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Surname	Other names
Pearson Edexcel Level 3 GCE	Centre Number
	Candidate Number
English Literature Advanced Paper 3: Poetry	
Thursday 29 June 2017 – Morning Time: 2 hours 15 minutes	Paper Reference 9ET0/03
You must have: Source Booklet (enclosed) Prescribed texts (clean copies)	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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Pearson

SECTION A: Post-2000 Specified Poetry

Answer ONE question. Write your answer in the space provided below.

EITHER

- 1 Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

Compare the methods both poets use to explore the bonds between parents and children.

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5).

Compare the methods both poets use to explore emotional responses to birth and death.

(Total for Question 2 = 30 marks)

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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 23.

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 6 to 18.

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 Jesus' suffering 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 Crucifixion (York)* lines 229–276

or

Happe: *The Crucifixion (York)* stanzas 20–23.

(Total for Question 3 = 30 marks)

OR

- 4** Explore the presentation of Mak 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 217–252

or

Happe: *The Second Shepherds' Play* stanzas 25–28.

(Total for Question 4 = 30 marks)



Answer **ONE** question on your chosen text. Begin your answer on page 23.

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 6 to 18.

Medieval Poet: Geoffrey Chaucer

Prescribed text

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

EITHER

- 5** Explore how justice is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 902–918 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 marriage is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 35–58 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 23.

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The poems are listed in Section B of the source booklet on pages 6 to 18.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which women are presented in *To My Excellent Lucasia, on Our Friendship* by Katherine Philips 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 suffering is presented in *The Nymph Complaining for the Death of her Fawn* by Andrew Marvell and in **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 23.

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 6 to 18.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9** Explore the ways in which John Donne's poetry combines intellect and emotion, by referring to *A Valediction Forbidding Mourning* 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 John Donne's poetry presents death, by referring to *Holy Sonnet VI ('This is my play's last scene')* 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 23.

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The poems are listed in Section B of the source booklet on pages 6 to 18.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11** Explore the ways in which the natural world is portrayed in *Lines Written in Early Spring* by William Wordsworth 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 the past is presented in *R Alcona to J Brenzaida* by Emily Brontë 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 23.

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 6 to 18.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

13 Explore John Keats' portrayal of emotional pain in *Ode on Melancholy* 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 romantic love is presented in *Isabella: or, The Pot of Basil* 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 23.

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The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15** Explore the ways in which the natural world is presented in *The Darkling Thrush* by Thomas Hardy 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 intense feeling is presented in *Grief* by Elizabeth Barrett Browning and in **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 23.

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The poems are listed in Section B of the source booklet on pages 6 to 18.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

17 Explore the ways in which temptation is presented in *The World* 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 Rossetti makes use of the natural world in *An Apple – Gathering* 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 23.

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Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

- 19** Explore the ways in which decisive moments are presented in *The Road Not Taken* 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 human nature is presented in *pity this busy monster, manunkind* by e e cummings and in **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 23.

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 6 to 18.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21** Explore the ways in which death is presented in *Gerontion* 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 T S Eliot uses settings in *Sweeney Erect* 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 23.

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The Movement

Prescribed text

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

EITHER

- 23** Explore the ways in which suffering is presented in *Hospital for Defectives* by Thomas Blackburn 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 voice is created in *Metamorphosis* by Peter Porter and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)

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The poems are listed in Section B of the source booklet on pages 6 to 18.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

25 Explore the ways in which Larkin presents the past in *Church Going* 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 Larkin uses voice in *Poetry of Departures* 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 SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS



Pearson Edexcel Level 3 GCE

English Literature

**Advanced
Paper 3: Poetry**

Thursday 29 June 2017 – Morning
Source Booklet

Paper Reference

9ET0/03

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Pearson

SECTION A: Post-2000 Specified Poetry

When Six O'Clock Comes and Another Day Has Passed

the baby who can not speak, speaks to me.
 When the sun has risen and set over the same dishes
 and the predicted weather is white cloud,
 the baby steadies her head which is the head of a drunk's
 and holds me with her blue eyes, 5
 eyes which have so recently surfed through womb swell,
 and all at once we stop half-heartedly row, rowing
 our boat and see each other clear
 in the television's orange glow. She regards me,
 the baby who does not know a television from a table lamp, 10
 the baby who is so heavy with other people's hopes
 she has no body to call her own,
 the baby who is forever being shifted, rearranged,
 whose hands must be unfurled, and wiped with cotton wool,
 whose scalp must be combed of cradle cap, 15
 the baby who has exactly no memories
 softens her face in the early evening light and says I understand.

Kathryn Simmonds

The Visitations (Seren Books, 2013)

Cradle cap – a skin condition sometimes found on babies' scalps

Genetics

My father's in my fingers, but my mother's in my palms.
I lift them up and look at them with pleasure -
I know my parents made me by my hands.

They may have been repelled to separate lands,
to separate hemispheres, may sleep with other lovers, 5
but in me they touch where fingers link to palms.

With nothing left of their togetherness but friends
who quarry for their image by a river,
at least I know their marriage by my hands.

I shape a chapel where a steeple stands. 10
And when I turn it over,
my father's by my fingers, my mother's by my palms

demure before a priest reciting psalms.
My body is their marriage register.
I re-enact their wedding with my hands. 15

So take me with you, take up the skin's demands
for mirroring in bodies of the future.
I'll bequeath my fingers, if you bequeath your palms.
We know our parents make us by our hands.

Sinéad Morrissey

Poems Of The Decade: An Anthology of the Forward Books of Poetry (Faber & Faber, 2011)

Effects

I held her hand, that was always scarred
 From chopping, slicing, from the knives that lay in wait
 In bowls of washing-up, that was raw,
 The knuckles reddened, rough from scrubbing hard
 At saucepan, frying pan, cup and plate 5
 And giving love the only way she knew,
 In each cheap cut of meat, in roast and stew,
 Old-fashioned food she cooked and we ate;
 And I saw that they had taken off her rings,
 The rings she'd kept once in her dressing-table drawer 10
 With faded snapshots, long-forgotten things
 (Scent-sprays, tortoise-shell combs, a snap or two
 From the time we took a holiday 'abroad')
 But lately had never been without, as if
 She wanted everyone to know she was his wife 15
 Only now that he was dead. And her watch? -
 Classic ladies' model, gold strap - it was gone,
 And I'd never known her not to have *that* on,
 Not in all the years they sat together
 Watching soaps and game shows I'd disdain 20
 And not when my turn came to cook for her,
 Chops or chicken portions, English, bland,
 Familiar flavours she said she preferred
 To whatever 'funny foreign stuff'
 Young people seemed to eat these days, she'd heard; 25
 Not all the weeks I didn't come, when she sat
 Night after night and stared unseeing at
 The television, at her inner weather,
 Heaved herself upright, blinked and poured
 Drink after drink, and gulped and stared - the scotch 30
 That, when he was alive, she wouldn't touch,
 That was her way to be with him again;
 Not later in the psychiatric ward,
 Where she blinked unseeing at the wall, the nurses
 (Who would steal anything, she said), and dreamt 35
 Of when she was a girl, of the time before
 I was born, or grew up and learned contempt,
 While the TV in the corner blared
 To drown some 'poor soul's' moans and curses,
 And she took her pills and blinked and stared 40
 As the others shuffled round, and drooled, and swore...
 But now she lay here, a thick rubber band

With her name on it in smudged black ink was all she wore
On the hand I held, a blotched and crinkled hand
Whose fingers couldn't clasp mine any more 45
Or falteringly wave, or fumble at my sleeve -
The last words she had said were *Please don't leave*
But of course I left; now I was back, though she
Could not know that, or turn her face to see
A nurse bring the little bag of her effects to me. 50

Alan Jenkins

Poems Of The Decade. An Anthology of the Forward Books of Poetry (Faber & Faber, 2011)

List of prescribed poems

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
Inheritance	Eavan Boland	22	32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23	33
History	John Burnside	25	35
The War Correspondent	Ciaran Carson	29	39
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Map Woman	Carol Ann Duffy	47	57
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
The Fox in the National Museum of Wales	Robert Minhinnick	121	131
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
Fantasia on a Theme of James Wright	Sean O'Brien	130	140
Please Hold	Ciaran O'Driscoll	132	142
You, Shiva, and My Mum	Ruth Padel	140	150
Song	George Szirtes	168	178
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

<i>Everyman and Medieval Miracle Plays</i>, 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

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

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

Pre-1900 – Metaphysical Poetry

<i>Metaphysical Poetry</i>, 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
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

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
Twickenam 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

**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	276
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	341
R Alcona to J Brenzaida		342
Julian M and A G Rochelle		343
Last Lines		348

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

<i>The New Oxford Book of Victorian Verse</i>, 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

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

<i>The Great Modern Poets, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669</i>		
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
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

T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059

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
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

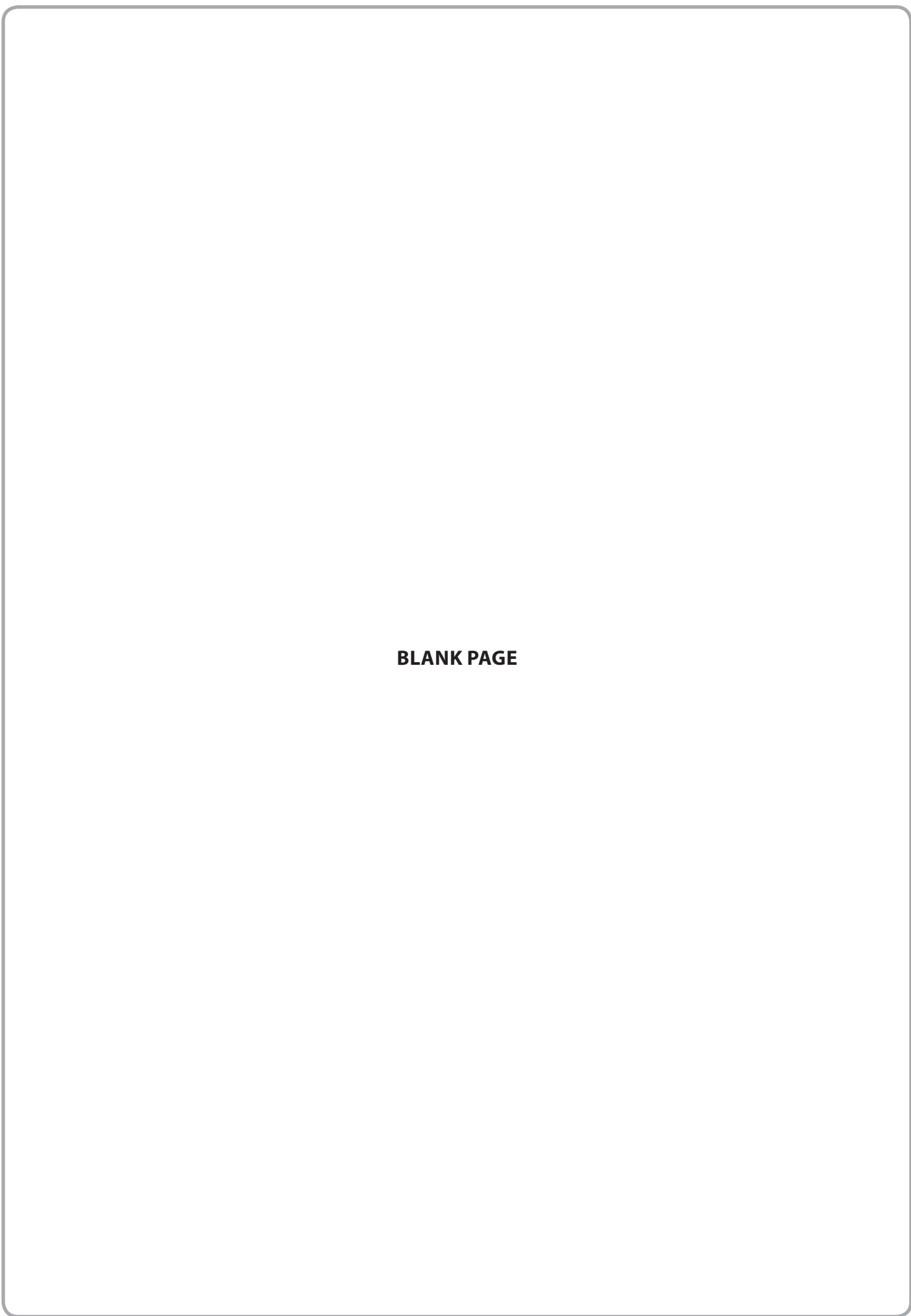
Post-1900 – The Movement

***The 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
Au Jardin des Plantes	556	
A Song about Major Eatherly	557	
Brooklyn Heights	562	
Delay	563	
Song at the Beginning of Autumn	Elizabeth Jennings	563
Answers		564
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

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

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
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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Source Information: Section A

from *The Visitations* by Kathryn Simmonds (2013) published by Seren Books
(book imprint of Poetry Wales Press Ltd.)

ISBN: 978-1-78172-116-2

Poetry Wales Press Ltd.

57 Nolton Street

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