are still more alive and happy than he, 'The ~~whole~~ world's whole sap is sunk: The general balm the hydroptic earth hath drunk, Whither, as to the bed's feet, life is shunk, Dead and interred; yet all these seem to laugh, Compared with me, who am their epitaph'.

Donne and Marvell differ in the tone of their poems to present suffering. The tone of Marvell's poem is increasingly sombre, meanwhile, Donne's poem is ⁱⁿno doubt dark and sad, but he does not portray the speaker as wanting to take anyone else's happiness away, 'At this time to the ~~Goat~~ Goat is run To fetch



new lust, and ~~give~~ give it you, Enjoy your summer all'. However, other people may interpret this as being sarcastic.

To conclude, Marvell uses structure to show the continuence of the suffering the nymph experiences whilst representing the larger onslaught of grief that the English population experienced due to the civil war. Donne uses structure to show the repitition of sadness each day.

Marvell uses imagery, tone and language to emphasise innocence and unnecessary suffering, Donne uses it to portray how great his beloved was and how he is dead and/or nothing without her.

