

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

## **English Literature**

**Advanced**

**PAPER 3: Poetry**

**Friday 14 June 2024 – Afternoon**

**Time: 2 hours 15 minutes**

**Source Booklet**

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

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## SECTION A

### Post-2000 Specified Poetry

#### Stillwater Cove

#### GLOSSARY

nary – not

It seemed a furtive magic—  
sun ricocheting off cresting waves near  
Stillwater Cove, the soft rock cliffs

of sandstone and clay, the wind-tilted  
cypress trees leaning toward  
the blue Pacific—and it was only you

who'd see them. A migrating pod  
of gray whales going northward, new  
calves in tow, shooting a spray of frothy

expelled water from their blowholes  
and making a show of breaching  
in the clear spring air off the coastline.

We'd whine that we never  
caught a glimpse of a slick back or tail slap,  
nary a spy-hopping head raised

above the swirling surface. Too young  
to look outward for long, we'd lower  
our eyes toward what lived small,

(continued on the next page)

Turn over

Stillwater Cove continued.

the alligator lizard in the coyote brush,  
the bracken fern, orange monkey  
flower, the beach fly, the earwig, the tick.

It was your trick, always a whale  
as soon as our heads went down. Had  
to have been a lie: they'd come up

while we zeroed in on Mexican sage  
or the monarch. Distracted  
by the evidence of life at our feet,

we had no time for the waiting  
that was required. To watch  
the waves until the whales surfaced

seemed a maddening task. Now, I am  
in the inland air that smells of smoke  
and gasoline, the trees blown leafless by

wind. Could you refuse me if I asked you  
to point again at the horizon, to tell me  
something was worth waiting for?

Ada Limón

## Out of the Bag

1

All of us came in Doctor Kerlin's bag.  
He'd arrive with it, disappear to the room  
And by the time he'd reappear to wash

Those nosy, rosy, big, soft hands of his  
In the scullery basin, its lined insides  
(The colour of a spaniel's inside lug)

Were empty for all to see, the trap-sprung mouth  
Unsnibbed and gaping wide. Then like a hypnotist  
Unwinding us, he'd wind the instruments

Back into their lining, tie the cloth  
Like an apron round itself,  
Darken the door and leave

With the bag in his hand, a plump ark by the keel...  
Until the next time came and in he'd come  
In his fur-lined collar that was also spaniel-coloured

And go stooping up to the room again, a whiff  
Of disinfectant, a Dutch interior gleam  
Of waistcoat satin and highlights on the forceps.

Getting the water ready, that was next –  
Not plumping hot, and not lukewarm, but soft,  
Sud-luscious, saved for him from the rain-butt

(continued on the next page)

Turn over

**Out of the Bag continued.**

**And savoured by him afterwards, all thanks  
Denied as he towelled hard and fast,  
Then held his arms out suddenly behind him**

**To be squired and silk-lined into the camel coat.  
At which point he once turned his eyes upon me,  
Hyperborean, beyond-the-north-wind blue,**

**Two peepholes to the locked room I saw into  
Every time his name was mentioned, skimmed  
Milk and ice, swabbed porcelain, the white**

**And chill of tiles, steel hooks, chrome surgery tools  
And blood dreeps in the sawdust where it thickened  
At the foot of each cold wall. And overhead**

**The little, pendent, teat-hued infant parts  
Strung neatly from a line up near the ceiling –  
A toe, a foot and shin, an arm, a cock**

**A bit like the rosebud in his buttonhole.**

**2**

**Poeta doctus Peter Levi says  
Sanctuaries of Asclepius (called asclepions)  
Were the equivalent of hospitals**

**In ancient Greece. Or of shrines like Lourdes,  
Says poeta doctus Graves. Or of the cure  
By poetry that cannot be coerced,**

**(continued on the next page)**

**Turn over**

**Out of the Bag continued.**

**Say I, who realized at Epidaurus  
That the whole place was a sanatorium  
With theatre and gymnasium and baths,**

**A site of incubation, where 'incubation'  
Was technical and ritual, meaning sleep  
When epiphany occurred and you met the god...**

**Hatless, groggy, shadowing myself  
As the thurifer I was in an open-air procession  
In Lourdes in '56**

**When I nearly fainted from the heat and fumes,  
Again I nearly fainted as I bent  
To pull a bunch of grass and hallucinated**

**Doctor Kerlin at the steamed-up glass  
Of the scullery window, starting in to draw  
With his large pink index finger dot-faced men**

**With button-spots in a straight line down their fronts  
And women with dot breasts, giving them all  
A set of droopy sausage-arms and legs**

**That soon began to run. And then as he dipped and laved  
In the generous suds again, miraculum:  
The baby bits all came together swimming**

**Into his soapy big hygienic hands  
And I myself came to, blinded with sweat,  
Blinking and shaky in the windless light.**

**(continued on the next page)**

**Turn over**

Out of the Bag continued.

3

Bits of the grass I pulled I posted off  
To one going into chemotherapy  
And one who had come through. I didn't want

To leave the place or link up with the others.  
It was midday, mid-May, pre-tourist sunlight  
In the precincts of the god,

The very site of the temple of Asclepius.  
I wanted nothing more than to lie down  
Under hogweed, under seeded grass

And to be visited in the very eye of the day  
By Hygeia, his daughter, her name still clarifying  
The haven of light she was, the undarkening door.

4

The room I came from and the rest of us all came from  
Stays pure reality where I stand alone,  
Standing the passage of time, and she's asleep

In sheets put on for the doctor, wedding presents  
That showed up again and again, bridal  
And usual and useful at births and deaths.

Me at the bedside, incubating for real,  
Peering, appearing to her as she closes  
And opens her eyes, then lapses back

(continued on the next page)

Turn over



**Out of the Bag   continued.**

**Into a faraway smile whose precinct of vision  
I would enter every time, to assist and be asked  
In that hoarsened whisper of triumph,**

**‘And what do you think  
Of the new wee baby the doctor brought for us all  
When I was asleep?’**

## **From the Journal of a Disappointed Man**

**I discovered these men driving a new pile into the pier. There was all the paraphernalia of chains, pulleys, cranes, ropes and, as I said, a wooden pile, a massive affair, swinging**

**over the water on a long wire hawser.**

**Everything else was in the massive style as well, even the men; very powerful men; very ruminative and silent men ignoring me.**

**Speech was not something to interest them, and if they talked at all it was like this –**

**‘Let go’, or ‘Hold tight’: all monosyllables.**

**Nevertheless, by paying close attention**

**to the obscure movements of one working on a ladder by the water’s edge, I could tell that for all their strength and experience these men were up against a great difficulty.**

**I cannot say what. Every one of the monsters was silent on the subject – baffled I thought at first, but then I realised indifferent and tired, so tired of the whole business.**

**The man nearest to me, still saying nothing but crossing his strong arms over his chest, showed me that for all he cared the pile could go on swinging until the crack of Doom.**

**(continued on the next page)**

**Turn over**

**From the Journal of a Disappointed Man continued.**

**I should say I watched them at least an hour and, to do the men justice, their slow efforts to overcome the secret problem did continue – then gradually slackened and finally ceased.**

**One massive man after another abandoned his position and leaned on the iron rail to gaze down like a mystic into the water. No one spoke; no one said what they saw;**

**though one fellow did spit, and with round eyes followed the trajectory of his brown bolus (he had been chewing tobacco) on its slow descent into the same depths.**

**The foreman, and the most original thinker, smoked a cigarette to relieve the tension. Afterwards, and with a heavy kind of majesty, he turned on his heel and walked away.**

**With this eclipse of interest, the incident was suddenly closed. First in ones and twos, then altogether, the men followed. That left the pile still in mid-air, and me of course.**

## 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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**Turn over**

**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>

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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>Twickenham 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.

English Romantic Verse, editor David Wright (Penguin Classics, 1973) ISBN 9780140421026		
Poem title	Poet	Page number
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>
<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>
<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>



## 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.

Christina Rossetti Selected Poems, editor Dinah Roe (Penguin, 2008) ISBN 9780140424690		
Poem title	Poet	Page number
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**

<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:**

**‘Stillwater Cover’ from *The Hurting Kind* by Ada Limón,  
Corsair 2022**

**‘Out of the Bag’ from *Electric Light* by Seamus Heaney,  
2001, Faber & Faber Ltd**

**‘From the Journal of a Disappointed Man’ from *The Cinder Path*,  
Andrew Motion, 2009, Faber & Faber Ltd**