

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 ►

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**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)**

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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 1**  **Question 2**

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**TOTAL FOR SECTION A = 30 MARKS**



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## 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)

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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)**

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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)

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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)**

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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)

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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)**

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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)

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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)**

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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)

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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)**

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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)

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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)**

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**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.

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## 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  
Unsnibbed 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

| <b><i>Metaphysical Poetry</i>, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</b> |                 |                    |
|---|-----------------|--------------------|
| <b>Poem title</b>   | <b>Poet</b>     | <b>Page number</b> |
| 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     |
| 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**

| <b>Poem title</b>                               | <b>Poet</b>       | <b>Page number</b> |
|---|-------------------|--------------------|
| 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

| <b><i>John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409</i></b> |             |                    |
|---|-------------|--------------------|
| <b>Poem title</b>   | <b>Poet</b> | <b>Page number</b> |
| 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**

| <b>English Romantic Verse, editor David Wright (Penguin Classics, 1973)<br/>ISBN 9780140421026</b> |                              |                    |
|--|------------------------------|--------------------|
| <b>Poem title</b>  | <b>Poet</b>                  | <b>Page number</b> |
| 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,<br>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<br>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**

| <b><i>Christina Rossetti Selected Poems</i>, editor Dinah Roe (Penguin, 2008)<br/>ISBN 9780140424690</b> |                    |                    |
|--|--------------------|--------------------|
| <b>Poem title</b>  | <b>Poet</b>        | <b>Page number</b> |
| 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**

| <b><i>The Great Modern Poets</i>, editor Michael Schmidt (Quercus, 2014)<br/>ISBN 9781848668669</b> |                         |                    |
|---|-------------------------|--------------------|
| <b>Poem title</b>   | <b>Poet</b>             | <b>Page number</b> |
| 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**

| <b><i>T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059</i></b> |             |                    |
|--|-------------|--------------------|
| <b>Poem title</b>  | <b>Poet</b> | <b>Page number</b> |
| 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

| <b><i>The Oxford Book of Twentieth Century English Verse</i>, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374</b> |                    |                    |
|---|--------------------|--------------------|
| <b>Poem title</b>   | <b>Poet</b>        | <b>Page number</b> |
| 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          |
| 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**

| <b><i>Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126</i></b> |               |                    |
|---|---------------|--------------------|
| <b>Poem title</b>   | <b>Poet</b>   | <b>Page number</b> |
| 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

