

**Paper Reference(s) 9ET0/03**

**Pearson Edexcel Level 3 GCE**

**English Literature**

**Advanced**

**Paper 3: Poetry**

**Thursday 29 June 2017 – Morning**

**SOURCE BOOKLET**

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

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

**WHEN SIX O’CLOCK COMES AND ANOTHER DAY HAS PASSED**

the baby who can not speak, speaks to me.

When the sun has risen and set over the same dishes

and the predicted weather is white cloud,

the baby steadies her head which is the head of a drunk’s

and holds me with her blue eyes,

eyes which have so recently surfed through womb swell,

and all at once we stop half-heartedly row, rowing

our boat and see each other clear

in the television’s orange glow. She regards me,

the baby who does not know a television from a table lamp,

the baby who is so heavy with other people’s hopes

she has no body to call her own,

the baby who is forever being shifted, rearranged,

whose hands must be unfurled, and wiped with cotton wool,

whose scalp must be combed of cradle cap,

the baby who has exactly no memories

softens her face in the early evening light and says I understand.

**Kathryn Simmonds**

**The Visitations (Seren Books, 2013)**

**Cradle cap – a skin condition sometimes found on babies’ scalps**

**(Sources continue on next page)**

**(Turn over)**

**GENETICS**

**My father's in my fingers, but my mother's in my palms.  
I lift them up and look at them with pleasure -  
I know my parents made me by my hands.**

**They may have been repelled to separate lands,  
to separate hemispheres, may sleep with other lovers,       5  
but in me they touch where fingers link to palms.**

**With nothing left of their togetherness but friends  
who quarry for their image by a river,  
at least I know their marriage by my hands.**

**I shape a chapel where a steeple stands.                               10  
And when I turn it over,  
my father's by my fingers, my mother's by my palms**

**demure before a priest reciting psalms.  
My body is their marriage register.  
I re-enact their wedding with my hands.                               15**

**So take me with you, take up the skin's demands  
for mirroring in bodies of the future.  
I'll bequeath my fingers, if you bequeath your palms.  
We know our parents make us by our hands.**

**Sinéad Morrissey**

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

**(Sources continue on next page)**

**(Turn over)**

## EFFECTS

I held her hand, that was always scarred  
 From chopping, slicing, from the knives that lay in wait  
 In bowls of washing-up, that was raw,  
 The knuckles reddened, rough from scrubbing hard  
 At saucepan, frying pan, cup and plate 5  
 And giving love the only way she knew,  
 In each cheap cut of meat, in roast and stew,  
 Old-fashioned food she cooked and we ate;  
 And I saw that they had taken off her rings,  
 The rings she'd kept once in her dressing-table drawer 10  
 With faded snapshots, long-forgotten things  
 (Scent-sprays, tortoise-shell combs, a snap or two  
 From the time we took a holiday 'abroad')  
 But lately had never been without, as if  
 She wanted everyone to know she was his wife 15  
 Only now that he was dead. And her watch? -  
 Classic ladies' model, gold strap - it was gone,  
 And I'd never known her not to have that on,  
 Not in all the years they sat together  
 Watching soaps and game shows I'd disdain 20  
 And not when my turn came to cook for her,  
 Chops or chicken portions, English, bland,  
 Familiar flavours she said she preferred  
 To whatever 'funny foreign stuff'  
 Young people seemed to eat these days, she'd heard; 25  
 Not all the weeks I didn't come, when she sat

(Continues on next page)

(Turn over)

Night after night and stared unseeing at  
 The television, at her inner weather,  
 Heaved herself upright, blinked and poured  
 Drink after drink, and gulped and stared - the scotch 30  
 That, when he was alive, she wouldn't touch,  
 That was her way to be with him again;  
 Not later in the psychiatric ward,  
 Where she blinked unseeing at the wall, the nurses  
 (Who would steal anything, she said), and dreamt 35  
 Of when she was a girl, of the time before  
 I was born, or grew up and learned contempt,  
 While the TV in the corner blared  
 To drown some 'poor soul's' moans and curses,  
 And she took her pills and blinked and stared 40  
 As the others shuffled round, and drooled, and swore...  
 But now she lay here, a thick rubber band  
 With her name on it in smudged black ink was all she wore  
 On the hand I held, a blotched and crinkled hand  
 Whose fingers couldn't clasp mine any more 45  
 Or falteringly wave, or fumble at my sleeve -  
 The last words she had said were Please don't leave  
 But of course I left; now I was back, though she  
 Could not know that, or turn her face to see  
 A nurse bring the little bag of her effects to me. 50

**Alan Jenkins**

**Poems Of The Decade. An Anthology of the Forward Books  
of Poetry (Faber & Faber, 2011)**

**(List of prescribed poems on next page)**

**(Turn over)**

**List of prescribed poems**

**Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011  
(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732**

Poem title	Poet	Pages	
		New Edition	Old Edition
<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>Inheritance</b>	<b>Eavan Boland</b>	<b>22</b>	<b>32</b>
<b>A Leisure Centre is Also a Temple of Learning</b>	<b>Sue Boyle</b>	<b>23</b>	<b>33</b>
<b>History</b>	<b>John Burnside</b>	<b>25</b>	<b>35</b>
<b>The War Correspondent</b>	<b>Ciaran Carson</b>	<b>29</b>	<b>39</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 Map Woman</b>	<b>Carol Ann Duffy</b>	<b>47</b>	<b>57</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>
<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>The Fox in the National Museum of Wales</b>	<b>Robert Minhinnick</b>	<b>121</b>	<b>131</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>Fantasia on a Theme of James Wright</b>	<b>Sean O'Brien</b>	<b>130</b>	<b>140</b>
<b>Please Hold</b>	<b>Ciaran O'Driscoll</b>	<b>132</b>	<b>142</b>
<b>You, Shiva, and My Mum</b>	<b>Ruth Padel</b>	<b>140</b>	<b>150</b>
<b>Song</b>	<b>George Szirtes</b>	<b>168</b>	<b>178</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**

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

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

<b>The Wife of Bath's Prologue and Tale, editor James Winny (Cambridge, 1994) ISBN 9780521466899</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>35</b>
<b>The Wife of Bath's Tale</b>		<b>63</b>

**(Sources continue on next page)**

**(Turn over)**

## Pre-1900 – Metaphysical Poetry

<b>Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>The Flea</b>	<b>John Donne</b>	<b>4</b>
<b>The Good Morrow</b>		<b>5</b>
<b>Song ('Go and catch a falling star')</b>		<b>6</b>
<b>Woman's Constancy</b>		<b>7</b>
<b>The Sun Rising</b>		<b>8</b>
<b>A Valediction of Weeping</b>		<b>19</b>
<b>A Nocturnal Upon St Lucy's Day, Being the Shortest Day</b>		<b>21</b>
<b>The Apparition</b>		<b>22</b>
<b>Elegy: To his Mistress Going to Bed</b>		<b>29</b>
<b>'At the Round Earth's Imagined Corners'</b>		<b>31</b>
<b>'Death be not Proud'</b>		<b>32</b>
<b>'Batter My Heart'</b>		<b>33</b>
<b>A Hymn to God the Father</b>		<b>36</b>
<b>Redemption</b>	<b>George Herbert</b>	<b>67</b>
<b>The Collar</b>		<b>78</b>
<b>The Pulley</b>		<b>79</b>
<b>Love III</b>		<b>87</b>

(Continues on next page)

(Turn over)

<b>To My Mistress Sitting by a River's Side: An Eddy</b>	<b>Thomas Carew</b>	<b>89</b>
<b>To a Lady that Desired I Would Love Her</b>		<b>95</b>
<b>A Song ('Ask me no more where Jove bestows')</b>		<b>98</b>
<b>A Letter to her Husband, Absent upon Public Engagement</b>	<b>Anne Bradstreet</b>	<b>135</b>
<b>Song: To Lucasta, Going to the Wars</b>	<b>Richard Lovelace</b>	<b>182</b>
<b>The Nymph Complaining for the Death of her Fawn</b>	<b>Andrew Marvell</b>	<b>195</b>
<b>To His Coy Mistress</b>		<b>198</b>
<b>The Definition of Love</b>		<b>201</b>
<b>Unprofitableness</b>	<b>Henry Vaughan</b>	<b>219</b>
<b>The World</b>		<b>220</b>
<b>To My Excellent Lucasia, on Our Friendship</b>	<b>Katherine Philips</b>	<b>240</b>
<b>A Dialogue of Friendship Multiplied</b>		<b>241</b>
<b>Orinda to Lucasia</b>		<b>242</b>

**(Sources continue on next page)**

**(Turn over)**

<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>
<b>A Valediction Forbidding Mourning</b>		<b>37</b>
<b>The Ecstasy</b>		<b>39</b>
<b>The Funeral</b>		<b>45</b>
<b>The Relic</b>	<b>48</b>	
<b>Elegy: To His Mistress Going to Bed</b>	<b>80</b>	

(Continues on next page)

(Turn over)

<b>Holy Sonnet I ('Thou hast made me')</b>	<b>John Donne</b>	<b>177</b>
<b>Holy Sonnet V ('I am a little world')</b>		<b>179</b>
<b>Holy Sonnet VI ('This is my play's last scene')</b>		<b>179</b>
<b>Holy Sonnet VII ('At the round earth's imagined corners')</b>		<b>180</b>
<b>Holy Sonnet X ('Death be not proud')</b>		<b>181</b>
<b>Holy Sonnet XI ('Spit in my face, you Jews')</b>		<b>182</b>
<b>Holy Sonnet XIV ('Batter my heart')</b>		<b>183</b>
<b>Goodfriday, 1613. Riding Westward</b>		<b>190</b>
<b>Hymn to God my God, in My Sickness</b>		<b>195</b>
<b>A Hymn to God the Father</b>		<b>197</b>

**(Sources continue on next page)**

## Pre-1900 – The Romantic Period

<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>
<b>The Rime of the Ancient Mariner</b>	<b>Samuel Taylor Coleridge</b>	<b>155</b>
<b>Lines Inscribed upon a Cup Formed from a Skull</b>	<b>George Gordon, Lord Byron</b>	<b>211</b>
<b>Fare Thee Well</b>		<b>212</b>
<b>So We'll Go no more A Roving</b>		<b>213</b>
<b>On This Day I Complete My Thirty-Sixth Year</b>		<b>232</b>

(Continues on next page)

(Turn over)

<b>The cold earth slept below</b>	<b>Percy Bysshe Shelley</b>	<b>242</b>
<b>Stanzas Written in Dejection, near Naples</b>		<b>243</b>
<b>Ode to the West Wind</b>		<b>246</b>
<b>The Question</b>		<b>249</b>
<b>Ode to a Nightingale</b>	<b>John Keats</b>	<b>276</b>
<b>Ode on a Grecian Urn</b>		<b>279</b>
<b>To Autumn</b>		<b>282</b>
<b>Ode on Melancholy</b>		<b>283</b>
<b>Sonnet on the Sea</b>		<b>287</b>
<b>To a Wreath of Snow</b>	<b>Emily Brontë</b>	<b>341</b>
<b>R Alcona to J Brenzaida</b>		<b>342</b>
<b>Julian M and A G Rochelle</b>		<b>343</b>
<b>Last Lines</b>		<b>348</b>

**(Sources continue on next page)**

**(Turn over)**

<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>Isabella: or, The Pot of Basil</b>		<b>109</b>
<b>Hyperion. A Fragment</b>		<b>140</b>
<b>The Eve of St Agnes</b>		<b>165</b>
<b>La Belle Dame sans Merci: A Ballad</b>		<b>184</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>
<b>Ode to a Nightingale</b>		<b>193</b>
<b>Ode on Melancholy</b>		<b>195</b>
<b>Ode on Indolence</b>		<b>196</b>
<b>'Bright Star! would I were steadfast as thou art'</b>		<b>219</b>
<b>To Autumn</b>		<b>219</b>

(Sources continue on next page)

(Turn over)

## Pre-1900 – The Victorian Period

<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>
<b>Grief</b>	<b>Elizabeth Barrett Browning</b>	<b>101</b>
<b>From Sonnets from the Portuguese XXIV: ‘Let the world’s sharpness, like a closing knife’</b>		<b>102</b>
<b>The Best Thing in the World</b>		<b>115</b>
<b>‘Died...’</b>		<b>116</b>

(Continues on next page)

(Turn over)

<b>My Last Duchess</b>	<b>Robert Browning</b>	<b>117</b>
<b>Home-Thoughts, from Abroad</b>		<b>124</b>
<b>Meeting at Night</b>		<b>125</b>
<b>Love in a Life</b>		<b>134</b>
<b>‘The Autumn day its course has run–the Autumn evening falls’</b>	<b>Charlotte Brontë</b>	<b>213</b>
<b>‘The house was still–the room was still’</b>		<b>214</b>
<b>‘I now had only to retrace’</b>		<b>214</b>
<b>‘The Nurse believed the sick man slept’</b>		<b>215</b>
<b>Stanzas – [‘Often rebuked, yet always back returning’]</b>	<b>Charlotte Brontë (perhaps by Emily Brontë)</b>	<b>215</b>

**(Sources continue on next page)**

**(Turn over)**

<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>Remember</b>	<b>Christina Rossetti</b>	<b>278</b>
<b>Echo</b>		<b>278</b>
<b>May</b>		<b>280</b>
<b>A Birthday</b>		<b>280</b>
<b>Somewhere or Other</b>		<b>297</b>
<b>At an Inn</b>		<b>Thomas Hardy</b>
<b>'I Look into My Glass'</b>	<b>466</b>	
<b>Drummer Hodge</b>	<b>467</b>	
<b>A Wife in London</b>	<b>467</b>	
<b>The Darkling Thrush</b>	<b>468</b>	

**(Sources continue on next page)**

**(Turn over)**

<b>Christina Rossetti Selected Poems, editor Dinah Roe (Penguin, 2008) ISBN 9780140424690</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>Some ladies dress in muslin full and white</b>	<b>Christina Rossetti</b>	<b>12</b>
<b>Remember</b>		<b>16</b>
<b>The World</b>		<b>26</b>
<b>Echo</b>		<b>30</b>
<b>May</b>		<b>33</b>
<b>A Birthday</b>		<b>52</b>
<b>An Apple-Gathering</b>		<b>53</b>
<b>Maude Clare</b>		<b>55</b>
<b>At Home</b>		<b>57</b>
<b>Up-Hill</b>		<b>58</b>
<b>Goblin Market</b>		<b>67</b>
<b>What Would I Give?</b>		<b>88</b>
<b>Twice</b>		<b>89</b>
<b>Memory</b>		<b>112</b>
<b>A Christmas Carol</b>		<b>134</b>
<b>Passing and Glassing</b>		<b>156</b>
<b>Piteous my rhyme is</b>		<b>179</b>
<b>'A Helpmeet for Him'</b>		<b>182</b>
<b>As froth on the face of the deep</b>	<b>184</b>	
<b>Our Mothers, lovely women pitiful</b>	<b>190</b>	
<b>Babylon the Great</b>	<b>191</b>	

(Sources continue on next page)

(Turn over)

## Post-1900 – The Modernist Period

<b>The Great Modern Poets, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<b>The Runaway</b>	<b>Robert Frost</b>	<b>30</b>
<b>Mending Wall</b>		<b>30</b>
<b>Stopping by Woods on a Snowy Evening</b>		<b>32</b>
<b>Mowing</b>		<b>32</b>
<b>The Road Not Taken</b>		<b>32</b>
<b>Out, Out</b>		<b>33</b>
<b>The Red Wheelbarrow</b>		<b>William Carlos Williams</b>
<b>This is just to say</b>	<b>46</b>	
<b>Landscape with the Fall of Icarus</b>	<b>46</b>	
<b>The Hunters in the Snow</b>	<b>47</b>	
<b>The Great Figure</b>	<b>47</b>	
<b>Snake</b>	<b>D H Lawrence</b>	<b>50</b>
<b>To a Snail</b>	<b>Marianne Moore</b>	<b>64</b>
<b>What Are Years?</b>		<b>64</b>
<b>The Mind is an Enchanting Thing</b>		<b>65</b>
<b>La Figlia Che Piange</b>	<b>T S Eliot</b>	<b>68</b>
<b>The Love Song of J. Alfred Prufrock</b>		<b>68</b>

(Continues on next page)

(Turn over)

<b>Time does not bring relief; you have all lied...</b>	<b>Edna St Vincent Millay</b>	<b>78</b>
<b>Recuerdo</b>		<b>78</b>
<b>Wild Swans</b>		<b>79</b>
<b>The Fawn</b>		<b>79</b>
<b>in Just</b>	<b>e e cummings</b>	<b>86</b>
<b>what if a much of a which of a wind</b>		<b>86</b>
<b>pity this busy monster, manunkind</b>		<b>87</b>
<b>Stop all the Clocks</b>	<b>W H Auden</b>	<b>114</b>
<b>Lullaby</b>		<b>114</b>
<b>Musée des Beaux Arts</b>		<b>115</b>
<b>The Shield of Achilles</b>		<b>116</b>

(Sources continue on next page)

<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>Sweeney Among the Nightingales</b>		<b>36</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>
<b>Ariel Poems:</b>		
<b>Journey of the Magi (1927)</b>		<b>87</b>
<b>A Song for Simeon (1928)</b>		<b>89</b>

**(Sources continue on next page)**

**(Turn over)**

## Post-1900 – The Movement

<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>
<b>Delay</b>	<b>Elizabeth Jennings</b>	<b>563</b>
<b>Song at the Beginning of Autumn</b>		<b>563</b>
<b>Answers</b>		<b>564</b>
<b>The Young Ones</b>		<b>564</b>
<b>One Flesh</b>		<b>565</b>

(Continues on next page)

(Turn over)

<b>Photograph of Haymaker 1890</b>	<b>Molly Holden</b>	<b>569</b>
<b>Giant Decorative Dahlias</b>		<b>570</b>
<b>Metamorphosis</b>	<b>Peter Porter</b>	<b>584</b>
<b>London is full of chickens on electric spits</b>		<b>585</b>
<b>Your Attention Please</b>		<b>585</b>
<b>Warning</b>	<b>Jenny Joseph</b>	<b>609</b>
<b>The Miner's Helmet</b>	<b>George Macbeth</b>	<b>610</b>
<b>The Wasps' Nest</b>		<b>611</b>
<b>When I am Dead</b>		<b>611</b>
<b>Story of a Hotel Room</b>	<b>Rosemary Tonks</b>	<b>617</b>
<b>Farewell to Kurdistan</b>		<b>617</b>

**(Sources continue on next page)**

<b>Philip Larkin: The Less Deceived (Faber, 2011)</b> <b>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>
<b>No Road</b>		<b>14</b>
<b>Wires</b>		<b>15</b>
<b>Church Going</b>		<b>16</b>
<b>Age</b>		<b>18</b>
<b>Myxomatosis</b>		<b>19</b>
<b>Toads</b>		<b>20</b>
<b>Poetry Of Departures</b>	<b>22</b>	

(Continues on next page)

(Turn over)

<b>Triple Time</b>	<b>Philip Larkin</b>	<b>23</b>
<b>Spring</b>		<b>24</b>
<b>Deceptions</b>		<b>25</b>
<b>I Remember, I Remember</b>		<b>26</b>
<b>Absences</b>		<b>28</b>
<b>Latest Face</b>		<b>29</b>
<b>If, My Darling</b>		<b>30</b>
<b>Skin</b>		<b>31</b>
<b>Arrivals, Departures</b>		<b>32</b>
<b>At Grass</b>		<b>33</b>