



FHS English Department

The Victorians

ENGLISH LITERATURE



Alfred, Lord Tennyson



Emily Brontë



Charlotte Brontë



Elizabeth Barrett-Browning and Robert Browning



Christina Rossetti



Thomas Hardy

Assessment: Paper 3 Poetry

Section B Specified Poetry

One essay question from a choice of two (30 marks) 1 hour



AOs

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

AO2 Analyse ways in which meanings are shaped in literary texts

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Poems Studied

Alfred, Lord Tennyson

From *In Memoriam*: VII 'Dark house, by which once more I stand'

From *In Memoriam*: XCV 'By night we linger'd on the lawn'

From *Maud*: I.xi 'O let the solid ground'

From *Maud*: I.xviii 'I have led her home, my love, my only friend'

From *Maud*: I.xxii 'Come into the garden, Maud'

From *Maud*: II.iv 'O that 'twere possible'

Emily Brontë and Charlotte Brontë

'The Visionary'

Elizabeth Barrett Browning

'Grief'

From *Sonnets from the Portuguese XXIV* 'Let the world's sharpness, like a closing knife'

'The Best Thing in the World'

'Died...'

Robert Browning

'My Last Duchess'

'Home-Thoughts, from Abroad'

'Meeting at Night'

'Love in a Life'

Charlotte Brontë

'The Autumn day its course has run—the Autumn evening falls'

'The house was still—the room was still'

'I now had only to retrace'

'The Nurse believed the sick man slept'

Stanzas – ['Often rebuked, yet always back returning']

Christina Rossetti

'Remember'

'Echo'

'May'

'A Birthday'

'Somewhere or Other'

Thomas Hardy

'At an Inn'

'I Look into My Glass'

'Drummer Hodge'

'A Wife in London'

'The Darkling Thrush'

Terminology

Allusion: Unacknowledged reference and quotations that authors assume their readers will recognize.

Anaphora: Repetition of the same word or phrase at the beginning of a line throughout a work or the section of a work.

Apostrophe: Speaker in a poem addresses a person not present or an animal, inanimate object, or concept as though it is a person.

Assonance: The repetition of identical vowel sounds in different words in close proximity. Example: deep green sea.

Ballad: A narrative poem composed of quatrains

Blank verse: unrhymed iambic pentameter.

Caesura: A short but definite pause used for effect within a line of poetry.

Consonance is the counterpart of assonance; the partial or total identity of consonants in words whose main vowels differ.

Couplet: two successive rhyming lines. Couplets end the pattern of a Shakespearean sonnet.

End-stopped line: A line ending in a full pause,.

Enjambment (or enjambement): A line having no end punctuation but running over to the next line.

Heroic couplet: two successive rhyming lines of iambic pentameter; the second line is usually end-stopped.

Hyperbole (overstatement) and litotes (understatement): Hyperbole is exaggeration for effect; litotes is understatement for effect,

Iambic pentameter: iamb (iambic): an unstressed stressed foot. The most natural and common kind of meter in English; it elevates speech to poetry.

Image: Images are references that trigger the mind to fuse together memories of sight (visual), sounds (auditory), tastes (gustatory), smells (olfactory), and of poetry.

Internal rhyme: An exact rhyme (rather than rhyming vowel sounds, as with assonance) within a line of poetry: "Once upon a midnight dreary, while I pondered, weak and weary."

Meter: The number of feet within a line of traditional verse. Example: iambic pentameter.

Octave: The first eight lines of an Italian or Petrarchan sonnet, unified by rhythm, rhyme, and topic.

Paradox: A rhetorical figure embodying a seeming contradiction that is nonetheless true.

Personification: Attributing human characteristics to nonhuman things or abstractions.

Petrarchan sonnet: A sonnet (14 lines of rhyming iambic pentameter) that divides into an octave (8) and sestet (6).

Refrain: repeated word or series of words in response or counterpoint to the main verse, as in a ballad.

Rhyme: The repetition of identical concluding syllables in different words, most often at the ends of lines. Example: June--moon.

Eye rhyme: Words that seem to rhyme because they are spelled identically but pronounced differently. Example: bear/fear, dough/cough/through/bough

Slant rhyme: A near rhyme in which the concluding consonant sounds are identical but not the vowels. Example: sun/noon, should/food,

Sestet: A six-line stanza or unit of poetry.

Synaesthesia: A rhetorical figure that describes one sensory impression in terms of a different sense, or one perception in terms of a totally different or even opposite feeling. Example: "darkness visible" "green thought"

Syntax: Word order and sentence structure.

Volta: The "turning" point of a Petrarchan sonnet, usually occurring between the octave and the sestet.

The Victorians

Themes:

Liminal Spaces
Romantic Love
Friendship
Sexuality
Gender
Faith
Death
Loss
Violence
War
Despair and Doubt
Madness
Pessimism
Optimism
Memory and Time

Context:

Poets' biographies: life events, relationships and experiences.

Social and cultural contexts: men and women, sex and sexuality, gender and the poet, the conflict of science and religion, Imperialism and Empire, rural life and industry, the Victorian way of death.

Literary contexts: post-Romanticism, Victorian poetic genres, Pre-Raphaelites, the dramatic monologue, later Victorian poetics.

Wider Reading/Further Study:

Books

Miles, Rosie 'Victorian Poets in Context' (2013)

Purchase, Sean 'Key Concepts in Victorian Literature' (2006)

Sampson, Fiona 'Two Way Mirror: The Life of Elizabeth Barrett-Browning' (2021)

Tomalin, Claire 'Thomas Hardy: the Time-torn Man' (2012)

Podcasts (all available on BBC Sounds)

In Our Time: Tennyson's 'In Memoriam', Victorian Pessimism, Christina Rossetti

Great Lives: Alfred, Lord Tennyson,

Book Club: Claire Tomalin on Thomas Hardy (2012)

Past Paper Questions:

SAMS

Explore the ways in which death is presented in *Drummer Hodge* by Thomas Hardy and one other poem. You must discuss relevant contextual factors.

OR

Explore the ways in which the exhilaration of love is presented in *Maud: l.xviii* 'I have led her home, my love, my only friend' by Alfred Tennyson and one other poem.

2017

Explore the ways in which the natural world is presented in *The Darkling* by Thomas Hardy and in one other poem. You must relate your discussion to relevant contextual factors.

OR

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.

2018

Explore the ways in which night is presented in 'The Autumn day its course has run—the Autumn evening falls' by Charlotte Brontë and in one other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which memories are presented in *From Maud: II.iv* 'O that 'twere possible' by Tennyson and in one other poem. You must relate your discussion to relevant contextual factors

2019

Explore the ways in which poets make use of the senses in *From In Memoriam: XCV* 'By night we linger'd on the lawn' by Tennyson and in one other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which social conventions are presented in 'Died...' by Elizabeth Barrett Browning and in one other poem. You must relate your discussion to relevant contextual factors.

***2020 (Autumn)**

Explore the ways in which poets create narrative in *A Wife in London* by Thomas Hardy and in one other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which seasons are presented in *Home Thoughts from Abroad* by Robert Browning and in one other poem. You must relate your discussion to relevant contextual factors.

***2021 (Autumn)**

Explore the ways in which longing is presented in *Somewhere or Other* by Christina Rossetti and in one other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which the supernatural is presented in *The Visionary* by Emily Brontë and Charlotte Brontë and in one other poem. You must relate your discussion to relevant contextual factors.

2022

Explore the ways in which grief is presented in *From In Memoriam: VII 'Dark house, by which once more I stand'* by Tennyson and in one other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which love is presented in *Meeting at Night* by Robert Browning and in one other poem. You must relate your discussion to relevant contextual factors.

2023

Explore the ways in which poets present the role of women in *From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a closing knife'* by Elizabeth Barrett Browning and **one** other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which poets present the passage of time in *'I Look into My Glass'* by Thomas Hardy and **one** other poem. You must relate your discussion to relevant contextual factors.

2024

Explore the ways in which poets present yearning in *Maud: I.xi 'O let the solid ground'* by Alfred Tennyson and **one** other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which poets present the significance of journeys in *Stanzas— ['Often rebuked, yet always back returning']* by Charlotte Brontë (perhaps by Emily Brontë) and **one** other poem. You must relate your discussion to relevant contextual factors.

2025

Explore the ways in which the landscape is presented in *Drummer Hodge* by Thomas Hardy and **one** other poem. You must relate your discussion to relevant contextual factors.

OR

Explore the ways in which poets portray powerful emotions in *The Best Thing in the World* by Elizabeth Barrett Browning and **one** other poem. You must relate your discussion to relevant contextual factors.