

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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**Tuesday 11 June 2019**

Afternoon (Time: 2 hours 15 minutes)

Paper Reference **9ET0/03**

**English Literature**

**Advanced**

**Paper 3: Poetry**

**You must have:**

Prescribed texts (clean copies) and Source Booklet (enclosed)

Total Marks

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### 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 non-examined assessment.

### 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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Pearson

**SECTION A: Post-2000 Specified Poetry**

**Answer ONE question. Begin your answer on page 3.**

**EITHER**

- 1** Read the poem *Two Trees* by Don Paterson on page 2 of the source booklet and reread the anthology poem *Eat Me* by Patience Agbabi (on page 3).

Compare the methods both poets use to explore relationships.

**(Total for Question 1 = 30 marks)**

**OR**

- 2** Read the poem *Two Trees* by Don Paterson on page 2 of the source booklet and reread the anthology poem *Giuseppe* by Roderick Ford (on page 4).

Compare the methods both poets use to explore unusual events.

**(Total for Question 2 = 30 marks)**

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

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**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 25.**

**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 6.**

**Medieval Poetic Drama**

Prescribed texts

*Everyman and Medieval Miracle Plays*, editor A C Cawley

OR

*English Mystery Plays: A Selection*, editor Peter Happe

**EITHER**

- 3** Explore the presentation of divine revelation in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Second Shepherds' Pageant* (Wakefield) lines 629-664

or

Happe: *The Second Shepherds' Play* stanzas 71-74

**(Total for Question 3 = 30 marks)**

**OR**

- 4** Explore the presentation of working life in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *Noah's Flood* (Chester) lines 17-56

or

Happe: *Noah* (Chester) stanzas 3-7

**(Total for Question 4 = 30 marks)**



Answer ONE question on your chosen text. Begin your answer on page 25.

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 6.

**Medieval Poet: Geoffrey Chaucer**

Prescribed text

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

**EITHER**

- 5 Explore how Chaucer presents the Wife's rebellion against voices of authority 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 how Chaucer presents the Wife's treatment of her husbands in *The Wife of Bath's Prologue and Tale*, by referring to lines 194-223 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 25.

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 7.

### The Metaphysical Poets

Prescribed text

*Metaphysical Poetry*, editor Colin Burrow

#### EITHER

- 7 Explore the ways in which dramatic devices are used in *The World* by Henry Vaughan and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

#### OR

- 8 Explore the ways in which apparently unrelated ideas are presented in *Song: To Lucasta, Going to the Wars* by Richard Lovelace and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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.

**Metaphysical Poet: John Donne**

Prescribed text

*John Donne Selected Poems*

**EITHER**

- 9 Explore the ways in which constancy is presented in *Woman's Constancy* and in **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 uses extremes in *Holy Sonnet V ('I am a little world')* and in **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 25.

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 9.

### The Romantics

Prescribed text

*English Romantic Verse*, editor David Wright

#### EITHER

- 11 Explore the ways in which human nature is presented in *Songs of Experience: Holy Thursday* ('Is this a holy thing to see...?') by Blake and in **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 personal reflection is presented in *Sonnet on the Sea* by Keats and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 10.

**Romantic Poet: John Keats**

Prescribed text

*Selected Poems: John Keats*, editor John Barnard

**EITHER**

**13** Explore the ways in which Keats presents the prospect of death in '*When I have fears that I may cease to be*' and in **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 the power of imagination is presented in *On First Looking into Chapman's Homer* and in **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 25.

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 to 12.

### The Victorians

Prescribed text

*The New Oxford Book of Victorian Verse*, editor Christopher Ricks

#### EITHER

- 15 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.

(Total for Question 15 = 30 marks)

#### OR

- 16 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.

(Total for Question 16 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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.

**Victorian Poet: Christina Rossetti**

Prescribed text

*Christina Rossetti Selected Poems*, editor Dinah Roe

**EITHER**

**17** Explore the ways in which vanity is presented in *Some ladies dress in muslin full and white* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 17 = 30 marks)**

**OR**

**18** Explore the ways in which hardship is presented in *Up-Hill* and in **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 25.

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.

### Modernism

Prescribed text

*The Great Modern Poets*, editor Michael Schmidt

#### EITHER

- 19 Explore the ways in which relationships are presented in *Mending Wall* by Robert Frost and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

#### OR

- 20 Explore the ways in which the art and culture of the past are used in *The Shield of Achilles* by W H Auden and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 15.

**Modernist Poet: T S Eliot**

Prescribed text

*T S Eliot: Selected Poems*

**EITHER**

**21** Explore the ways in which time is presented in *Rhapsody on a Windy Night* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 21 = 30 marks)**

**OR**

**22** Explore the ways in which Eliot creates character in *Portrait of a Lady* and in **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 25.

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 16.

### The Movement

Prescribed text

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

#### EITHER

- 23** Explore the ways in which the past is presented in *Photograph of Haymaker, 1890* by Molly Holden and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

#### OR

- 24** Explore the ways in which the outsider's view is presented in *Horror Comic* by Robert Conquest and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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.

**The Movement Poet: Philip Larkin**

Prescribed text

*The Less Deceived*, Philip Larkin

**EITHER**

- 25** Explore the ways in which death is presented in *Next, Please* and in **one** other poem.  
You must relate your discussion to relevant contextual factors.

**(Total for Question 25 = 30 marks)**

**OR**

- 26** Explore the ways in which happiness is presented in *Wedding-Wind* and in **one** other poem. You must relate your discussion to relevant contextual factors

**(Total for Question 26 = 30 marks)**

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**TOTAL FOR PAPER = 60 MARKS**



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**Pearson Edexcel Level 3 GCE**

**Tuesday 11 June 2019**

Afternoon (Time: 2 hours 15 minutes)

Paper Reference **9ET0/03**

**English Literature**

**Advanced**

**Paper 3: Poetry**

**Source Booklet**

**Do not return this Source Booklet with the question paper.**

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**Pearson**

## SECTION A: Post-2000 Specified Poetry

### Two Trees

One morning, Don Miguel got out of bed  
with one idea rooted in his head:  
to graft his orange to his lemon tree.  
It took him the whole day to work them free,  
lay open their sides, and lash them tight.  
For twelve months, from the shame or from the fright  
they put forth nothing; but one day there appeared  
two lights in the dark leaves. Over the years  
the limbs would get themselves so tangled up  
each bough looked like it gave a double crop,  
and not one kid in the village didn't know  
the magic tree in Miguel's patio.

The man who bought the house had had no dream  
so who can say what dark malicious whim  
led him to take his axe and split the bole  
along its fused seam, then dig two holes.  
And no, they did not die from solitude;  
nor did their branches bear a sterile fruit;  
nor did their unhealed flanks weep every spring  
for those four yards that lost them everything,  
as each strained on its shackled root to face  
the other's empty, intricate embrace.  
They were trees, and trees don't weep or ache or shout.  
And trees are all this poem is about.

### Don Paterson

from *Rain*, Faber and Faber, 2009

### Glossary

*bole* – the trunk of a tree

## **Eat Me**

When I hit thirty, he brought me a cake,  
three layers of icing, home-made,  
a candle for each stone in weight.

The icing was white but the letters were pink,  
they said, *EAT ME*. And I ate, did  
what I was told. Didn't even taste it.

Then he asked me to get up and walk  
round the bed so he could watch my broad  
belly wobble, hips judder like a juggernaut.

*The bigger the better, he'd say, I like  
big girls, soft girls, girls I can burrow inside  
with multiple chins, masses of cellulite.*

I was his Jacuzzi. But he was my cook,  
my only pleasure the rush of fast food,  
his pleasure, to watch me swell like forbidden fruit.

His breadfruit. His desert island after shipwreck.  
Or a beached whale on a king-size bed  
craving a wave. I was a tidal wave of flesh

too fat to leave, too fat to buy a pint of full-fat milk,  
too fat to use fat as an emotional shield,  
too fat to be called chubby, cuddly, big-built.

The day I hit thirty-nine, I allowed him to stroke  
my globe of a cheek. His flesh, my flesh flowed.  
He said, *Open wide*, poured olive oil down my throat.

*Soon you'll be forty...* he whispered, and how  
could I not roll over on top. I rolled and he drowned  
in my flesh. I drowned his dying sentence out.

I left him there for six hours that felt like a week.  
His mouth slightly open, his eyes bulging with greed.  
There was nothing else left in the house to eat.

## **Patience Agbabi**

*Poems Of The Decade: An anthology of the Forward books of poetry*  
(Forward Ltd/Faber and Faber, 2011)

## Giuseppe

My Uncle Giuseppe told me  
that in Sicily in World War Two,  
in the courtyard behind the aquarium,  
where the bougainvillea grows so well,  
the only captive mermaid in the world  
was butchered on the dry and dusty ground  
by a doctor, a fishmonger, and certain others.

She, it, had never learned to speak  
because she was simple, or so they'd said.  
But the priest who held one of her hands  
while her throat was cut,  
said she was only a fish, and fish can't speak.  
But she screamed like a woman in terrible fear.

And when they took a ripe golden roe  
from her side, the doctor said  
this was proof she was just a fish  
and anyway an egg is not a child,  
but refused when some was offered to him.

Then they put her head and her hands  
in a box for burial  
and someone tried to take her wedding ring,  
but the others stopped him,  
and the ring stayed put.

The rest they cooked and fed to the troops.  
They said a large fish had been found on the beach.

Starvation forgives men many things,  
my uncle, the aquarium keeper, said,  
but couldn't look me in the eye,  
for which I thank God.

## Roderick Ford

*Poems of the Decade: An anthology of the Forward books of poetry*  
(Forward Ltd/Faber and Faber, 2011)



**Post-2000 Specified Poetry: answer question 1 or 2**

***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**

<b><i>Everyman and Medieval Miracle Plays</i>, editor A C Cawley (Everyman, 1993) ISBN 9780460872805</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

<b><i>English Mystery Plays: A Selection</i>, editor Peter Happe (Penguin Classics, 1975) ISBN 9780140430936</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

**Medieval Poet - Geoffrey Chaucer: answer question 5 or 6**

<b><i>The Wife of Bath's Prologue and Tale</i>, editor James Winny (Cambridge, 1994) ISBN 9780521466899</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

## 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
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**

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

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
Holy Sonnet VI ('This is my play's last scene')		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
The Rime of the Ancient Mariner	Samuel Taylor Coleridge	155
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
Fare Thee Well		212
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
Ode on a Grecian Urn	279	
To Autumn	282	
Ode on Melancholy	283	
Sonnet on the Sea	287	
To a Wreath of Snow	Emily Brontë	
R Alcona to J Brenzaida		342
Julian M and A G Rochelle		343
Last Lines		348

**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
Isabella: or, The Pot of Basil		109
Hyperion. A Fragment		140
The Eve of St Agnes		165
La Belle Dame sans Merci: A Ballad		184
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
Ode on Indolence		196
'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**

<b><i>The Great Modern Poets</i>, editor Michael Schmidt (Quercus, 2014) 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
The Mind is an Enchanting Thing		65
La Figlia Che Piange	T S Eliot	68
The Love Song of J. Alfred Prufrock		68
Time does not bring relief; you have all 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
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>T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059</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
Sweeney Among the Nightingales		36
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
A Song for Simeon (1928)		89

## Post-1900 – The Movement

### The Movement: answer question 23 or 24

<b><i>The Oxford Book of Twentieth Century English Verse, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374</i></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
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Apology for Understatement		John Wain
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A Song about Major Eatherly	557	
Brooklyn Heights	562	
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
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The Young Ones		564
One Flesh		565
Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlias		570
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</i> (Faber, 2011) ISBN 9780571260126</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
I Remember, I Remember		26
Absences		28
Latest Face		29
If, My Darling		30
Skin		31
Arrivals, Departures		32
At Grass	33	



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*Rain* by Don Paterson, Faber and Faber Ltd, 2009

*Poems of the Decade: An anthology of the Forward books of poetry*, Forward Ltd/Faber and Faber, 2011

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