

Write your name here

Surname

Other names

Pearson Edexcel
International GCSE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

English Literature

Paper 2: Unseen Texts and Poetry Anthology

Friday 26 May 2017 – Morning

Time: 1 hour 30 minutes

Paper Reference

4ET0/02

You must have:

Poetry Booklet – Section C of the Edexcel Anthology (enclosed)

Total Marks

--

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 **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Copies of the Edexcel Anthology for International GCSE and Certificate Qualifications in English Language and Literature may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

P48482A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

SECTION A

Answer EITHER Question 1 OR Question 2.

1 Read the following poem.

Almost a Conversation

I have not really, not yet, talked with otter*
about his life.

He has so many teeth, he has trouble
with vowels.

5

Wherefore* our understanding
is all body expression –

he swims like the sleekest fish,
he dives and exhales and lifts a trail of bubbles.
Little by little he trusts my eyes
and my curious body sitting on the shore.

10

Sometimes he comes close.
I admire his whiskers
and his dark fur which I would rather die than wear.

He has no words, still what he tells about his life
is clear.

15

He does not own a computer.
He imagines the river will last forever.
He does not envy the dry house I live in.
He does not wonder who or what it is that I worship.
He wonders, morning after morning, that the river
is so cold and fresh and alive, and still
I don't jump in.

20

Mary Oliver

**otter* – an animal that lives mainly in rivers

**Wherefore* – As a result of which...

Explain how the poet presents her thoughts about the otter.

In your answer you should consider:

- the poet's descriptive skills
- the poet's choice of language
- the poet's use of form and structure.

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

OR

2 Read the following extract from Tarka the Otter.

In this extract, a very young otter called Tarka goes out exploring.*

When he [Tarka] went into the water the next night and tried to walk towards his mother, he floated. He was so pleased that he set out across the river by himself, finding that he could turn easily towards his mother by swinging his hindquarters and rudder*. He turned and turned many times in his happiness; east towards Willow Island and the water-song, west towards the kingfisher's nest, and Peal Rock below Canal Bridge, and the otter-path crossing the big bend. North again and then south-west, where the gales came from, up and down, backwards and forwards, sometimes swallowing water, at other times sniffing it up his nose, sneezing, spitting, coughing, but always swimming. He learned to hold his nose above the ream, or ripple, pushed in front of it. 5
10

While swimming in this happy way, he noticed the moon. It danced on the water just before his nose. Often he had seen the moon, just outside the hollow tree, and had tried to touch it with a paw. Now he tried to bite it, but it swam away from him. He chased it. It wriggled like a silver fish and he followed to the sedges* on the far bank of the river, but it no longer wriggled. It was waiting to play with him. Across the river Tarka could hear the mewing of his sisters, but he set off after the moon over the meadow. He ran among buttercups and cuckoo-flowers and grasses bending with bright points. Farther and farther from the river he ran, the moonlight gleaming on his coat. Really it was brown like the dust in an October puff-ball*, but the water sleeked the hair. 15
20

As he stopped to listen to the bleat of lambs, a moth whirred by his head and tickled him. While he was scratching, a bird flying with irregular wingbeats and sudden hawk-like glidings took the moth in its wide gape and flew out of his sight. Tarka forgot the moon-play. He crouched in the grasses, which rose above his head like the trees of a forest, some with tops like his rudder, others like his whiskers, and all whispering as they swayed. The nightjar* returned, clapping its wings over its head with the noise of a dry stick cracking. Tarka was glad to hear his mother calling him. He mewed. He listened and her whistle was nearer, so he ran away in the wet grasses. 25

Henry Williamson

**otter* – an animal that lives mainly in rivers

**rudder* – tail

**sedges* – a type of grass

**puff-ball* – a plant from the mushroom family

**nightjar* – a bird

Explain how the writer presents the otter's experiences in this extract.

In your answer you should consider:

- the writer's descriptive skills
- the writer's choice of language
- the writer's use of structure and form.

Support your answer with examples from the extract.

(Total for Question 2 = 20 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 1** ☒ **Question 2** ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

Handwriting practice area consisting of 28 horizontal dotted lines.

TOTAL FOR SECTION A = 20 MARKS



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with horizontal dotted lines.



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION B = 20 MARKS
TOTAL FOR PAPER = 40 MARKS



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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Sources taken from:

Almost a Conversation, Mary Oliver

Tarka the Otter, Henry Williamson

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.



Pearson Edexcel International GCSE

English Literature

Paper 2: Unseen Texts and Poetry Anthology

Poetry Booklet – Section C of the Edexcel Anthology

Friday 26 May 2017 – Morning

Time: 1 hour 30 minutes

Paper Reference

4ET0/02

Do not return this Poetry Booklet with the question paper.

Turn over ►

P48482A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

If –

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting, 5
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim; 10
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken, 15
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss; 20
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue, 25
Or walk with Kings – nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run, 30
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Rudyard Kipling

Prayer Before Birth

I am not yet born; O hear me.

Let not the bloodsucking bat or the rat or the stoat or the
club-footed ghoul come near me.

I am not yet born, console me.

I fear that the human race may with tall walls wall me, 5
with strong drugs dope me, with wise lies lure me,
on black racks rack me, in blood-baths roll me.

I am not yet born; provide me

With water to dandle me, grass to grow for me, trees to talk
to me, sky to sing to me, birds and a white light 10
in the back of my mind to guide me.

I am not yet born; forgive me

For the sins that in me the world shall commit, my words
when they speak me, my thoughts when they think me,
my treason engendered by traitors beyond me, 15
my life when they murder by means of my
hands, my death when they live me.

I am not yet born; rehearse me

In the parts I must play and the cues I must take when
old men lecture me, bureaucrats hector me, mountains 20
frown at me, lovers laugh at me, the white
waves call me to folly and the desert calls
me to doom and the beggar refuses
my gift and my children curse me.

I am not yet born; O hear me, 25

Let not the man who is beast or who thinks he is God
come near me.

I am not yet born; O fill me

With strength against those who would freeze my
humanity, would dragoon me into a lethal automaton, 30
would make me a cog in a machine, a thing with
one face, a thing, and against all those
who would dissipate my entirety, would
blow me like thistledown hither and
thither or hither and thither 35
like water held in the
hands would spill me.

Let them not make me a stone and let them not spill me.
Otherwise kill me.

Louis MacNeice

Half-past Two

Once upon a schooltime
He did Something Very Wrong
(I forget what it was).

And She said he'd done
Something Very Wrong, and must 5
Stay in the school-room till half-past two.

(Being cross, she'd forgotten
She hadn't taught him Time.
He was too scared of being wicked to remind her.)

He knew a lot of time: he knew 10
Gettinguptime, timeyouwereofftime,
Timetogohomenowtime, TVtime,

Timeformykisstime (that was Grantime).
All the important times he knew,
But not half-past two. 15

He knew the clockface, the little eyes
And two long legs for walking,
But he couldn't click its language,

So he waited, beyond onceupona,
Out of reach of all the timefors, 20
And knew he'd escaped for ever

Into the smell of old chrysanthemums on Her desk,
Into the silent noise his hangnail made,
Into the air outside the window, into ever.

And then, *My goodness*, she said, 25
Scuttling in, *I forgot all about you.*
Run along or you'll be late.

So she slotted him back into schooltime,
And he got home in time for teatime,
Nexttime, notimeforthatnowtime, 30

But he never forgot how once by not knowing time,
He escaped into the clockless land of ever,
Where time hides tick-less waiting to be born.

U. A. Fanthorpe

Piano

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling
strings
And pressing the small, poised feet of a mother who smiles as she
sings. 5

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cozy parlor, the tinkling piano our guide. 10

So now it is vain for the singer to burst into clamor
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the
past. 15

D. H. Lawrence

Hide and Seek

Call out. Call loud: 'I'm ready! Come and find me!'
The sacks in the toolshed smell like the seaside.
They'll never find you in this salty dark,
But be careful that your feet aren't sticking out.
Wiser not to risk another shout. 5
The floor is cold. They'll probably be searching
The bushes near the swing. Whatever happens
You mustn't sneeze when they come prowling in.
And here they are, whispering at the door;
You've never heard them sound so hushed before. 10
Don't breathe. Don't move. Stay dumb. Hide in your blindness.
They're moving closer, someone stumbles, mutters;
Their words and laughter scuffle, and they're gone.
But don't come out just yet; they'll try the lane
And then the greenhouse and back here again. 15
They must be thinking that you're very clever,
Getting more puzzled as they search all over.
It seems a long time since they went away.
Your legs are stiff, the cold bites through your coat;
The dark damp smell of sand moves in your throat. 20
It's time to let them know that you're the winner.
Push off the sacks. Uncurl and stretch. That's better!
Out of the shed and call to them: 'I've won!
Here I am! Come and own up I've caught you!'
The darkening garden watches. Nothing stirs. 25
The bushes hold their breath; the sun is gone.
Yes, here you are. But where are they who sought you?

Vernon Scannell

Sonnet 116 'Let me not to the marriage...'

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.

O no, it is an ever-fixèd mark 5
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks 10
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.

If this be error and upon me proved,
I never writ, nor no man ever loved.

William Shakespeare

La Belle Dame sans Merci. A Ballad

I
O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

II
Oh what can ail thee, knight-at-arms, 5
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

III
I see a lily on thy brow,
With anguish moist and fever-dew, 10
And on thy cheek a fading rose
Fast withereth too.

IV
I met a Lady in the meads
Full beautiful – a faery's child,
Her hair was long, her foot was light, 15
And her eyes were wild.

V
I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan. 20

VI
I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

VII
She found me roots of relish sweet, 25
And honey wild, and manna*-dew,
And sure in language strange she said –
'I love thee true'.

VIII
She took me to her elfin grot,
And there she wept and sighed full sore, 30
And there I shut her wild wild eyes
With kisses four.

IX
And there she lullèd me asleep
And there I dreamed – Ah! woe betide! –
The latest dream I ever dreamt 35
On the cold hill side.

X
I saw pale kings, and princes too,
Pale warriors, death-pale were they all;
They cried – 'La Belle Dame sans Merci
Thee hath in thrall!' 40

XI
I saw their starved lips in the gloam,
With horrid warning gapèd wide,
And I awoke and found me here,
On the cold hill's side.

XII
And this is why I sojourn here 45
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

John Keats

**Manna* – Food from heaven

Poem at Thirty-Nine

How I miss my father.
I wish he had not been
so tired
when I was
born.

5

Writing deposit slips and checks
I think of him.
He taught me how.
This is the form,
he must have said:
the way it is done.
I learned to see
bits of paper
as a way
to escape
the life he knew
and even in high school
had a savings
account.

10

15

He taught me
that telling the truth
did not always mean
a beating;
though many of my truths
must have grieved him
before the end.

20

25

How I miss my father!
He cooked like a person
dancing
in a yoga meditation
and craved the voluptuous
sharing
of good food.

30

Now I look and cook just like him:
my brain light;
tossing this and that
into the pot;
seasoning none of my life
the same way twice; happy to feed
whoever strays my way.

35

40

He would have grown
to admire
the woman I've become:
cooking, writing, chopping wood,
staring into the fire.

45

Alice Walker

Telephone conversation

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam", I warned,
"I hate a wasted journey – I am African." 5
Silence. Silenced transmission of
Pressurized good-breeding. Voice, when it came,
Lipstick coated, long gold-rolled
Cigarette-holder pipped. Caught I was, foully.
"HOW DARK?...I had not misheard..."ARE YOU LIGHT 10
OR VERY DARK?" Button B. Button A*. Stench
Of rancid breath of public hide-and-speak.
Red booth. Red pillar-box. Red double-tiered
Omnibus squelching tar. It was real! Shamed
By ill-mannered silence, surrender 15
Pushed dumbfoundment to beg simplification.
Considerate she was, varying the emphasis –
"ARE YOU DARK? OR VERY LIGHT?" Revelation came.
"You mean – like plain or milk chocolate?"
Her accent was clinical, crushing in its light 20
Impersonality. Rapidly, wave-length adjusted,
I chose. "West African sepia" – and as afterthought,
"Down in my passport." Silence for spectroscopic
Flight of fancy, till truthfulness changed her accent
Hard on the mouthpiece. "WHAT'S THAT?" conceding 25
"DON'T KNOW WHAT THAT IS." "Like brunette."
"THAT'S DARK, ISN'T IT?" "Not altogether.
Facially, I am brunette, but madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blond. Friction, caused – 30
Foolishly, madam – by sitting down, has turned
My bottom raven black – One moment, madam! – sensing
Her receiver rearing on the thunderclap
About my ears – "Madam," I pleaded, "wouldn't you rather
See for yourself?" 35

Wole Soyinka

**Button A* – Buttons which had to be pressed when using a telephone in a public booth. Such telephones are no longer in use.

Once Upon a Time

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes;
but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow. 5

There was a time indeed
they used to shake hands with their hearts;
but that's gone, son.
Now they shake hands without hearts
while their left hands search
my empty pockets. 10

'Feel at home!' 'Come again';
they say, and when I come
again and feel
at home, once, twice,
there will be no thrice –
for then I find doors shut on me. 15

So I have learned many things, son.
I have learned to wear many faces
like dresses – homeface,
officeface, streetface, hostface,
cocktailface, with all their conforming smiles
like a fixed portrait smile. 20

And I have learned, too,
to laugh with only my teeth
and shake hands without my heart.
I have also learned to say, 'Goodbye',
when I mean 'Good-riddance';
to say 'Glad to meet you',
without being glad; and to say 'It's been
nice talking to you', after being bored. 25
30

But believe me, son.
I want to be what I used to be
when I was like you. I want
to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs! 35

So show me, son,
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you. 40

Gabriel Okara

War Photographer

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass*. 5
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
to ordinary pain which simple weather can dispel, 10
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the cries 15
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
from which his editor will pick out five or six 20
for Sunday's supplement**. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

Carol Ann Duffy

**Mass* – A religious service

***Sunday's supplement* – A regular additional section placed in a Sunday newspaper

The Tyger

Tyger, Tyger, burning bright,
In the forests of the night:
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
5
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
10
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
15
What the anvil? what dread grasp
Dare its deadly terrors clasp!

When the stars threw down their spears
And waterd heaven with their tears:
Did he smile his work to see?
20
Did he who made the Lamb make thee?*

Tyger, Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

William Blake

**Did he who made the Lamb make thee* – God

My Last Duchess

Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said 5
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I) 10
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps 15
Frà Pandolf chanced to say 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat': such stuff
Was courtesy, she thought, and cause enough 20
For calling up that spot of joy. She had
A heart – how shall I say? – too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast, 25
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace – all and each
Would draw from her alike the approving speech, 30
Or blush, at least. She thanked men, – good! but thanked
Somehow – I know not how – as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill 35
In speech – (which I have not) – to make your will
Quite clear to such an one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark' – and if she let
Herself be lessoned so, nor plainly set 40
Her wits to yours, forsooth, and made excuse,
– E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands; 45
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence 50
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity, 55
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

A Mother in a Refugee Camp

No Madonna and Child could touch
Her tenderness for a son
She soon would have to forget. . . .
The air was heavy with odors of diarrhea,
Of unwashed children with washed-out ribs 5
And dried-up bottoms waddling in labored steps
Behind blown-empty bellies. Other mothers there
Had long ceased to care, but not this one:
She held a ghost smile between her teeth, 10
and in her eyes the memory
Of a mother's pride. . . . She had bathed him
And rubbed him down with bare palms.
She took from their bundle of possessions
A broken comb and combed 15
The rust-colored hair left on his skull
And then – humming in her eyes – began carefully to part it.
In their former life this was perhaps
A little daily act of no consequence
Before his breakfast and school; now she did it 20
Like putting flowers on a tiny grave.

Chinua Achebe

Please note the American spelling of 'odors' 'diarrhea' 'labored' and 'colored'.
(English spellings: odours, diarrhoea, laboured and coloured.)

Do not go gentle into that good night

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they 5
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight, 10
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light. 15

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Dylan Thomas

Remember

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day 5
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve: 10
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Christina Rossetti

BLANK PAGE

Acknowledgements

If – 2001, © Rudyard Kipling, Penguin Classic

Prayer Before Birth by Louis MacNeice from *Selected Poems: Louis MacNeice* (Faber and Faber, 2007)

Half-past Two © U.A. Fanthorpe. First published in *Neck-Verse* (Peterloo Poets, 1992)

Piano by D. H. Lawrence from *The Top 500 Poems*, ed William Harman, Columbia University

Hide and Seek by Vernon Scannell from *The Collected Poems – 1950–93* (Robson Books Ltd, 1998)

Sonnet 116 – Shakespeare’s Sonnets – 1999, © Shakespeare, Penguin Classic

La Belle Dame sans Merci – 2007, © John Keats, Penguin Classic

Poem at Thirty-Nine by Alice Walker from *Horses Make a Landscape Look More Beautiful*, reproduced by permission of David Higham Associates Limited

Telephone conversation by Wole Soyinka from *A Selection of African Poetry* by K E Senanu and T Vincent, published by Longman in 1981

Once Upon a Time by Gabriel Okara from *The Fisherman’s Invocation*, (Heinemann – African Writers Series, 1978)

War Photographer by Carol Ann Duffy from *Standing Female Nude*, published by Anvil Press Poetry in 1985

The Tyger – 2006, © William Blake, Penguin Classic

My Last Duchess – 2000, © Robert Browning, Penguin Classic

A Mother in a Refugee Camp by Chinua Achebe from *Collected Poems* (Carcanet Press Ltd, 2005)

Do not go gentle into that good night by Dylan Thomas from *Selected Poems: Dylan Thomas* (Penguin Classic, 2000)

Remember Christina Rossetti from *Selected Poems: Rossetti* (Penguin Classic, 2008)

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.