

Please check the examination details below before entering your candidate information

Candidate surname					Other names					
Pearson Edexcel										
Level 3 GCE										
Centre Number					Candidate Number					
<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>					<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>					
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 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.
- Good luck with your examination.

Turn over ►



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

- 1** Read the poem *Map* by Helen Tookey on page 2 of the source booklet and reread the anthology poem *Look We Have Coming to Dover!* by Daljit Nagra (on page 3).

Compare the methods both poets use to explore the significance of journeys.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Map* by Helen Tookey on page 2 of the source booklet and reread the anthology poem *The Furthest Distances I've Travelled* by Leontia Flynn (on page 4).

Compare the methods both poets use to explore personal reflections.

(Total for Question 2 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Indicate which question you are answering by marking a cross 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** ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Area with horizontal dotted lines for writing answers.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Main writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Area with horizontal dotted lines for writing.

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 Happé

EITHER

- 3** Explore the ways humour is used 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 359–403

or

Happé: *The Second Shepherd's Play (Wakefield)* stanzas 41–45

(Total for Question 3 = 30 marks)

OR

- 4** Explore the ways dramatic contrasts are used in the extract specified below and in **one** other passage 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 37–84

or

Happé: *The Crucifixion (York)* stanzas 4–7

(Total for Question 4 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 Chaucer's presentation of argument in *The Wife of Bath's Prologue and Tale* by referring to lines 688–720 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 'gentillesse' in *The Wife of Bath's Prologue and Tale* by referring to lines 1109–1138 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 desire is presented in *Elegy: To his Mistress Going to Bed* by John Donne 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 poets use imagery in *Unprofitableness* by Henry Vaughan and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 6 6 3 6 5 A 0 1 5 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 8.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which Donne combines earthly and heavenly love in *The Anniversary* 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 presents women in *Song* ('Go and catch a falling star') and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 poets use imagery in *The Sick Rose* by William 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 attitudes to life are presented in Byron's *Lines Inscribed upon a Cup Formed from a Skull* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 6 6 3 6 5 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 the ways in which Keats presents beauty in *Ode on Melancholy* 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 uses sensuous imagery in *To Autumn* 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



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 longing is presented in *Somewhere or Other* by Christina Rossetti 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 the supernatural is presented in *The Visionary* by Emily Brontë and Charlotte Brontë and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 happiness is presented in *A Birthday* 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 the afterlife is used in *Our Mothers, lovely women pitiful* 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



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 poets create a narrative voice in *The Love Song of J. Alfred Prufrock* by T S Eliot 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 natural world is presented in *To a Snail* by Marianne Moore and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Answer ONE question on your chosen text. Begin your answer on page 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 cruelty is presented in *The Burial of the Dead (The Waste Land I)* 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 tells a story in *The Journey of the Magi* 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



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 significant moments are presented in *The Whitsun Weddings* by Philip Larkin 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 victims are presented in *A Song about Major Eatherly* by John Wain and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 6 6 3 6 5 A 0 2 3 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 17.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

25 Explore the ways in which relationships are presented in *Latest Face* 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 lost opportunities are presented in *Triple Time* 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

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 3 | <input type="checkbox"/> | Question 4 | <input type="checkbox"/> | Question 5 | <input type="checkbox"/> |
| Question 6 | <input type="checkbox"/> | Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> |
| Question 9 | <input type="checkbox"/> | Question 10 | <input type="checkbox"/> | Question 11 | <input type="checkbox"/> |
| Question 12 | <input type="checkbox"/> | Question 13 | <input type="checkbox"/> | Question 14 | <input type="checkbox"/> |
| Question 15 | <input type="checkbox"/> | Question 16 | <input type="checkbox"/> | Question 17 | <input type="checkbox"/> |
| Question 18 | <input type="checkbox"/> | Question 19 | <input type="checkbox"/> | Question 20 | <input type="checkbox"/> |
| Question 21 | <input type="checkbox"/> | Question 22 | <input type="checkbox"/> | Question 23 | <input type="checkbox"/> |
| Question 24 | <input type="checkbox"/> | Question 25 | <input type="checkbox"/> | Question 26 | <input type="checkbox"/> |

Area with horizontal dotted lines for writing answers.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Blank writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



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

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.

P66365A

©2021 Pearson Education Ltd.

1/1/1



Turn over ►


Pearson

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

I watch her from the station, all the way
down the long straight street to the museum of modern art.
How she walks, very neat, in the space of herself,
her black hair and boxy coat
marking the boundaries, the solid shape
of her against not-her.

I see her later in the garden,
down on the lawn, her back to me,
looking out across the blue cold water.
I know she's been drawn down the shallow steps
carved in the earth-bank, between the trees'
intricate roots. I know she hoped
she could get to the beach, stand on the narrow
stony strip and choose a pebble,
drop it deep in the keep of her pocket.

I want to ask her to draw me a map
of how she came here, of every decision
that led to this place, this afternoon.
I want to ask her to lay her map
down over mine, watch me turn them
till they find their alignment, coming to meet
at this single point, then heading away.

Helen Tookey
from *City of Departures* (Carcenet Press, 2019)

Look We Have Coming to Dover!

'So various, so beautiful, so new...'
Matthew Arnold, 'Dover Beach'

Stowed in the sea to invade
the alfresco lash of a diesel-breeze
ratcheting speed into the tide, brunt with
gobfuls of surf phlegmed by cushy come-and-go
tourists prow'd on the cruisers, lording the ministered waves.

Seagull and shoal life
vexing their blarnies upon our huddled
camouflage past the vast crumble of scummed
cliffs, scrambling on mulch as thunder unbladders
yobbish rain and wind on our escape hutched in a Bedford van.

Seasons or years we reap
inland, unclocked by the national eye
or stabs in the back, teemed for breathing
sweeps of grass through the whistling asthma of parks,
burdened, ennobled — poling sparks across pylon and pylon.

Swarms of us, grafting in
the black within shot of the moon's
spotlight, banking on the miracle of sun —
span its rainbow, passport us to life. Only then
can it be human to hoick ourselves, bare-faced for the clear.

Imagine my love and I,
our sundry others, Blair'd in the cash
of our beeswax'd cars, our crash clothes, free,
we raise our charged glasses over unparasol'd tables
East, babbling our lingo, flecked by the chalk of Britannia!

Daljit Nagra
from *Poems of the Decade: An Anthology of the Forward Books of Poetry*
(Forward Ltd/Faber & Faber, 2011)

The Furthest Distances I've Travelled

Like many folk, when first I saddled a rucksack,
feeling its weight on my back —
the way my spine
curved under it like a meridian —

I thought: Yes. This is how
to live. On the beaten track, the sherpa pass, between Krakow
and Zagreb, or the Siberian white
cells of scattered airports,

it came clear as over a tannoy
that in restlessness, in anony
mity:
was some kind of destiny.

So whether it was the scare stories about Larium
— the threats of delirium
and baldness — that led me, not to a Western Union
wiring money with six words of Lithuanian,

but to this post office with a handful of bills
or a giro; and why, if I'm stuffing smalls
hastily into a holdall, I am less likely
to be catching a Greyhound from Madison to Milwaukee

than to be doing some overdue laundry
is really beyond me.

However,
when, during routine evictions, I discover

alien pants, cinema stubs, the throwaway
comment — on a Post-it — or a tiny stowaway
pressed flower amid bottom drawers,
I know these are my souvenirs

and, from these crushed valentines, this unravelled
sports sock, that the furthest distances I've travelled
have been those between people. And what survives
of holidaying briefly in their lives.

Leontia Flynn

from *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

<i>Poems of the Decade: An anthology of the Forward books of poetry 2002–2011</i> (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 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

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

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

Pre-1900 – Metaphysical Poetry

The Metaphysical Poets: answer question 7 or 8

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

Poem title	Poet	Page number
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III		87
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Employment	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
Lines Inscribed upon a Cup Formed from a Skull	George Gordon, Lord Byron	211
So We'll Go no more A Roving		213
On This Day I Complete My Thirty-Sixth Year		232
The cold earth slept below	Percy Bysshe Shelley	242
Stanzas Written in Dejection, near Naples		243
Ode to the West Wind		246
The Question		249
Ode to a Nightingale	John Keats	276
Ode on a Grecian Urn		279
Ode on Melancholy		283
Sonnet on the Sea		287

Romantic Poet – John Keats: answer question 13 or 14

***Selected Poems: John Keats*, editor John Barnard (Penguin Classics, 2007)
ISBN 9780140424478**

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

Pre-1900 – The Victorian Period

The Victorians: answer question 15 or 16

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

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

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

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

Victorian Poet – Christina Rossetti: answer question 17 or 18

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

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

Post-1900 – The Modernist Period

Modernism: answer question 19 or 20

<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
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
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

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

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

Post-1900 – The Movement

The Movement: answer question 23 or 24

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

Poem title	Poet	Page number
Hospital for Defectives	Thomas Blackburn	484
Felo De Se		485
Horror Comic	Robert Conquest	496
Man and Woman		497
Toads	Philip Larkin	537
Coming		538
At Grass		538
Take One Home for the Kiddies		539
Nothing to be Said		540
The Whitsun Weddings		540
Apology for Understatement	John Wain	555
Au Jardin des Plantes		556
A Song about Major Eatherly		557
Brooklyn Heights		562
Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
Answers		564
The Young Ones		564
One Flesh	Molly Holden	565
Photograph of Haymaker 1890		569
Giant Decorative Dahlias	Peter Porter	570
Metamorphosis		584
London is full of chickens on electric spits		585
Your Attention Please	Jenny Joseph	585
Warning		609
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room	Rosemary Tonks	617
Farewell to Kurdistan		617

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

<i>Philip Larkin: The Less Deceived</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

Map by Helen Tookey from *City of Departures*, Carcanet Press, 2019

Look We Have Coming to Dover! by Daljit Nagra and *The Furthest Distances I've Travelled* by Leontia Flynn from *Poems of the Decade: An Anthology of the Forward Books of Poetry* (Forward Ltd/Faber & Faber, 2011)