

**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**

### **Source 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

(continued on the next page)

History continued.

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

(continued on the next page)

Turn over

**History continued.**

**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.**

**(continued on the next page)**

**The Gun    continued.**

**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

<b>Poems of the Decade: An anthology of the Forward books of poetry 2002–2011 (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
The Furthest Distances I've Travelled	Leontia Flynn	64	74

## Post-2000 Specified Poetry continued.

<b>Poems of the Decade: An anthology of the Forward books of poetry 2002–2011 (Faber &amp; Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732</b>			
Poem title	Poet	Pages	
		New Edition	Old Edition
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

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**Specified Poetry Pre- or Post-1900 Pre-1900 – The Medieval Period continued.**

**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

## Pre-1900 – Metaphysical Poetry continued.

<b>Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</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>
<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>

(continued on the next page)

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## Pre-1900 – Metaphysical Poetry continued.

<b>Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</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 (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>



## Metaphysical Poet – John Donne continued.

<b>John Donne Selected Poems (Penguin Classics, 2006) ISBN 9780140424409</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</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

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

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## Pre-1900 – The Romantic Period continued.

<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>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>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 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>
<b>Ode to a Nightingale</b>		<b>193</b>
<b>Ode on Melancholy</b>		<b>195</b>
<b>‘Bright Star! would I were steadfast as thou art’</b>		<b>219</b>
<b>To Autumn</b>		<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'	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

## Pre-1900 – The Victorian Period continued.

<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>

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## Pre-1900 – The Victorian Period continued.

<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>‘The Nurse believed the sick man slept’</b>	<b>Charlotte Brontë</b>	<b>215</b>
<b>Stanzas – [‘Often rebuked, yet always back returning’]</b>	<b>Charlotte Brontë (perhaps by Emily Brontë)</b>	<b>215</b>

## Pre-1900 – The Victorian Period continued.

<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

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

## Victorian Poet – Christina Rossetti continued.

<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>Passing and Glassing</b>	<b>Christina Rossetti</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>

## 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>

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**Post-1900 – The Modernist Period continued.**

<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>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>Time does not bring relief; you all have 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>

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

<b>T S Eliot: Selected Poems (Faber, 2009) 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>
<b>Ariel Poems:</b>		
<b>Journey of the Magi (1927)</b>		<b>87</b>

## Post-1900 – The Movement

The Movement: answer question 23 or 24

The Oxford Book of Twentieth Century English Verse, 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

## Post-1900 – The Movement continued.

<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>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>
<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
Church Going		16



**The Movement Poet – Philip Larkin continued.**

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