

**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)



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)**



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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 ☒

Plan:

Emotional Pain

Ode on M.

- \* Melancholy
- \* Ephemerality

Ode to a N.

- \* Envy of nature transcending time
- \* Ephemerality

Context -

- \* Awareness of death
- \* First signs of TB
- \* State of Melancholia
- \* Gothic representations of death



In Ode to Melancholy and Ode to a Nightingale, John Keats portrays an emotional pain that mirrors his in real life. Keats wrote most of his great Odes in 1819 which is also when he started to experience the first symptoms of Tuberculosis, which killed many people in that time. Having cared for his brother who had TB, who he then lost to the disease, and being a previous medical student, Keats would have been aware of these symptoms and his upcoming death. Many people would have lived to around the age of 40, but Keats was only in his mid 20s, he wouldn't have got to experience things many others of the Romantics would have, also because he could not afford to. Keats' emotional pain due to these things were expressed highly in his odes.

Keats would have been in a state of melancholia, now recognised as depression; hence his ode to Melancholy. He uses a number of different negative emotions to express his pain such as "sorrow", "anger" and "sadness", as well as "Viel'd Melancholy". This shows Keats is in a period of great



sadness but he tries to cover it up with a façade of happiness. His Paganistic views become prominent when using nature to show his acknowledgement of ephemerality.

"sudden from heaven like a weeping cloud, that fosters the droop headed flowers all".

Keats' reference to heaven foreshadows death and the "weeping cloud" could be a symbol for him knowing about the onset of TB, it is like a cloud over his head; weeping, not yet crying as the disease has not yet consumed him. The "droop headed flowers" create an image of sadness as they are dying, much like Keats was.

He personifies nature as "she", "she dwells with Beauty - Beauty that must die; and Joy, whose hand is ever at his lips Bidding Adieu". Keats strongly emphasises his knowledge of ephemerality here as no matter how beautiful something is, it "must die". "Joy" refuses to let him express himself, saying goodbye as he knows he will die.



Similarly in Ode to a Nightingale, Keats expresses his melancholia right from the start.

"My heart aches, and a drowsy numbness pains my sense".

Keats is expressing his sadness that he can't appreciate the nature around him in the way he would like to.

"Or emptied some dull opiate into the drains"

Opiates would have been taken by many of the Romantics to enhance their senses in a high enabling them to hyperbolize the sublime. Keats appears to be annoyed by this, he wants to reach the sublime in a natural high by admiring the nature around him.

"And a purple-stained mouth; that I might drink, and leave the world unseen."

Keats is suggesting that by drinking wine you can't see the world clearly, you must achieve a natural high in order to experience the subliminal aspects of nature. He almost seems angry at the world for ignoring the world's natural beauty.

He expresses extreme sadness when he says "where palsy shakes a few, sad, last grey





hairs, where youth grows pale, and spectre-thin, and dies; but to think is to be full of sorrow."

Keats is envious of the elderly as he knows he is going to die but he tries not to think about it so he does not feel pain.

"For many a time I have been half in love with easeful death"

Keats has come to terms with the fact that the TB will kill him but he will not let the emotional pain consume him. He is envious of nature's ability to transcend time.

"Thou wast not born for death, immortal Bird! No hungry generations tread thee down" The Nightingale will be able to regenerate and transcend time; whereas, he cannot.

He finishes by asking "do I wake or sleep?" As he would not have been a Christian he wouldn't have believed in purgatory; however, he could have believed in reincarnation. Therefore, he could have been questioning the end of his life, whether he will reincarnate or whether he will just die.



At the end of Ode on Melancholy, he finishes by saying "His soul shall taste the sadness of her night, and be among her cloudy trophies hung". This again reiterates the fact that Keats has accepted he will die; however, the cloudiness shows his sadness.

On the whole, it is clear that Keats was feeling a lot of emotional pain which heavily impacted his writing and made it so great today. He would have made fairly Gothic representations of death having ~~being~~ been influenced by gothic literature writers such as Shelley.

