

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

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

**Friday 16 June 2023 – Afternoon**

**Time: 2 hours 15 minutes**

**Sources Booklet**

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

## 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

Turn over

## 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.

(continued on the next page)

History continued.

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

(continued on the next page)

Turn over

## History continued.

**of history: the fish lodged in the tide  
beyond the sands;**

the long insomnia  
of ornamental carp in public parks  
captive and bright

**slow-burning** and hung in their own

**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)**

**Turn over**

## **Please Hold**

**This is the future, my wife says.  
We are already there, and it's the same  
as the present. Your future, here, she says.  
And I'm talking to a robot on the phone.  
The robot is giving me countless options,  
none of which answer to my needs.  
Wonderful, says the robot  
when I give him my telephone number.  
And Great, says the robot  
when I give him my account number.  
I have a wonderful telephone number  
and a great account number,  
but I can find nothing to meet my needs  
on the telephone, and into my account  
(which is really the robot's account)  
goes money, my money, to pay for nothing.  
I'm paying a robot for doing nothing.  
This call is free of charge, says the robot.  
Yes but I'm paying for it, I shout,  
out of my wonderful account  
into my great telephone bill.  
Wonderful, says the robot.  
And my wife says, This is the future.  
I'm sorry, I don't understand, says the robot.  
Please say Yes or No.  
Or you can say Repeat or Menu.  
You can say Yes, No, Repeat or Menu,  
or you can say Agent if you'd like to talk**

**(continued on the next page)**

**Turn over**

History continued.

to someone real, who is just as robotic.  
 I scream Agent! and am cut off,  
 and my wife says, This is the future.  
 We are already there and it's the same  
 as the present. Your future, here, she says.  
 And I'm talking to a robot on the phone,  
 and he is giving me no options  
 in the guise of countless alternatives.  
 We appreciate your patience. Please hold.  
 Eine Kleine Nachtmusik. Please hold.  
 Eine Kleine Nachtmusik. Please hold.  
 Eine fucking Kleine Nachtmusik.  
 And the robot transfers me to himself.  
 Your call is important to us, he says.  
 And my translator says, This means  
 your call is not important to them.  
 And my wife says, This is the future.  
 And my translator says, Please hold  
 means that, for all your accomplishments,  
 the only way you can now meet your needs  
 is by looting. Wonderful, says the robot.  
 Please hold. Please grow old. Please grow cold.  
 Please do what you're told. Grow old. Grow cold.  
 This is the future. Please hold.

CIARAN O'DRISCOLL

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

Turn over

## Post-2000 Specified Poetry

<b>Poems of the Decade: An anthology of the Forward books of poetry 2002–2011</b> <b>(FABER &amp; FABER, 2015) ISBN 978-0571325405 / ISBN 978-0571281732</b>			
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



# **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
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

<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>
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

<b>English Mystery Plays: A Selection, editor PETER HAPPÉ (PENGUIN CLASSICS, 1975) 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 question 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
Redemption	George Herbert	67
The Collar		78
The Pulley		79
Love III		87

<b>Metaphysical Poetry, editor COLIN BURROW (PENGUIN, 2006) ISBN 9780140424447</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<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>

# Metaphysical Poet – John Donne: answer question 9 or 10

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

<b>A Valediction Forbidding Mourning</b>	<b>John Donne</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>
<b>Holy Sonnet I ('Thou hast made me')</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>

## 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>
<b>Lines Inscribed upon a Cup Formed from a Skull</b>	<b>George Gordon, Lord Byron</b>	<b>211</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>
<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>

Turn over



**English Romantic Verse, editor DAVID WRIGHT  
(PENGUIN CLASSICS, 1973) ISBN 9780140421026**

<b>Poem title</b>	<b>Poet</b>	<b>Page number</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>Ode on Melancholy</b>		<b>283</b>
<b>Sonnet on the Sea</b>		<b>287</b>

## Romantic Poet – John Keats: answer question 13 or 14

<b>Selected Poems: John Keats, editor</b> <b>JOHN BARNARD</b> <b>(PENGUIN CLASSICS, 2007) ISBN 9780140424478</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
'O Solitude! if I must with thee dwell'	<b>John Keats</b>	<b>5</b>
On First Looking into Chapman's Homer		<b>12</b>
On the Sea		<b>35</b>
'In drear-nighted December'		<b>97</b>
On Sitting Down to Read King Lear Once Again		<b>99</b>
'When I have fears that I may cease to be'		<b>100</b>
The Eve of St Agnes		<b>165</b>
To Sleep		<b>186</b>
Ode to Psyche		<b>187</b>
Ode on a Grecian Urn		<b>191</b>
Ode to a Nightingale		<b>193</b>
Ode on Melancholy		<b>195</b>
'Bright Star! would I were steadfast as thou art'		<b>219</b>
To Autumn		<b>219</b>

## 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>
From In Memoriam: VII 'Dark house, by which once more I stand'	<b>Alfred Tennyson</b>	<b>23</b>
From In Memoriam: XCV 'By night we linger'd on the lawn'		<b>28</b>
From Maud: I xi 'O let the solid ground'		<b>37</b>
From Maud: I xviii 'I have led her home, my love, my only friend'		<b>38</b>
From Maud: I xxii 'Come into the garden, Maud'		<b>40</b>
From Maud: II iv 'O that 'twere possible'		<b>43</b>
<b>The Visionary</b>	<b>Charlotte Brontë and Emily Brontë</b>	<b>61</b>

<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>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>
<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>

<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>465</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>

# 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>
May		<b>33</b>
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>
Goblin Market		<b>67</b>
What Would I Give?		<b>88</b>
Twice		<b>89</b>
Memory		<b>112</b>
A Christmas Carol		<b>134</b>
Passing and Glassing		<b>156</b>
Piteous my rhyme is		<b>179</b>
‘A Helpmeet for Him’		<b>182</b>
As froth on the face of the deep		<b>184</b>
Our Mothers, lovely women pitiful		<b>190</b>
Babylon the Great		<b>191</b>

Turn over

## Post-1900 – The Modernist Period

### Modernism: answer question 19 or 20

<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>46</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>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>

<b>The Great Modern Poets, editor MICHAEL SCHMIDT (QUERCUS, 2014) ISBN 9781848668669</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
Time does not bring relief; you all have lied...	Edna St Vincent Millay	78
Recuerdo		78
Wild Swans		79
The Fawn		79
in Just		86
what if a much of a which of a wind	e e cumming	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</b> (FABER, 2009) ISBN 9780571247059		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Love Song of J. Alfred Prufrock	<b>T S Eliot</b>	<b>3</b>
Portrait of a Lady		<b>8</b>
Preludes		<b>13</b>
Rhapsody on a Windy Night		<b>16</b>
Gerontion		<b>21</b>
Sweeney Erect		<b>26</b>
Whispers of Immortality		<b>32</b>
The Waste Land		
I. The Burial of the Dead		<b>41</b>
II. A Game of Chess		<b>44</b>
III. The Fire Sermon		<b>48</b>
IV. Death by Water		<b>53</b>
V. What the Thunder Said		<b>54</b>
The Hollow Men		<b>65</b>
Ash-Wednesday		<b>71</b>
Ariel Poems:		
Journey of the Magi (1927)		<b>87</b>

## 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>
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

**The Oxford Book of Twentieth Century English Verse, editor PHILIP LARKIN with foreword by A MOTION**  
**(OUP, 1973) ISBN 9780198121374**

<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
<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>

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

Philip Larkin: The Less Deceived (FABER, 2011) ISBN 9780571260126		
Poem title	Poet	Page number
Lines On A Young Lady's Photograph Album	Philip Larkin	1
Wedding-Wind		3
Places, Loved Ones		4
Coming		5
Reasons for Attendance		6
Dry-Point		7
Next, Please		8
Going		9
Wants		10
Maiden Name		11
Born Yesterday		12
Whatever Happened?		13
No Road		14
Wires		15

<b>Philip Larkin: The Less Deceived</b> <b>(FABER, 2011) ISBN 9780571260126</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</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>
<b>Triple Time</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>

**Source information: Section A**

**Now We Are Things Invisible** by VAHNI CAPILDEO  
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