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Edexcel GCE

Centre Number

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Candidate Number

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English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Friday 19 May 2017 – Morning

Time: 2 hours 15 minutes

Paper Reference

6ET01/01

You must have:

Source Booklet (enclosed)
Set texts (clean copies only)

Total Marks

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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.
- You must answer **three** questions, **one** from Section A, **one** from Section B and **one** from Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 100.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your answers. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

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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Answer ONE question from each section.

SECTION A: UNSEEN POETRY OR PROSE

Answer EITHER Question 1 OR Question 2 from Section A.

If you answer Question 1 put a cross in the box .

Answer all parts of the question.

1 Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

(a) Language choice is often considered to be an important feature in poetry.

Discuss the use and effect of language choice in this poem.

(AO1 = 5)

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(b) Poets often make use of sound devices.

Using **two** examples from the poem, explore the effect of sound devices.

(AO2 = 5)

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(c) In poetry, themes are developed in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

(AO1 = 5, AO2 = 5)

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(Total for Question 1 = 20 marks)



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If you answer Question 2 put a cross in the box .

Answer all parts of the question.

2 Prose: Read Text B on page 3 of the Source Booklet and answer the following questions.

(a) Novelists use sentence structure and tense to create interest.

Identify and comment on the effect of the writer's use of sentence structure and tense in this extract.

(AO1 = 5)

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(b) Novelists use imagery to create particular effects.

Identify **two** examples of imagery which add to the effect of the narrative, and comment on their use.

(AO2 = 5)

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(c) Novelists develop mood and tone in order to create interest for the reader.

Using your knowledge of mood and tone, discuss the ways in which H.G. Wells uses them in this extract.

(AO1 = 5, AO2 = 5)

Area with horizontal dotted lines for writing.

(Total for Question 2 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS



SECTION B: POETRY

Answer ONE question from this section.

3 Home

EITHER

- (a) 'The best poems about home are often also about growing up.'

Compare and contrast **at least two** poems in the light of this statement.

OR

- (b) 'The best poems about home are the ones which offer the most striking portraits of family life.'

Using **one** of the following poems as a starting point, compare and contrast how poets present family life in **at least one other** poem.

Either *Frost at Midnight* Samuel Taylor Coleridge (Here to Eternity)

Or *Parent to Children* Robert Graves (Oxford University Press)

Or *Piano* D H Lawrence (The Rattle Bag)

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 3 = 40 marks)

4 Land

EITHER

- (a) 'The best poems about land are purely descriptive and do not allow emotion to cloud the picture.'

Compare and contrast **at least two** poems in the light of this statement.

OR

- (b) 'The best poems about land make the most striking use of contrast.'

Using **one** of the following poems as a starting point, compare and contrast how poets use contrast in **at least one other** poem.

Either *Home-thoughts, from Abroad* Robert Browning (Here to Eternity)

Or *The Sunlight on the Garden* Louis MacNeice (Oxford University Press)

Or *Desert Places* Robert Frost (The Rattle Bag)

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 4 = 40 marks)

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5 Work

EITHER

- (a) 'The best poems about work demonstrate what there is to enjoy in it.'

Compare and contrast **at least two** poems in the light of this statement.

OR

- (b) 'In order to be successful, poems about work must make striking use of imagery and symbolism.'

Using **one** of the following poems as a starting point, compare and contrast how poets use imagery and symbolism in **at least one other** poem.

Either *Photograph of a Haymaker, 1890* Molly Holden (Here to Eternity)

Or *The Carpenter's Son* A. E. Housman (Oxford University Press)

Or *At Grass* Philip Larkin (The Rattle Bag)

(AO1 = 15, AO2 = 5, AO3 = 20)

(Total for Question 5 = 40 marks)



Indicate which question you are answering by marking a cross . 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(a)

Question 3(b)

Question 4(a)

Question 4(b)

Question 5(a)

Question 5(b)

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TOTAL FOR SECTION B = 40 MARKS



SECTION C: PROSE

Answer ONE question from this section.

- 6 *Jane Eyre* (Penguin Classics) and either *Wide Sargasso Sea* (Penguin Modern Classics) or *The Magic Toyshop* (Virago)

EITHER

- (a) 'This is a narrative which ultimately celebrates the human capacity for survival.'

Explore the methods which writers use to present the human capacity for survival in the light of this statement.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'The novel suffers badly from an obsession with social class.'

Using *Jane Eyre* as your starting point, from Chapter 3, page 29 'Mr Lloyd a second time produced his snuff-box' to page 30 "I should indeed like to go to school," was the audible conclusion of my musings.' explore the ways in which writers depict social class.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 6 = 40 marks)

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P 5 3 5 4 6 A 0 1 7 2 8

7 *Brighton Rock* (Vintage) and **either** *Lies of Silence* (Vintage) **or** *A Clockwork Orange* (Penguin)

EITHER

- (a) 'A story which suggests that redemption is not possible.'

Explore the methods which writers use to present the idea that redemption is not possible.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'The only thing worth reading this novel for is its sense of place – that alone is powerfully conveyed.'

Using *Brighton Rock* from Part 4, section 1, page 107 'It was a fine day for the races.' to page 108 '... bent fender and discoloured windscreen.' as a starting point, explore the ways in which writers create a sense of place.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 7 = 40 marks)

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8 *Pride and Prejudice* (Penguin Classics) and **either** *The French Lieutenant's Woman* (Vintage) **or** *The Yellow Wallpaper* (Virago)

EITHER

- (a) 'This is a novel which is, above all, about self-interest.'

Explore the methods which writers use to present self-interest in the light of this statement.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'It is the ways the writer conveys voice that create the most interest.'

Using *Pride and Prejudice* from Chapter 19, page 103 'The idea of Mr. Collins, with all his solemn composure, being run away with by his feelings...' to page 105 'I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long.'" as a starting point, explore the methods writers use to develop voice.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 8 = 40 marks)

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9 *Wuthering Heights* (Penguin Classics) and **either** *The Scarlet Letter* (Oxford World's Classics) **or** *The Color Purple* (Phoenix)

EITHER

- (a) 'A novel which vividly explores violence – both physical and emotional.'

Explore the methods writers use to present violence, both physical and emotional, in the light of this statement.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'One of the greatest strengths of this tale lies in its use and portrayal of nature.'

Using *Wuthering Heights* from Volume 2, Chapter 4, page 190 'Till she reached the age of thirteen, she had not once been beyond the range of the park by herself.' to page 191 'Edgar had not the heart to pass it; so she received as constantly the answer, "Not yet, love, not yet."' as your starting point, explore how writers portray nature.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 9 = 40 marks)



10 *Howards End* (Penguin) and either *The Remains of the Day* (Faber and Faber) or *The Shooting Party* (Penguin)

EITHER

- (a) 'The writer's exploration of power is the most interesting thing in the narrative.'

Explore the ways in which writers develop the idea of power in the light of this statement.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

OR

- (b) 'What people say and how they say it is what makes this novel compelling.'

Using *Howards End* from page 124 "Yes, but I want – I wanted – have you ever read *The Ordeal of Richard Feverel*?" to page 126 "I felt like R.L.S. You probably remember how in *Virginibus* –" as a starting point, explore how writers develop what people say and how they say it to create interest for the reader.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

(AO1 = 15, AO2 = 25)

(Total for Question 10 = 40 marks)



Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 6(a)

Question 6(b)

Question 7(a)

Question 7(b)

Question 8(a)

Question 8(b)

Question 9(a)

Question 9(b)

Question 10(a)

Question 10(b)

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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 100 MARKS



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English Literature

Advanced Subsidiary

Unit 1: Explorations in Prose and Poetry

Friday 19 May 2017 – Morning

Source Booklet

Paper Reference

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Do not return this Source Booklet with the question paper.

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SECTION A: UNSEEN POETRY OR PROSE

Material for Question 1

TEXT A

To the Four Courts, Please

THE driver rubbed at his nettly chin
With a huge, loose forefinger, crooked and black,
And his wobbly, violet lips sucked in,
And puffed out again and hung down slack:
One fang shone through his lop-sided smile, 5
In his little pouched eye flickered years of guile.

And the horse, poor beast, it was ribbed and forked,
And its ears hung down, and its eyes were old,
And its knees were knuckly, and as we talked
It swung the stiff neck that could scarcely hold 10
Its big, skinny head up – then I stepped in,
And the driver climbed to his seat with a grin.

God help the horse and the driver too,
And the people and beasts who have never a friend,
For the driver easily might have been you, 15
And the horse be me by a different end.
And nobody knows how their days will cease,
And the poor, when they're old, have little of peace.

James Stephens

(Source: <http://www.bartleby.com/103/125.html>)

Material for Question 2

Text B

This extract from 'The First Men in the Moon' by H.G. Wells describes a violent explosion. It is the result of an incident which occurs during the course of a scientific experiment conducted by Mr. Cavor, an inventor.

The chimneys jerked heavenward, smashing into a string of bricks as they rose, and the roof and a miscellany of furniture followed. Then overtaking them came a huge white flame. The trees about the building swayed and whirled and tore themselves to pieces, that sprang towards the flare. My ears were smitten with a clap of thunder that left me deaf on one side for life, and all about me windows smashed, unheeded.

I took three steps from the verandah towards Cavor's house, and even as I did so came the wind.

Instantly my coat tails were over my head, and I was progressing in great leaps and bounds, and quite against my will, towards him. In the same moment the discoverer was seized, whirled about, and flew through the screaming air. I saw one of my chimney pots hit the ground within six yards of me, leap a score of feet, and so hurry in great strides towards the focus of the disturbance. Cavor, kicking and flapping, came down again, rolled over and over on the ground for a space, struggled up and was lifted and borne forward at an enormous velocity, vanishing at last among the labouring, lashing trees that writhed about his house.

A mass of smoke and ashes, and a square of bluish shining substance rushed up towards the zenith. A large fragment of fencing came sailing past me, dropped edgewise, hit the ground and fell flat, and then the worst was over. The aerial commotion fell swiftly until it was a mere strong gale, and I became once more aware that I had breath and feet. By leaning back against the wind I managed to stop, and could collect such wits as still remained to me.

In that instant the whole face of the world had changed. The tranquil sunset had vanished, the sky was dark with scurrying clouds, everything was flattened and swaying with the gale. I glanced back to see if my bungalow was still in a general way standing, then staggered forwards towards the trees amongst which Cavor had vanished, and through whose tall and leaf-denuded branches shone the flames of his burning house.

(Source: <http://www.gutenberg.org/cache/epub/1013/pg1013-images.html>)

SECTION B: POETRY

Selections from *Here to Eternity* (ed. A Motion)

Poet	Poem title	Page number
Home		
Edward Thomas	The New House	31
Matthew Sweeney	The House	31
Gerard Manley Hopkins	The Candle Indoors	34
Ian Hamilton Finlay	Orkney Interior	34
W B Yeats	<i>from</i> Meditations in Time of Civil War	36
Samuel Taylor Coleridge	Frost at Midnight	38
Philip Larkin	Home is so Sad	42
Charlotte Mew	Rooms	43
Emily Dickinson	'Sweet-safe-Houses'	43
Robert Minhinnick	The House	44
Robert Frost	The Hill Wife	45
Robert Browning	Love in a Life	48
Alfred, Lord Tennyson	<i>from</i> In Memoriam	48
Louis MacNeice	House on a Cliff	52
Derek Walcott	Ruins of a Great House	53
Christina Rossetti	At Home	54
Land		
William Wordsworth	<i>from</i> The Prelude, Book I (1805)	85
Dylan Thomas	Poem in October	88
Patrick Kavanagh	Epic	90
W R Rodgers	Field Day	91
Miriam Waddington	Popular Geography	92
Norman MacCaig	Summer Farm	93
Robert Browning	Home-thoughts from Abroad	95
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I	95
Ivor Gurney	Cotswold Ways	97
Michael Longley	Landscape	98
Hugh MacDiarmid	<i>from</i> On a Raised Beach	99
Walt Whitman	This Compost	100
Edward Thomas	Digging	102
Christopher Reid	Men against Trees	105
Stanley Kunitz	The War against the Trees	105
Thomas Hardy	Overlooking the River Stour	106
R S Thomas	Welsh Landscape	109

Work

U A Fanthorpe	You will be hearing from us shortly	117
Elaine Feinstein	Father	119
Elma Mitchell	Thoughts After Ruskin	121
Rita Dove	The Great Palaces of Versailles	123
William Wordsworth	The Solitary Reaper	124
Molly Holden	Photograph of Haymaker, 1890	125
Gillian Clarke	Hay-making	126
A B ('Banjo') Paterson	Shearing at Castlereagh	130
Allen Ginsberg	The Bricklayer's Lunch Hour	131
Ruth Padel	Builders	132
William Blake	The Chimney Sweeper	138
Tony Harrison	Working	139
C H Sisson	Money	143
Philip Larkin	Toads	145
Simon Armitage	CV	149
R S Thomas	Iago Prytherch	151
Benjamin Zephaniah	It's Work	154

**Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney*
(ed. J Wain)**

Poet	Poem title	Page number
Home		
William Blake	Infant Joy	4
Samuel Rogers	A Wish	28
Charles Lamb	The Old Familiar Faces	139
Thomas Hood	I Remember, I Remember	300
William Barnes	The Wife A-Lost	322
William Barnes	The Wind at the Door	323
Alfred, Lord Tennyson	Mariana	366
Coventry Patmore	The Toys	459
Thomas Hardy	The Self-Unseeing	510
Gerard Manley Hopkins	The Candle Indoors	534
W B Yeats	The Lake Isle of Innisfree	569
Walter de la Mare	The Listeners	595
D H Lawrence	End of Another Home Holiday	606
Robert Graves	Parent to Children	655
George Barker	To My Mother	711
Elizabeth Jennings	One Flesh	734
Land		
William Wordsworth	<i>from</i> The Prelude	64
John Clare	After Reading in a Letter Proposals for Building a Cottage	248
John Keats	On the Grasshopper and Cricket	252
John Keats	To Autumn	272
Elizabeth Barrett Browning	<i>from</i> Aurora Leigh, Book I: The Sweetness of England	338
Matthew Arnold	Dover Beach	455
Thomas Hardy	Beeny Cliff	519
Rudyard Kipling	The Way Through the Woods	567
Charlotte Mew	The Trees are Down	589
Edward Thomas	As the Team's Head-Brass	603
T S Eliot	<i>from</i> Four Quartets: Little Gidding	632
Louis MacNeice	The Sunlight on the Garden	671
Dylan Thomas	Especially when the October wind	715
Philip Larkin	Going, Going	732
Thom Gunn	On the Move	735
Anne Stevenson	Himalayan Balsam	747

Work

William Blake	The Chimney Sweeper	3
Joanna Baillie	Hay Making	23
William Wordsworth	The Solitary Reaper	63
Samuel Taylor Coleridge	Work Without Hope	127
Gerard Manley Hopkins	Felix Randal	534
A E Housman	The Carpenter's Son	564
W B Yeats	To a Friend Whose Work Has Come to Nothing	571
W B Yeats	A Coat	573
Wilfred Owen	Miners	648
W H Auden	'O lurcher-loving collier, black as night'	693
W H Auden	In Memory of W B Yeats	694
Philip Larkin	Toads	725
Philip Larkin	Toads Revisited	729
Ted Hughes	View of a Pig	741
Ted Hughes	Tractor	742
Seamus Heaney	The Forge	748

Selections from *The Rattle Bag* (ed. S Heaney and T Hughes)

Poet	Poem title	Page number
Home		
e e cummings	'anyone lived in a pretty how town'	35
Norman MacCaig	Aunt Julia	51
Louis MacNeice	Autobiography	53
Thom Gunn	Baby Song	56
Gwendolyn Brooks	The Ballad of Rudolph Reed	62
John Betjeman	Death in Leamington	123
Thomas Hardy	The House of Hospitalities	193
Robert Graves	It Was All Very Tidy	217
Walter de la Mare	John Mouldy	226
Robert Graves	Lollocks	249
John Clare	Mouse's Nest	299
Patrick Kavanagh	'My father played the melodeon'	303
D H Lawrence	Piano	343
Thomas Hardy	The Self-Unseeing	373
W H Auden	The Wanderer	454
Land		
Edward Thomas	'As the team's head-brass flashed out'	42
Thomas Hardy	Beeny Cliff	67
Andrew Marvell	Bermudas	73
Elizabeth Bishop	The Bight	76
Gerard Manley Hopkins	Binsey Poplars	77
Robert Frost	Birches	78
Sylvia Plath	Crossing the Water	117
Robert Frost	Desert Places	125
John Clare	The Flood	156
Emily Dickinson	'How the old Mountains drip with Sunset'	195
Thomas Hardy	In Time of 'The Breaking of Nations'	211
Norman MacCaig	Interruption to a Journey	214
T S Eliot	Landscapes	229
Sylvia Plath	Mushrooms	299
William Wordsworth	Nutting	314
Hugh MacDiarmid	Scotland Small?	365
Robert Frost	Stopping By Woods on a Snowy Evening	407
William Stafford	A Survey	410

Work

Robert Lowell	Alfred Corning Clarke	24
Hugh MacDiarmid	Another Epitaph on an Army of Mercenaries	35
William Carlos Williams	The Artist	37
Philip Larkin	At Grass	45
Charles Causley	Ballad of the Bread Man	64
Anon	The Blacksmiths	82
Anon	The Buffalo Skinners	88
William Blake	The Chimney Sweeper	108
Edward Thomas	Cock-Crow	110
Kenneth Fearing	Dirge	129
Padraic Colum	A Drover	135
A E Housman	Epitaph on an Army of Mercenaries	142
W H Auden	Epitaph on a Tyrant	142
R S Thomas	Lore	253
Walt Whitman	The Ox-Tamer	332
Wallace Stevens	Ploughing on Sunday	346

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Sources taken/adapted from:

To the Four Courts, Please by James Stephens
'The First Men in the Moon' by H.G. Wells

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