

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)



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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)



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 ☒

PLAN - Ode ^{on} Melancholy + Ode on Indolence

* dark semantic field of M. - "poisonous wine" + "maurhulpsyche"

↳ MORTALITY - "beauty that must die"

Indolence = the persistency of pain

Both of Keats' odes 'Ode on Melancholy' and 'Ode on Indolence' explore the concept of emotional pain in various ways, highlighting the different emotional states experienced by Keats during his turbulent life, of death and suffering. Both Romantically filled with emotive language, the ^{theme} idea of emotions becomes omnipresent ~~to the readers~~ as the reader progresses through the poem.

Within the exploration of emotional pain in 'Ode on Melancholy', it is essential to note the personification of melancholy as a feminine being as this expresses the power of sadness and suffering. Keats describes her in a dichotomous fashion - "she dwells with Beauty - Beauty that must die" - which



presents melancholy as both alluring and also evil as the ~~map~~ certainty of "must die" implies an utmost contempt for emotional suffering. This line, with the aid of a hyphen creating caesura, conveys an emotional struggle with overarching sadness that perhaps could be read in a biographical context as Keats was ~~greatly distressed by the~~ both determined to fulfill his life ~~but~~ whilst also being dying slowly from tuberculosis.

In contrast to this overwhelmingly sad tragic and downbeat tone in 'Ode on Melancholy' in which the speaker is clearly ~~consented~~ ^{defeated} by emotional pain, 'Ode on Indolence' presents emotional pain as something that can be overcome ~~and~~ ^{overcome}. After the speaker identifies the "three figures" he sees and points out his "demon poesy", rather than there comes a volta that in which these "three figures" are invalidated - "O folly! What is love! ... For poesy! - no, she has not a joy". Within these lines of heightened emotion and passion, indicated through the frequency of exclamation marks, the emotional pain is almost mocked and patronised as the speaker even questions love's validity - "what is love!". Therefore, Keats uses ~~imagination~~ the Romantic concept of imagination in this poem - imagination ^{being} ~~was~~ highly respected and inspiring within Romantic poetry - to create a ^{fantastical} scenario that shows the overcoming of emotions and, specifically, the temptation to be guided by that of which you are passionate ^{about}. ~~Perhaps, as a result.~~

Referring back to 'Ode on Melancholy', emotional pain is explored in a contrasting way to 'Ode on Indolence' as the focus becomes ^{rooted} ~~nature~~ to ~~a~~ nature to express the emotion rather than the fantastical story of



^{humanity.}
^{That uses human side}
'Indolence': The semantic field of nature ~~with~~ being at the heart of 'Ode on Melancholy' is somewhat ~~exp~~ ^{anti} expected of a Romantic poet like Keats for, within this movement, there was a unification of ~~between~~ the human condition and nature. This idea is best demonstrated in the second ten-line stanza as the feeling of melancholy is expressed through an extended metaphor that sees the emotion being ^{portrayed} ~~expressed~~ as an element of the weather. The stanza reads "when the melancholy fit shall fall / Sudden from heaven like a weeping cloud, / That fosters the droop-headed flowers all", which brings strong visual imagery of a darkening, stormy sky approaching. Additionally, the simile of "like a weeping cloud" goes as far as giving nature human characteristics (crying), in which the "cloud" ^{adds} ~~creates~~ an enclosed, suffocating feel to the depiction of melancholy which therefore ~~shows~~ ^{deep} conveys emotional pain as overwhelming and ~~dramatic~~ ^{enormously} obtrusive. This technique is entirely neglected in 'Ode on Indolence' ~~in a way that~~ through nature's absence - "pleasure's wreath no flower". Perhaps this absence could be viewed as a way of expressing ~~then~~ Keats' total desire to feel nothing in 'Ode on Indolence' and to simply exist compared to the overwhelming emotions of 'Melancholy'.

On a different ~~more~~ ^{more} general point of analysis, the overall language used in Keats' 'Ode on Melancholy' presents the destructive nature of emotional pain. The first stanza is riddled with dark ~~imag~~ ^{imag} vocabulary - "poisonous wine", "pale forehead", "nightshade" - all of which ^{have} ~~focus on~~ connotations of ill health, darkness and danger. Having analysed this, it is valid to conclude that Keats had great intention to



present emotional pain as terribly damaging and even as "poisonous": an idea that links emotional pain and death very disturbingly for the reader.

Overall, the regularity of the rhyme scheme in both 'Ode on Melancholy' and 'Ode on Indolence' allows the reader to focus just on the internal emotions of the poem, communicating a sense of certainty, regard and familiarity with emotional pain that one can only link to the misfortune and frequent contractions with loss that Keats himself experienced. Perhaps that said, there is a breakdown of this regularity as the reader reaches the final stanza of 'Ode on Melancholy' that communicates a sense of entrapment within the emotional suffering of the speaker; gifting melancholy with a sense of power as it has the 'strength' to break the rhyme scheme of the poem. This is however not the case with 'Ode on Indolence' as the rhyme scheme is held until the very final line - "never more return!" - which communicates Keats' total dedication and certainty to indolence and his neglect of his passions to be a final decision.

To conclude, both of these odes explore the concept of emotional pain in ways that show its power but also the power of humanity to resist dark temptations that lead to pain. This heavy exploration of the complexity of life's emotions defines Keats as a Romantic poet who promoted the value and importance of human emotion in an attempt to oppose the enlightenment's values.

