

**Paper Reference(s) 9ET0/03**  
**Pearson Edexcel Level 3 GCE**

**English Literature**  
**Advanced**  
**PAPER 3: Poetry**

**Time: 2 hours 15 minutes**

**Source Booklet**

**DO NOT RETURN THIS BOOKLET WITH  
THE QUESTION PAPER.**

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

### **On the New Bypass**

**We are all wondering if the girl in the tree will stop crying;  
she's three boughs up and missing one trainer,  
her weeping a persistent radio jingle above the traffic.**

**On the bypass, by the traffic lights, two women take turns  
to photograph each other, a mother/daughter pairing  
who have fallen into existence through a fashion-shoot.**

**A student with easel and canvas astride the  
central reservation  
takes down the cement factory's likeness, but  
nothing rectifies  
the architect's evil eye and the flat grey flanks of  
his nightmare.**

**Things seem put wrongly, out of key as a cover version  
mockery of how it once was or should be; slurred video  
on low-bandwidth, lips dancing out of sync with the words.**

**We seem to be moving along without gaining ground,  
giving way to actors who do a better job of the poor drama,  
shifting to the sidings of our own roadside attractions.**

**The vanishing point of the bypass bisects and turns  
on itself.**

**I'm not sure now if we travel towards light or away from it,  
or if the girl in the tree will stop crying, if she'll ever  
come down.**

**Jane Commane**

**From *Assembly Lines*, Bloodaxe Books, 2018**

**Turn over**

## Ode on a Grayson Perry Urn

Hello! What's all this here? A kitschy vase  
 some Shirley Temple manqué has knocked out  
 delineating tales of kids in cars

on crap estates, the Burberry clad louts  
 who flail their motors through the smoky night  
 from Manchester to Motherwell or Slough,  
 creating bedlam on the Queen's highway.

Your gaudy evocation can, somehow,  
 conjure the scene without inducing fright  
 as would a **Daily Express** exposé,

can bring to mind the throaty turbo roar  
 of hatchbacks tuned almost to breaking point,  
 the joyful throb of UK garage or

of house imported from the continent  
 and yet educe a sense of peace, of calm –  
 the screech of tyres and the nervous squeals  
 of girls, too young to quite appreciate  
 the peril they are in, are heard, but these wheels  
 will not lose traction, skid and flip, no harm  
 befall these children. They will stay out late

forever, pumped on youth and ecstasy,  
 on alloy, bass and arrogance, and speed  
 the back lanes, the urban gyratory,  
 the wide motorways, never having need  
 to race back home, for work next day, to bed.

Each girl is buff, each geezer toned and strong,  
 charged with pulsing juice which, even yet,

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fills every pair of Calvin's and each thong,  
 never to be deflated, given head  
 in crude games of chlamydia roulette.

Now see who comes to line the sparse grass verge,  
 to toast them in Buckfast and Diamond White:  
 rat-boys and corn-rowed cheerleaders who urge  
 them on to pull more burn-outs or to write  
 their donut Os, as signature, upon  
 the bleached tarmac of dead suburban streets.

There dogs set up a row and curtains twitch  
 as pensioners and parents telephone  
 the cops to plead for quiet, sue for peace –  
 tranquillity, though, is for the rich.

And so, millennia hence, you garish crock,  
 when all context is lost, galleries razed  
 to level dust and we're long in the box,  
 will future poets look on you amazed,  
 speculate how children might have lived when  
 you were fired, lives so free and bountiful  
 and there, beneath a sun a little colder,  
 declare How happy were those creatures then,  
 who knew that truth was all negotiable  
 and beauty in the gift of the beholder.

Tim Turnbull

From **Poems of the Decade: An Anthology of the  
 Forward Books of Poetry 2002-2011** (Faber and  
 Faber, 2015)

## **An Easy Passage**

Once she is halfway up there, crouched in her bikini on the porch roof of her family's house, trembling, she knows that the one thing she must not do is to think of the narrow windowsill, the sharp drop of the stairwell; she must keep her mind on the friend with whom she is half in love and who is waiting for her on the blond gravel somewhere beneath her, keep her mind on her and on the fact of the open window, the flimsy, hole-punched, aluminium lever towards which in a moment she will reach with the length of her whole body, leaning in to the warm flank of the house. But first she steadies herself, still crouching, the grains of the asphalt hot beneath her toes and fingertips, a square of petrified beach. Her tiny breasts rest lightly on her thighs. – What can she know of the way the world admits us less and less the more we grow? For now both girls seem lit, as if from within, their hair and the gold stud earrings in the first one's ears; for now the house exists only for them, set back as it is from the long, grey eye of the street, and far away from the mother who does not trust her daughter with a key, the workers about their business in the drab electroplating factory over the road, far too, most far, from the flush-faced secretary

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who, with her head full of the evening class  
she plans to take, or the trip of a lifetime, looks up now  
from the stirring omens of the astrology column  
at a girl – thirteen if she's a day – standing  
in next to nothing in the driveway opposite,  
one hand flat against her stomach, one  
shielding her eyes to gaze up at a pale calf,  
a silver anklet and the five neat **shimmering**  
**oyster**-painted toenails of an outstretched foot  
which catch the sunlight briefly like the  
flash of armaments before  
dropping gracefully into the shade of the house.

Julia Copus

from **Poems of the Decade: An Anthology of the**  
**Forward Books of Poetry 2002-2011** (Faber and  
Faber, 2015)



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

<b>Poems of the Decade: An anthology of the Forward books of poetry 2002–2011 (Faber and Faber, 2015)</b> <b>ISBN 978-0571325405/ISBN 978-0571281732</b>			
<b>Poem title</b>	<b>Poet</b>	<b>Pages</b>	
		<b>New Edition</b>	<b>Old Edition</b>
<b>Eat Me</b>	<b>Patience Agbabi</b>	<b>3</b>	<b>13</b>
<b>Chainsaw Versus the Pampas Grass</b>	<b>Simon Armitage</b>	<b>6</b>	<b>16</b>
<b>Material</b>	<b>Ros Barber</b>	<b>10</b>	<b>20</b>
<b>History</b>	<b>John Burnside</b>	<b>25</b>	<b>35</b>
<b>An Easy Passage</b>	<b>Julia Copus</b>	<b>37</b>	<b>47</b>
<b>The Deliverer</b>	<b>Tishani Doshi</b>	<b>43</b>	<b>53</b>
<b>The Lammas Hireling</b>	<b>Ian Duhig</b>	<b>51</b>	<b>61</b>
<b>To My Nine-Year-Old Self</b>	<b>Helen Dunmore</b>	<b>52</b>	<b>62</b>
<b>A Minor Role</b>	<b>U A Fanthorpe</b>	<b>57</b>	<b>67</b>
<b>The Gun</b>	<b>Vicki Feaver</b>	<b>62</b>	<b>72</b>

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<b>The Furthest Distances I've Travelled</b>	<b>Leontia Flynn</b>	<b>64</b>	<b>74</b>
<b>Giuseppe</b>	<b>Roderick Ford</b>	<b>66</b>	<b>76</b>
<b>Out of the Bag</b>	<b>Seamus Heaney</b>	<b>81</b>	<b>91</b>
<b>Effects</b>	<b>Alan Jenkins</b>	<b>92</b>	<b>102</b>
<b>Genetics</b>	<b>Sinéad Morrissey</b>	<b>125</b>	<b>135</b>
<b>From the Journal of a Disappointed Man</b>	<b>Andrew Motion</b>	<b>127</b>	<b>137</b>
<b>Look We Have Coming to Dover</b>	<b>Daljit Nagra</b>	<b>129</b>	<b>139</b>
<b>Please Hold</b>	<b>Ciaran O'Driscoll</b>	<b>132</b>	<b>142</b>
<b>On Her Blindness</b>	<b>Adam Thorpe</b>	<b>170</b>	<b>180</b>
<b>Ode on a Grayson Perry Urn</b>	<b>Tim Turnbull</b>	<b>172</b>	<b>182</b>



## SECTION B: Specified Poetry Pre- or Post-1900

### Pre-1900 – The Medieval Period

#### Medieval Poetic Drama: answer question 3 or 4

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

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

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

<b>The Wife of Bath's Prologue and Tale,  editor James Winny (Cambridge, 2016)  ISBN 9781316615607</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>The Wife of Bath's Prologue</b>	<b>Geoffrey Chaucer</b>	<b>38</b>
<b>The Wife of Bath's Tale</b>		<b>64</b>

## 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

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Poem title	Poet	Page number
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

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Poem title	Poet	Page number
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

<b>John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>The Good Morrow</b>	<b>John Donne</b>	<b>3</b>
<b>Song ('Go and catch a falling star')</b>		<b>3</b>
<b>Woman's Constancy</b>		<b>4</b>
<b>The Sun Rising</b>		<b>6</b>
<b>The Canonization</b>		<b>9</b>
<b>Song ('Sweetest love I do not go')</b>		<b>12</b>
<b>Air and Angels</b>		<b>15</b>
<b>The Anniversary</b>		<b>17</b>
<b>Twicknam Garden</b>		<b>20</b>
<b>Love's Growth</b>		<b>24</b>
<b>A Valediction of Weeping</b>		<b>28</b>
<b>Love's Alchemy</b>		<b>29</b>
<b>The Flea</b>		<b>30</b>
<b>A Nocturnal upon St Lucy's Day, Being the Shortest Day</b>		<b>33</b>
<b>The Apparition</b>		<b>36</b>

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Poem title	Poet	Page number
A Valediction Forbidding Mourning	John Donne	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**

<b>English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>Songs of Innocence: Holy Thursday</b>	<b>William Blake</b>	<b>69</b>
<b>Songs of Experience: Holy Thursday</b>		<b>73</b>
<b>Songs of Experience: The Sick Rose</b>		<b>73</b>
<b>Songs of Experience: The Tyger</b>		<b>74</b>
<b>Songs of Experience: London</b>		<b>75</b>
<b>Lines Written in Early Spring</b>	<b>William Wordsworth</b>	<b>108</b>
<b>Lines Composed a Few Miles above Tintern Abbey</b>		<b>109</b>
<b>Ode: Intimations of Immortality</b>		<b>133</b>

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Poem title	Poet	Page number
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

<b>Selected Poems: John Keats, editor John Barnard (Penguin Classics, 2007) ISBN 9780140424478</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>‘O Solitude! if I must with thee dwell’</b>	<b>John Keats</b>	<b>5</b>
<b>On First Looking into Chapman’s Homer</b>		<b>12</b>
<b>On the Sea</b>		<b>35</b>
<b>‘In drear-nighted December’</b>		<b>97</b>
<b>On Sitting Down to Read King Lear Once Again</b>		<b>99</b>
<b>‘When I have fears that I may cease to be’</b>		<b>100</b>
<b>The Eve of St Agnes</b>		<b>165</b>
<b>To Sleep</b>		<b>186</b>
<b>Ode to Psyche</b>		<b>187</b>
<b>Ode on a Grecian Urn</b>		<b>191</b>

Poem title	Poet	Page number
Ode to a Nightingale	John Keats	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**

<b>The New Oxford Book of Victorian Verse, editor Christopher Ricks (OUP, 2008) ISBN 9780199556311</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>From In Memoriam: VII ‘Dark house, by which once more I stand’</b>	<b>Alfred Tennyson</b>	<b>23</b>
<b>From In Memoriam: XCV ‘By night we linger’d on the lawn’</b>		<b>28</b>
<b>From Maud: I xi ‘O let the solid ground’</b>		<b>37</b>
<b>From Maud: I xviii ‘I have led her home, my love, my only friend’</b>		<b>38</b>
<b>From Maud: I xxii ‘Come into the garden, Maud’</b>		<b>40</b>
<b>From Maud: II iv ‘O that ’twere possible’</b>		<b>43</b>
<b>The Visionary</b>	<b>Charlotte Brontë and Emily Brontë</b>	<b>61</b>

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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

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

<b>Christina Rossetti Selected Poems, editor Dinah Roe (Penguin, 2008) ISBN 9780140424690</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Some ladies dress in muslin full and white	<b>Christina Rossetti</b>	<b>12</b>
Remember		<b>16</b>
The World		<b>26</b>
Echo		<b>30</b>
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A Birthday		<b>52</b>
An Apple-Gathering		<b>53</b>
Maude Clare		<b>55</b>
At Home		<b>57</b>
Up-Hill		<b>58</b>
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What Would I Give?		<b>88</b>
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A Christmas Carol		<b>134</b>

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Passing and Glassing	Christina Rossetti	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

The Great Modern Poets, 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

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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 have all lied...	Edna St Vincent Millay	78
Recuerdo		78
Wild Swans		79
The Fawn		79
in Just	e e cummings	86
what if a much of a which of a wind		86
pity this busy monster, manunkind		87
Stop all the Clocks	W H Auden	114
Lullaby		114
Musée des Beaux Arts		115
The Shield of Achilles		116

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

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

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Ariel Poems:	T S Eliot	
Journey of the Magi (1927)		87

## Post-1900 – The Movement

**The Movement: answer question 23 or 24**

<b>The Oxford Book of Twentieth Century English Verse, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>Hospital for Defectives</b>	<b>Thomas Blackburn</b>	<b>484</b>
<b>Felo De Se</b>		<b>485</b>
<b>Horror Comic</b>	<b>Robert Conquest</b>	<b>496</b>
<b>Man and Woman</b>		<b>497</b>
<b>Toads</b>	<b>Philip Larkin</b>	<b>537</b>
<b>Coming</b>		<b>538</b>
<b>At Grass</b>		<b>538</b>
<b>Take One Home for the Kiddies</b>		<b>539</b>
<b>Nothing to be Said</b>		<b>540</b>
<b>The Whitsun Weddings</b>		<b>540</b>
<b>Apology for Understatement</b>	<b>John Wain</b>	<b>555</b>
<b>Au Jardin des Plantes</b>		<b>556</b>
<b>A Song about Major Eatherly</b>		<b>557</b>
<b>Brooklyn Heights</b>		<b>562</b>

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Delay	Elizabeth Jennings	563
Song at the Beginning of Autumn		563
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The Young Ones		564
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Photograph of Haymaker 1890	Molly Holden	569
Giant Decorative Dahlias		570
Metamorphosis	Peter Porter	584
London is full of chickens on electric spits		585
Your Attention Please		585
Warning	Jenny Joseph	609
The Miner's Helmet	George Macbeth	610
The Wasps' Nest		611
When I am Dead		611
Story of a Hotel Room	Rosemary Tonks	617
Farewell to Kurdistan		617

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

<b>Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>Lines On A Young Lady's Photograph Album</b>	<b>Philip Larkin</b>	<b>1</b>
<b>Wedding-Wind</b>		<b>3</b>
<b>Places, Loved Ones</b>		<b>4</b>
<b>Coming</b>		<b>5</b>
<b>Reasons for Attendance</b>		<b>6</b>
<b>Dry-Point</b>		<b>7</b>
<b>Next, Please</b>		<b>8</b>
<b>Going</b>		<b>9</b>
<b>Wants</b>		<b>10</b>
<b>Maiden Name</b>		<b>11</b>
<b>Born Yesterday</b>		<b>12</b>
<b>Whatever Happened?</b>		<b>13</b>
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<b>Wires</b>		<b>15</b>
<b>Church Going</b>		<b>16</b>

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Age	Philip Larkin	18
Myxomatosis		19
Toads		20
Poetry Of Departures		22
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## **SOURCE INFORMATION: SECTION A**

**On the New Bypass** by Jane Commane, from  
**Assembly Lines**, Bloodaxe Books, 2018

**Ode on a Grayson Perry Urn** by Tim Turnbull and  
**An Easy Passage** by Julia Copus from **Poems of the  
Decade: An Anthology of the Forward Books of  
Poetry 2002-2011** (Faber and Faber, 2015)

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