

Romanticism – Revision Questions

Answer **ONE** question on your chosen text. You must select a poem from the prescribed list for your studied collection.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11** Explore the ways in which sensory experience is presented in *Lines Written in Dejection Near Naples* by Shelley and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 30 marks)

OR

- 12** Explore the ways in which conflict is presented in *On This Day I Complete My Thirty-Sixth Year* by Byron and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 30 marks)

Practice Revision Questions

Answer **ONE** question on your chosen text. You must select a poem from the prescribed list for your studied collection.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11** Explore the ways in which the importance of place is presented in *Tintern Abbey* by Wordsworth and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 30 marks)

OR

- 12** Explore the ways in which oppression is presented in *London* by Blake and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 30 marks)

Practice Revision Questions

Answer **ONE** question on your chosen text. You must select a poem from the prescribed list for your studied collection.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11** Explore the ways in which childhood is presented in *Intimations of Immortality* by Wordsworth and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 1 = 30 marks)

OR

- 12** Explore the ways in which a significant object is presented in *Ode on a Grecian Urn* by Keats and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 2 = 30 marks)

SECTION A: Post-2000 Specified Poetry

Answer ONE question.

EITHER

1. Read the poem *Goulash* by Myra Schneider (p161) and re-read the anthology poem *Eat Me* by Patience Agbabi.

Compare the methods both poets use to explore the importance of food.

(Total for Question 1 = 30 marks)

OR

2. Read the poem *Goulash* by Myra Schneider (p161) and re-read the anthology poem *The Gun* by Vicki Feaver.

Compare the methods both poets use to explore domestic settings.

(Total for Question 2 = 30 marks)

SECTION A: Post-2000 Specified Poetry

Answer ONE question.

EITHER

1. Read the poem *A History of Doing Nothing* by Patrick McGuiness (p116) and re-read the anthology poem *Ode on a Grayson Perry Urn* by Tim Turnbull.

Compare the methods both poets use to explore the recording of history.

(Total for Question 1 = 30 marks)

OR

2. Read the poem *A History of Doing Nothing* by Patrick McGuiness (p116) and re-read the anthology poem *Please Hold* by Chris O'Driscoll.

Compare the methods both poets use to explore the themes of working and not working.

(Total for Question 2 = 30 marks)

SECTION A: Post-2000 Specified Poetry

Answer ONE question.

EITHER

1. Read the poem *Liverpool Disappears for a Billionth of a Second* by Paul Farley (p61) and re-read the anthology poem *From The Journal of a Disappointed Man* by Andrew Motion.

Compare the methods both poets use to explore inexplicable events.

(Total for Question 1 = 30 marks)

OR

2. Read the poem *Liverpool Disappears for a Billionth of a Second* by Paul Farley (p61) and re-read the anthology poem *History* by John Burnside

Compare the methods both poets use to explore the speaker's relationship with place.

(Total for Question 2 = 30 marks)