

This Question Paper has been amended to reflect formatting changes to rubrics to clarify requirements which will come into effect from Summer 2019.

Write your name here			
Surname		Other names	
Pearson Edexcel Level 3 GCE		Centre Number	Candidate Number
English Literature Advanced Paper 3: Poetry			
Friday 15 June 2018 – Morning		Paper Reference	
Time: 2 hours 15 minutes		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 ►

P52359A

©2018 Pearson Education Ltd.

1/1/1/1/1/1/1



Pearson

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

- 1** Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *A Minor Role* by U A Fanthorpe (on page 3).

Compare the methods both poets use to explore responses to serious illness.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *To My Nine-Year-Old Self* by Helen Dunmore (on page 4).

Compare the methods both poets use to explore adults looking back on childhood incidents.

(Total for Question 2 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Indicate which question you are answering by marking a cross in the box ☒. 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** ☒

Area for writing answers, consisting of multiple horizontal dotted lines.



P 5 2 3 5 9 A 0 3 3 6



Handwriting practice area with 30 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 5 2 3 5 9 A 0 7 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 5 2 3 5 9 A 0 9 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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 everyday life for The Shepherds 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 1–36

or

Happe: *The Second Shepherds' Play* stanzas 1–4

(Total for Question 3 = 30 marks)

OR

- 4** Explore the presentation of Noah's relationship with God 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 300–331

or

Happe: *Noah (Chester)* stanzas 39–42

(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 'maistrie' is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 1037–1057 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 the Wife of Bath is presented as a storyteller in *The Wife of Bath's Prologue and Tale*, by referring to lines 1–23 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 love is presented in *To a Lady that Desired I Would Love Her* by Thomas Carew 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 discoveries are presented in *The Good Morrow* by John Donne 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 Donne makes use of religious beliefs in *The Canonization* 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 love in *Love's Alchemy* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 death is presented in '*The cold earth slept below*' by Shelley 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 childhood is presented in Wordsworth's *Ode: Intimations of Immortality* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



P 5 2 3 5 9 A 0 1 7 3 6

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 how John Keats makes use of escapism in *Ode to a Nightingale* 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 Keats presents the past in *Ode on a Grecian Urn* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 night is presented in '*The Autumn day its course has run—the Autumn evening falls*' by Charlotte Brontë and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

- 16** Explore the ways in which memories are presented in from *Maud: ll.iv* 'O that 'twere possible' by Tennyson 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 Christina Rossetti tells stories in *Goblin Market* 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 Christina Rossetti presents faith in *A Christmas Carol* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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

Great Modern Poets, editor Michael Schmidt

EITHER

- 19** Explore the ways in which shifting points of view are used in T S Eliot's *La Figlia Che Piange* 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 time is used in Marianne Moore's *What Are Years?* 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 Eliot considers the futility of life in *The Hollow Men* 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 uses borrowings from other writings in *The Fire Sermon (The Waste Land III)* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 characters are created in *The Miner's Helmet* by George Macbeth 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 poets reflect on contemporary life in *Nothing to be Said* by Philip Larkin 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 Larkin presents change in *At Grass* 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 presents women in *Lines On A Young Lady's Photograph Album* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.





DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 5 2 3 5 9 A 0 2 9 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 5 2 3 5 9 A 0 3 1 3 6



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 5 2 3 5 9 A 0 3 3 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



P 5 2 3 5 9 A 0 3 5 3 6

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel Level 3 GCE

English Literature

**Advanced
Paper 3: Poetry**

Friday 15 June 2018 – Morning
Source Booklet

Paper Reference

9ET0/03

Do not return this Source Booklet with the question paper.

P52359A

©2018 Pearson Education Ltd.

1/1/1/1/1/1/1



Turn over ►



Pearson

SECTION A: Post-2000 Specified Poetry

Growth

One who'd been my friendly Gran
was now mostly barred from me,
accomplishing her hard death
on that strange farm miles away.

My mother was nursing her 5
so we couldn't be at home.
Dad had to stay out there, milking,
appearing sometimes, with his people,
all waiting for the past.

Hiding from the grief 10
this day, I dropped off a verandah
and started walking

barefoot through the paddocks
until the gravel road
gave me my home direction. 15

Cool dust of evening,
dark moved in from the road edges
and the sky trees, pencilling
across the pale ahead.

Bare house lights slowly passed 20
far out beside me.
No car lights. No petrol.
It was the peak of war

but no one had taught me fear
of ghosts or burnout streaks 25
from the stars above my walking.

Canter, though, gathered behind
and came level. The rider
pulled me aloft by the wrist
Now where are you off? 30

Back, where a priest had just been
cursed out of the morphine room,
I was hugged and laughed over
for the miles I'd covered.

Years later, it would come down 35
to me that Grannie's death had
been hidden away, as cancer

still was then, a guilt in women.
One man was punched for asking
Did Emily have a growth? 40

Les Murray

Waiting for the Past, Carcanet Press Ltd, 2015

A Minor Role

I'm best observed on stage,
 Propping a spear, or making endless
 Exits and entrances with my servant's patter,
Yes, sir. O no, sir. If I get
 These midget moments wrong, the monstrous fabric 5
 Shrinks to unwanted sniggers.

But my heart's in the unobtrusive,
 The waiting-room roles: driving to hospitals,
 Parking at hospitals. Holding hands under
 Veteran magazines; making sense 10
 Of consultants' monologues; asking pointed
 Questions politely; checking dosages,
 Dates; getting on terms with receptionists;
 Sustaining the background music of civility.

At home in the street you may see me 15
 Walking fast in case anyone stops:
O, getting on, getting better my formula
 For well-meant intrusiveness.

At home,
 Thinking ahead: *Bed? A good idea!* 20
 (Bed solves a lot); answer the phone,
 Be wary what I say to it, but grateful always;
 Contrive meals for a hunger-striker; track down
 Whimsical soft-centred happy-all-the-way-through novels;
 Find the cat (mysteriously reassuring); 25
 Cancel things, tidy things; pretend all's well,
 Admit it's not.

Learn to conjugate all the genres of misery:
 Tears, torpor, boredom, lassitude, yearnings
 For a simpler illness, like a broken leg. 30
 Enduring ceremonial delays. Being referred
 Somewhere else. Consultant's holiday. Saying *Thank you*
 For anything to everyone

Not the star part.
 And who would want it? I jettison the spear, 35
 The servant's tray, the terrible drone of Chorus:
Yet to my thinking this act was ill-advised
*It would have been better to die**. No it wouldn't!

I am here to make you believe in life.

*Chorus: from *Oedipus Rex*, trans E F Watling

U A Fanthorpe

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

To My Nine-Year-Old Self

You must forgive me. Don't look so surprised,
perplexed, and eager to be gone,
balancing on your hands or on the tightrope.
You would rather run than walk, rather climb than run
rather leap from a height than anything. 5

I have spoiled this body we once shared.
Look at the scars, and watch the way I move,
careful of a bad back or a bruised foot.
Do you remember how, three minutes after waking
we'd jump straight out of the ground floor window 10
into the summer morning?

That dream we had, no doubt it's as fresh in your mind
as the white paper to write it on.
We made a start, but something else came up –
a baby vole, or a bag of sherbet lemons – 15
and besides, that summer of ambition
created an ice-lolly factory, a wasp trap
and a den by the cesspit.

I'd like to say that we could be friends
but the truth is we have nothing in common 20
beyond a few shared years. I won't keep you then.
Time to pick rosehips for tuppence a pound,
time to hide down scared lanes
from men in cars after girl-children,

or to lunge out over the water 25
on a rope that swings from that tree
long buried in housing –
but no, I shan't cloud your morning. God knows
I have fears enough for us both –

I leave you in an ecstasy of concentration 30
slowly peeling a ripe scab from your knee
to taste it on your tongue.

Helen Dunmore

Poems Of The Decade: An Anthology of the Forward Books of Poetry
(Forward Ltd/Faber & 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

<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

Medieval Poet – Geoffrey Chaucer: answer question 5 or 6

<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
The Metaphysical Poets: answer question 7 or 8

<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	67
The Collar		78
The Pulley		79
Love III		87
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
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
Twickenham 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	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

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

<i>The Great Modern Poets</i>, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669		
Poem title	Poet	Page number
The Runaway	Robert Frost	30
Mending Wall		30
Stopping by Woods on a Snowy Evening		32
Mowing		32
The Road Not Taken		32
Out, Out		33
The Red Wheelbarrow	William Carlos Williams	46
This is just to say		46
Landscape with the Fall of Icarus		46
The Hunters in the Snow		47
The Great Figure		47
Snake	D H Lawrence	50
To a Snail	Marianne Moore	64
What Are Years?		64
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

<i>T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059</i>		
Poem title	Poet	Page number
The Love Song of J. Alfred Prufrock	T S Eliot	3
Portrait of a Lady		8
Preludes		13
Rhapsody on a Windy Night		16
Gerontion		21
Sweeney Erect		26
Whispers of Immortality		32
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

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

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

Philip Larkin: <i>The Less Deceived</i> (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



BLANK PAGE



BLANK PAGE

BLANK PAGE

Source Information:
Section A

Waiting for the Past by Les Murray, published by Carcanet Press Ltd, 2015

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

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.