

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Friday 14 June 2024

Afternoon (Time: 2 hours 15 minutes)

Paper reference **9ET0/03**

English Literature
Advanced
PAPER 3: Poetry

You must have:
 Prescribed texts (clean copies)
 Source Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in **Section A** and **one** question in **Section B**.
- Answer the questions in the spaces provided
 – *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
 – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

P75703A

©2024 Pearson Education Ltd.
 F:1/1/1/1/1/1/



SECTION A**Post-2000 Specified Poetry****Answer ONE question. Begin your answer on page 3.****EITHER**

- 1** Read the poem *Stillwater Cove* by Ada Limón on page 2 of the source booklet and reread the anthology poem *Out of the Bag* by Seamus Heaney (on pages 3–5).

Compare the methods both poets use to explore childhood memories.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Stillwater Cove* by Ada Limón on page 2 of the source booklet and reread the anthology poem *From the Journal of a Disappointed Man* by Andrew Motion (on page 6).

Compare the methods both poets use to explore the act of observing.

(Total for Question 2 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Chosen question number: **Question 1** ☒ **Question 2** ☐



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 24 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 24 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION A = 30 MARKS



SECTION B

Specified Poetry Pre- or Post-1900

Answer ONE question on your chosen text. Begin your answer on page 26.

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 page 8.

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happé

EITHER

- 3 Explore the presentation of God's instructions in the extract 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: *Noah's Flood (Chester)* lines 113–144

or

Happé: *Noah (Chester)* stanzas 15–18

(Total for Question 3 = 30 marks)

OR

- 4 Explore the presentation of suffering and hardship in the extract 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 Shepherd's Pageant (Wakefield)* lines 55–99

or

Happé: *The Second Shepherd's Play* stanzas 7–11

(Total for Question 4 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 page 8.

Medieval Poet: Geoffrey Chaucer

Prescribed text

The Wife of Bath's Prologue and Tale, editor James Winny

EITHER

- 5** Explore the ways in which Chaucer presents attitudes towards marital love in *The Wife of Bath's Prologue and Tale*, by referring to lines 77–114 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 the ways in which Chaucer presents the significance of physical appearance in *The Wife of Bath's Prologue and Tale*, by referring to lines 586–626 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 9–10.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which longing is presented in *The Pulley* by George Herbert and **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 natural imagery is used in *To My Mistress Sitting by a River's Side: An Eddy* by Thomas Carew and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 11–12.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9** Explore the ways in which Donne presents separation in *Song* ('Sweetest love / I do not go') 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 Donne presents strong emotions in *The Apparition* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 page 13.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which attitudes to ageing are presented in *So We'll Go no more A Roving* by Lord Byron 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 melancholy is presented in *Ode on Melancholy* by John Keats and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 page 14.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13** Explore the ways in which Keats presents the power of nature in *On the Sea* 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 Keats presents desire in *The Eve of St Agnes* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 15–16.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15** Explore the ways in which poets present yearning in *Maud: l.xi 'O let the solid ground'* by Alfred Tennyson and **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 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.

(Total for Question 16 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 page 17.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

- 17** Explore the ways in which Rossetti presents loss in *Twice* and **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 presents the passing of time in *Piteous my rhyme is* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 18–19.

Modernism

Prescribed text

The Great Modern Poets, editor Michael Schmidt

EITHER

- 19** Explore the ways in which poets present the relationship between humans and nature in *Mowing* by Robert Frost and **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 poets present moments of significance in *Recuerdo* by Edna St Vincent Millay and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 page 20.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21** Explore how Eliot presents decay in *Death by Water (The Waste Land IV)* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 30 marks)

OR

- 22** Explore how Eliot presents a vision of urban life in *Preludes* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 21–22.

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin

EITHER

- 23** Explore the ways in which mortality is presented in *Nothing to be Said* by Philip Larkin and **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 hope is presented in *Brooklyn Heights* by John Wain and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 26.

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 23–24.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25** Explore the ways in which Larkin presents a sense of belonging in *Places, Loved Ones* and **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 presents the ordinary in *Born Yesterday* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Indicate which question you are answering by marking a cross ☐. 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 ☐

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 24 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines for writing.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS



Pearson Edexcel Level 3 GCE**Friday 14 June 2024**

Afternoon (Time: 2 hours 15 minutes)

**Paper
reference****9ET0/03****English Literature****Advanced****PAPER 3: Poetry****Source Booklet**

Do not return this Booklet with the question paper.

Turn over ►**P75703A**©2024 Pearson Education Ltd.
F:1/1/1/1/1/1/
Pearson

SECTION A

Post-2000 Specified Poetry

Stillwater Cove

It seemed a furtive magic—
 sun ricocheting off cresting waves near
 Stillwater Cove, the soft rock cliffs

of sandstone and clay, the wind-tilted
 cypress trees leaning toward
 the blue Pacific—and it was only you

who'd see them. A migrating pod
 of gray whales going northward, new
 calves in tow, shooting a spray of frothy

expelled water from their blowholes
 and making a show of breaching
 in the clear spring air off the coastline.

We'd whine that we never
 caught a glimpse of a slick back or tail slap,
 nary a spy-hopping head raised

above the swirling surface. Too young
 to look outward for long, we'd lower
 our eyes toward what lived small,

the alligator lizard in the coyote brush,
 the bracken fern, orange monkey
 flower, the beach fly, the earwig, the tick.

It was your trick, always a whale
 as soon as our heads went down. Had
 to have been a lie: they'd come up

while we zeroed in on Mexican sage
 or the monarch. Distracted
 by the evidence of life at our feet,

we had no time for the waiting
 that was required. To watch
 the waves until the whales surfaced

seemed a maddening task. Now, I am
 in the inland air that smells of smoke
 and gasoline, the trees blown leafless by

wind. Could you refuse me if I asked you
 to point again at the horizon, to tell me
 something was worth waiting for?

Ada Limón

Glossary

nary – not



Out of the Bag

1

All of us came in Doctor Kerlin's bag.
 He'd arrive with it, disappear to the room
 And by the time he'd reappear to wash

Those nosy, rosy, big, soft hands of his
 In the scullery basin, its lined insides
 (The colour of a spaniel's inside lug)

Were empty for all to see, the trap-sprung mouth
 Unsribbed and gaping wide. Then like a hypnotist
 Unwinding us, he'd wind the instruments

Back into their lining, tie the cloth
 Like an apron round itself,
 Darken the door and leave

With the bag in his hand, a plump ark by the keel...
 Until the next time came and in he'd come
 In his fur-lined collar that was also spaniel-coloured

And go stooping up to the room again, a whiff
 Of disinfectant, a Dutch interior gleam
 Of waistcoat satin and highlights on the forceps.

Getting the water ready, that was next –
 Not plumping hot, and not lukewarm, but soft,
 Sud-luscious, saved for him from the rain-butt

And savoured by him afterwards, all thanks
 Denied as he towelled hard and fast,
 Then held his arms out suddenly behind him

To be squired and silk-lined into the camel coat.
 At which point he once turned his eyes upon me,
 Hyperborean, beyond-the-north-wind blue,

Two peepholes to the locked room I saw into
 Every time his name was mentioned, skimmed
 Milk and ice, swabbed porcelain, the white

And chill of tiles, steel hooks, chrome surgery tools
 And blood dreeps in the sawdust where it thickened
 At the foot of each cold wall. And overhead

The little, pendent, teat-hued infant parts
 Strung neatly from a line up near the ceiling –
 A toe, a foot and shin, an arm, a cock

A bit like the rosebud in his buttonhole.



Poeta doctus Peter Levi says
 Sanctuaries of Asclepius (called *asclepions*)
 Were the equivalent of hospitals

In ancient Greece. Or of shrines like Lourdes,
 Says *poeta doctus* Graves. Or of the cure
 By poetry that cannot be coerced,

Say I, who realized at Epidaurus
 That the whole place was a sanatorium
 With theatre and gymnasium and baths,

A site of incubation, where 'incubation'
 Was technical and ritual, meaning sleep
 When epiphany occurred and you met the god...

Hatless, groggy, shadowing myself
 As the thurifer I was in an open-air procession
 In Lourdes in '56

When I nearly fainted from the heat and fumes,
 Again I nearly fainted as I bent
 To pull a bunch of grass and hallucinated

Doctor Kerlin at the steamed-up glass
 Of the scullery window, starting in to draw
 With his large pink index finger dot-faced men

With button-spots in a straight line down their fronts
 And women with dot breasts, giving them all
 A set of droopy sausage-arms and legs

That soon began to run. And then as he dipped and laved
 In the generous suds again, *miraculum*:
 The baby bits all came together swimming

Into his soapy big hygienic hands
 And I myself came to, blinded with sweat,
 Blinking and shaky in the windless light.



3

Bits of the grass I pulled I posted off
 To one going into chemotherapy
 And one who had come through. I didn't want

To leave the place or link up with the others.
 It was midday, mid-May, pre-tourist sunlight
 In the precincts of the god,

The very site of the temple of Asclepius.
 I wanted nothing more than to lie down
 Under hogweed, under seeded grass

And to be visited in the very eye of the day
 By Hygeia, his daughter, her name still clarifying
 The haven of light she was, the undarkening door.

4

The room I came from and the rest of us all came from
 Stays pure reality where I stand alone,
 Standing the passage of time, and she's asleep

In sheets put on for the doctor, wedding presents
 That showed up again and again, bridal
 And usual and useful at births and deaths.

Me at the bedside, incubating for real,
 Peering, appearing to her as she closes
 And opens her eyes, then lapses back

Into a faraway smile whose precinct of vision
 I would enter every time, to assist and be asked
 In that hoarsened whisper of triumph,

'And what do you think
 Of the new wee baby the doctor brought for us all
 When I was asleep?'

From the Journal of a Disappointed Man

I discovered these men driving a new pile into the pier. There was all the paraphernalia of chains, pulleys, cranes, ropes and, as I said, a wooden pile, a massive affair, swinging

over the water on a long wire hawser. Everything else was in the massive style as well, even the men; very powerful men; very ruminative and silent men ignoring me.

Speech was not something to interest them, and if they talked at all it was like this – 'Let go', or 'Hold tight': all monosyllables. Nevertheless, by paying close attention

to the obscure movements of one working on a ladder by the water's edge, I could tell that for all their strength and experience these men were up against a great difficulty.

I cannot say what. Every one of the monsters was silent on the subject – baffled I thought at first, but then I realised indifferent and tired, so tired of the whole business.

The man nearest to me, still saying nothing but crossing his strong arms over his chest, showed me that for all he cared the pile could go on swinging until the crack of Doom.

I should say I watched them at least an hour and, to do the men justice, their slow efforts to overcome the secret problem did continue – then gradually slackened and finally ceased.

One massive man after another abandoned his position and leaned on the iron rail to gaze down like a mystic into the water. No one spoke; no one said what they saw;

though one fellow did spit, and with round eyes followed the trajectory of his brown bolus (he had been chewing tobacco) on its slow descent into the same depths.

The foreman, and the most original thinker, smoked a cigarette to relieve the tension. Afterwards, and with a heavy kind of majesty, he turned on his heel and walked away.

With this eclipse of interest, the incident was suddenly closed. First in ones and twos, then altogether, the men followed. That left the pile still in mid-air, and me of course.



Post-2000 Specified Poetry

Poems of the Decade: An anthology of the Forward books of poetry 2002–2011
(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732

Poem title	Poet	Pages	
		New Edition	Old Edition
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
History	John Burnside	25	35
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Lammas Hireling	Ian Duhig	51	61
To My Nine-Year-Old Self	Helen Dunmore	52	62
A Minor Role	U A Fanthorpe	57	67
The Gun	Vicki Feaver	62	72
The Furthest Distances I've Travelled	Leontia Flynn	64	74
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
Genetics	Sinéad Morrissey	125	135
From the Journal of a Disappointed Man	Andrew Motion	127	137
Look We Have Coming to Dover!	Daljit Nagra	129	139
Please Hold	Ciaran O'Driscoll	132	142
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182

SECTION B: Specified Poetry Pre- or Post-1900**Pre-1900 – The Medieval Period****Medieval Poetic Drama: answer question 3 or 4**

***Everyman and Medieval Miracle Plays*, editor A C Cawley (Everyman, 1993)
ISBN 9780460872805**

Poem title	Poet	Page number
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

***English Mystery Plays: A Selection*, editor Peter Happé (Penguin Classics, 1975)
ISBN 9780140430936**

Poem title	Poet	Page number
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

Medieval Poet – Geoffrey Chaucer: answer question 5 or question 6

***The Wife of Bath's Prologue and Tale*, editor James Winny (Cambridge, 2016)
ISBN 9781316615607**

Poem title	Poet	Page number
The Wife of Bath's Prologue	Geoffrey Chaucer	38
The Wife of Bath's Tale		64

Pre-1900 – Metaphysical Poetry

The Metaphysical Poets: answer question 7 or 8

***Metaphysical Poetry*, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447**

Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III		87
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135

***Metaphysical Poetry*, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447**

Poem title	Poet	Page number
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242



Metaphysical Poet – John Donne: answer question 9 or 10

<i>John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409</i>		
Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song ('Go and catch a falling star')		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song ('Sweetest love I do not go')		12
Air and Angels		15
The Anniversary		17
Twicknam Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet I ('Thou hast made me')		177
Holy Sonnet V ('I am a little world')		179

John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409

Poem title	Poet	Page number
Holy Sonnet VI ('This is my play's last scene')	John Donne	179
Holy Sonnet VII ('At the round earth's imagined corners')		180
Holy Sonnet X ('Death be not proud')		181
Holy Sonnet XI ('Spit in my face, you Jews')		182
Holy Sonnet XIV ('Batter my heart')		183
Goodfriday, 1613. Riding Westward		190
Hymn to God my God, in my Sickness		195
A Hymn to God the Father		197



Pre-1900 – The Romantic Period

The Romantics: answer question 11 or 12

**English Romantic Verse, editor David Wright (Penguin Classics, 1973)
ISBN 9780140421026**

Poem title	Poet	Page number
Songs of Innocence: Holy Thursday	William Blake	69
Songs of Experience: Holy Thursday		73
Songs of Experience: The Sick Rose		73
Songs of Experience: The Tyger		74
Songs of Experience: London		75
Lines Written in Early Spring	William Wordsworth	108
Lines Composed a Few Miles above Tintern Abbey		109
Ode: Intimations of Immortality		133
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287

Romantic Poet – John Keats: answer question 13 or 14

***Selected Poems: John Keats*, editor John Barnard (Penguin Classics, 2007)**

ISBN 9780140424478

Poem title	Poet	Page number
'O Solitude! if I must with thee dwell'	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
'In drear-nighted December'		97
On Sitting Down to Read King Lear Once Again		99
'When I have fears that I may cease to be'		100
The Eve of St Agnes		165
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
'Bright Star! would I were steadfast as thou art'		219
To Autumn		219

Pre-1900 – The Victorian Period

The Victorians: answer question 15 or 16

***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I xi 'O let the solid ground'		37
From Maud: I xviii 'I have led her home, my love, my only friend'		38
From Maud: I xxii 'Come into the garden, Maud'		40
From Maud: II iv 'O that 'twere possible'		43
The Visionary	Charlotte Brontë and Emily Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a closing knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess	Robert Browning	117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
'The house was still—the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215

***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)
ISBN 9780199556311**

Poem title	Poet	Page number
Remember	Christina Rossetti	278
Echo		278
May		280
A Birthday		280
Somewhere or Other		297
At an Inn	Thomas Hardy	465
'I Look into My Glass'		466
Drummer Hodge		467
A Wife in London		467
The Darkling Thrush		468



Victorian Poet – Christina Rossetti: answer question 17 or 18

***Christina Rossetti Selected Poems*, editor Dinah Roe (Penguin, 2008)
ISBN 9780140424690**

Poem title	Poet	Page number
Some ladies dress in muslin full and white	Christina Rossetti	12
Remember		16
The World		26
Echo		30
May		33
A Birthday		52
An Apple-Gathering		53
Maude Clare		55
At Home		57
Up-Hill		58
Goblin Market		67
What Would I Give?		88
Twice		89
Memory		112
A Christmas Carol		134
Passing and Glassing		156
Piteous my rhyme is		179
'A Helpmeet for Him'		182
As froth on the face of the deep		184
Our Mothers, lovely women pitiful		190
Babylon the Great		191

Post-1900 – The Modernist Period Modernism: answer question 19 or 20

***The Great Modern Poets*, editor Michael Schmidt (Quercus, 2014)
ISBN 9781848668669**

Poem title	Poet	Page number
The Runaway	Robert Frost	30
Mending Wall		30
Stopping by Woods on a Snowy Evening		32
Mowing		32
The Road Not Taken		32
Out, Out		33
The Red Wheelbarrow	William Carlos Williams	46
This is just to say		46
Landscape with the Fall of Icarus		46
The Hunters in the Snow		47
The Great Figure		47
Snake	D H Lawrence	50
To a Snail	Marianne Moore	64
What Are Years?		64
La Figlia Che Piange	T S Eliot	68
The Love Song of J. Alfred Prufrock		68
Time does not bring relief; you all have lied...	Edna St Vincent Millay	78
Recuerdo		78
Wild Swans		79
The Fawn		79
in Just	E E Cummings	86
what if a much of a which of a wind		86
pity this busy monster, manunkind		87

***The Great Modern Poets*, editor Michael Schmidt (Quercus, 2014)**
ISBN 9781848668669

Poem title	Poet	Page number
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116



Modernist Poet – T S Eliot: answer question 21 or 22

<i>T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059</i>		
Poem title	Poet	Page number
The Love Song of J. Alfred Prufrock	T S Eliot	3
Portrait of a Lady		8
Preludes		13
Rhapsody on a Windy Night		16
Gerontion		21
Sweeney Erect		26
Whispers of Immortality		32
The Waste Land		
I. The Burial of the Dead		41
II. A Game of Chess		44
III. The Fire Sermon		48
IV. Death by Water		53
V. What the Thunder said		54
The Hollow Men		65
Ash-Wednesday		71
Ariel Poems:		
Journey of the Magi (1927)		87

Post-1900 – The Movement

The Movement: answer question 23 or 24

***The Oxford Book of Twentieth Century English Verse*, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374**

Poem title	Poet	Page number
Hospital for Defectives	Thomas Blackburn	484
Felo De Se		485
Horror Comic	Robert Conquest	496
Man and Woman		497
Toads	Philip Larkin	537
Coming		538
At Grass		538
Take One Home for the Kiddies		539
Nothing to be Said		540
The Whitsun Weddings		540
Apology for Understatement	John Wain	555
Au Jardin des Plantes		556
A Song about Major Eatherly		557
Brooklyn Heights		562
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
Answers		564
The Young Ones		564
One Flesh		565
Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlia		570

***The Oxford Book of Twentieth Century English Verse*, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374**

Poem title	Poet	Page number
Metamorphosis	Peter Porter	584
London is full of chickens on electric spits		585
Your Attention Please		585
Warning	Jenny Joseph	609
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room	Rosemary Tonks	617
Farewell to Kurdistan		617



The Movement Poet – Philip Larkin: answer question 25 or 26

<i>Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126</i>		
Poem title	Poet	Page number
Lines On A Young Lady's Photograph Album	Philip Larkin	1
Wedding-Wind		3
Places, Loved Ones		4
Coming		5
Reasons for Attendance		6
Dry-Point		7
Next, Please		8
Going		9
Wants		10
Maiden Name		11
Born Yesterday		12
Whatever Happened?		13
No Road		14
Wires		15
Church Going		16
Age		18
Myxomatosis		19
Toads		20
Poetry Of Departures		22
Triple Time		23
Spring		24
Deceptions		25

Philip Larkin: *The Less Deceived* (Faber, 2011) ISBN 9780571260126

Poem title	Poet	Page number
I Remember, I Remember	Philip Larkin	26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass		33

Source information, Section A:

'Stillwater Cover' from *The Hurting Kind* by Ada Limón, Corsair 2022

'Out of the Bag' from *Electric Light* by Seamus Heaney, 2001, Faber & Faber Ltd

'From the Journal of a Disappointed Man' from *The Cinder Path*, Andrew Motion, 2009, Faber & Faber Ltd

