

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Friday 16 June 2023

Afternoon (Time: 2 hours 15 minutes)

Paper
reference

9ET0/03

English Literature

Advanced

PAPER 3: Poetry

You must have:

Prescribed texts (clean copies)

Source Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer one question in **Section A** and one question in **Section B**.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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Pearson

SECTION A

Post-2000 Specified Poetry

Answer ONE question. Begin your answer on page 3.

EITHER

- 1** Read the poem *Now We Are Things Invisible* by Vahni Capildeo on page 3 of the source booklet and reread the anthology poem *History* by John Burnside (on pages 4 and 5).

Compare the ways in which both poets explore thoughts and feelings evoked by places.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Now We Are Things Invisible* by Vahni Capildeo on page 3 of the source booklet and reread the anthology poem *The Gun* by Vicki Feaver (on page 6).

Compare the ways both poets present transformations.

(Total for Question 2 = 30 marks)

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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**

[Dotted writing lines for answers]



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TOTAL FOR SECTION A = 30 MARKS



SECTION B

Specified Poetry Pre- or Post-1900

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

You must select an extract from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 8.

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happé

EITHER

- 3 Explore the ways in which marriage is presented 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 64–108

or

Happé: *The Second Shepherd's Play* stanzas 8–12

(Total for Question 3 = 30 marks)

OR

- 4 Explore the presentation of craft skills 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 Crucifixion (York)* lines 97–156

or

Happé: *The Crucifixion (York)* stanzas 9–13

(Total for Question 4 = 30 marks)

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

You must select an extract from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 8.

Medieval Poet: Geoffrey Chaucer

Prescribed text

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

EITHER

- 5 Explore the ways in which Chaucer presents the war between the sexes in *The Wife of Bath's Prologue and Tale*, by referring to lines 788-828 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 retains the reader's interest in *The Wife of Bath's Prologue and Tale*, by referring to lines 163-193 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

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

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 9.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which pleasure is presented in *The Collar* by George Herbert and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

- 8 Explore the ways in which poets use persuasion in *The Flea* by John Donne and **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 10.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which Donne combines learning and devotion in *Hymn to God my God, in my Sickness* 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 mourning in *A Nocturnal upon St Lucy's Day, Being the Shortest Day* 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 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 11.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

11 Explore the ways in which the power of the creative mind is portrayed in *Ode on a Grecian Urn* by John Keats 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 poets present innocence in *Songs of Innocence: Holy Thursday* by William Blake and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



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

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 12.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

13 Explore the ways in which Keats presents strong feelings in *On Sitting Down to Read King Lear Once Again* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 13 = 30 marks)

OR

14 Explore the ways in which Keats presents the power of poetry in *Ode to a Nightingale* 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 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 13 and 14.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

15 Explore the ways in which poets present the role of women in *From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a closing knife'* by Elizabeth Barrett Browning and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

16 Explore the ways in which poets present the passage of time in *'I Look into My Glass'* by Thomas Hardy and **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 15.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

17 Explore the ways in which Rossetti presents self-denial in *Memory* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

18 Explore the ways in which Rossetti presents guilt in *What Would I Give?* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

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

Modernism

Prescribed text

The Great Modern Poets, editor Michael Schmidt

EITHER

19 Explore the ways in which poets present indecision in *Stopping by Woods on a Snowy Evening* by Robert Frost and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

OR

20 Explore the ways in which contradictions are used in *what if a much of a which of a wind* by e e cummings and **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 17.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

21 Explore the ways in which Eliot presents death in *The Hollow Men* and **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 makes use of a deliberately fragmented style in *What the Thunder Said (The Waste Land V)* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)

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Answer ONE question on your chosen text. Begin your answer on page 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 18.

The Movement

Prescribed text

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

EITHER

23 Explore the ways in which cruelty is presented in *Take One Home for the Kiddies* by Philip Larkin and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

OR

24 Explore the ways in which relations between humans and animals are presented in *The Wasps' Nest* by George Macbeth and **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 19.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25** Explore the ways in which Larkin presents change in *Coming* and **one** other poem.
You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

- 26** Explore the ways in which Larkin presents the inner life in *If, My Darling* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

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| 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"/> |
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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS



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Pearson Edexcel Level 3 GCE

Friday 16 June 2023

Afternoon (Time: 2 hours 15 minutes)

Paper
reference

9ET0/03

English Literature

Advanced

PAPER 3: Poetry

Source Booklet

Do not return this Booklet with the question paper.

Turn over ►

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SECTION A

Post-2000 Specified Poetry

Now We Are Things Invisible

The inessential park is closed.
Its benches clean of homeless
bodies hurting less in sleep.
Cigs, wasteful pansies, gratuitous
marigolds, dogs running like flames
and vaguely sinister statues
are out, like fountains in drought.
The wrong romances will not fall
among its turning leaves. Who'd make
a fearful call, craving escape
from beatings, can't expect to coast
on help from public services.
The sky is roof only to birds
and drones, no place to lose the words
of crazymakers. You can grow
your inward silence indoors now
the inessential park is closed.
Memory restyles it like a scroll,
adding some willows, and a bridge
to which you run, to catch a wish.
The visible, unusable
park; its blue imagined bridge.
For love of things invisible.

Vahni Capildeo

From *Like a Tree Walking*, Carcanet, 2021

History

St Andrews: West Sands; September 2001

Today

as we flew the kites
— the sand spinning off in ribbons along the beach
and that gasoline smell from Leuchars gusting across
the golf links;

the tide far out
and quail-grey in the distance;

people
jogging, or stopping to watch
as the war planes cambered and turned
in the morning light —

today

— with the news in my mind, and the muffled dread
of what may come —

I knelt down in the sand
with Lucas

gathering shells
and pebbles
finding evidence of life in all this
driftwork:
snail shells; shreds of razorfish;
smudges of weed and flesh on tideworn stone.

At times I think what makes us who we are
is neither kinship nor our given states
but something lost between the world we own
and what we dream about behind the names

on days like this

our lines raised in the wind
our bodies fixed and anchored to the shore

and though we are confined by property
what tethers us to gravity and light
has most to do with distance and the shapes
we find in water

reading from the book
of silt and tides

the rose or petrol blue
of jellyfish and sea anemone
combining with a child's
first nakedness.

Sometimes I am dizzy with the fear
of losing everything — the sea, the sky,
all living creatures, forests, estuaries:
we trade so much to know the virtual
we scarcely register the drift and tug



of other bodies
 scarcely apprehend
the moment as it happens: shifts of light
and weather
 and the quiet, local forms
of history: the fish lodged in the tide
beyond the sands;
 the long insomnia
of ornamental carp in public parks
captive and bright
 and hung in their own
slow-burning
 transitive gold;
 jamjars of spawn
and sticklebacks
 or goldfish carried home
from fairgrounds
 to the hum of radio

but this is the problem: how to be alive
in all this gazed-upon and cherished world
and do no harm

 a toddler on a beach
sifting wood and dried weed from the sand
and puzzled by the pattern on a shell

his parents on the dune slacks with a kite
plugged into the sky
 all nerve and line

patient; afraid; but still, through everything
attentive to the irredeemable.

John Burnside

from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*
(Forward Ltd/Faber & Faber, 2015)

The Gun

Bringing a gun into a house
changes it.

You lay it on the kitchen table,
stretched out like something dead
itself: the grainy polished wood stock
jutting over the edge,
the long metal barrel
casting a grey shadow
on the green-checked cloth.

At first it's just practice:
perforating tins
dangling on orange string
from trees in the garden.
Then a rabbit shot
clean through the head.

Soon the fridge fills with creatures
that have run and flown.
Your hands reek of gun oil
and entrails. You trample
fur and feathers. There's a spring
in your step; your eyes gleam
like when sex was fresh.

A gun brings a house alive.

I join in the cooking: jointing
and slicing, stirring and tasting —
excited as if the King of Death
had arrived to feast, stalking
out of winter woods,
black mouth
sprouting golden crocuses.

Vicki Feaver

from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*
(Forward Ltd/Faber & Faber, 2015)



Post-2000 Specified Poetry

Poems of the Decade: An anthology of the Forward books of poetry 2002–2011
(Faber & 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 Happé (Penguin Classics, 1975) ISBN 9780140430936		
Poem title	Poet	Page number
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

Medieval Poet – Geoffrey Chaucer: answer question 5 or question 6

<i>The Wife of Bath's Prologue and Tale</i>, 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

<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

Metaphysical Poet – John Donne: answer question 9 or 10

<i>John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409</i>		
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
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

<i>Selected Poems: John Keats, editor John Barnard (Penguin Classics, 2007)</i> 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
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

<i>The Oxford Book of Twentieth Century English Verse</i>, 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
Farewell to Kurdistan	617	



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

<i>Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126</i>		
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

Now We Are Things Invisible by Vahni Capildeo from *Like a Tree Walking*, Carcanet, 2021

History by John Burnside and *The Gun* by Vicki Feaver from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002-2011* (Forward Ltd/Faber & Faber, 2015)

History from 'The Light Trap', John Burnside, Random House, Jonathan Cape 2002

The Gun from 'The Book of Blood', Vicki Feaver, Random House, Jonathan Cape 2006

