

Write your name here

Surname

Other names

**Pearson Edexcel Certificate**  
**Pearson Edexcel**  
**International GCSE**

Centre Number

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Candidate Number

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# English Literature

## Paper 2: Unseen Texts and Poetry Anthology

Friday 23 May 2014 – Morning

**Time: 1 hour 30 minutes**

Paper Reference

**KET0/02**  
**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.*
- Quality of written communication will be taken into account in the marking of your responses. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.
- 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 ►

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PEARSON

SECTION A

Answer EITHER Question 1 OR Question 2.

1 Read the following poem.

**Fantasy of an African Boy**

Such a peculiar lot  
we are, we people  
without money, in daylong  
yearlong sunlight, knowing  
money is somewhere, somewhere.

5

Everybody says it's big  
bigger brain bother now,  
money. Such millions and millions  
of us don't manage at all  
without it, like war going on.

10

And we can't eat it. Yet  
without it our heads alone  
stay big, as lots and lots do,  
coming from nowhere joyful,  
going nowhere happy.

15

We can't drink it up. Yet  
without it we shrivel\* when small  
and stop forever  
where we stopped,  
as lots and lots do.

20

We can't read money for books.  
Yet without it we don't  
read, don't write numbers,  
don't open gates in other countries,  
as lots and lots never do.

25

We can't use money to bandage  
sores, can't pound it  
to powder for sick eyes  
and sick bellies. Yet without  
it, flesh melts from our bones.

30

Such walled-round gentlemen  
overseas minding money! Such  
bigtime gentlemen, body guarded  
because of too much respect  
and too many wishes on them:

35

too many wishes, everywhere,  
wanting them to let go  
magic of money, and let it fly  
away, everywhere, day and night,  
just like dropped leaves in wind!

40

*James Berry*

\**shrivel* – shrink



How does the writer convey the significance of money for the African boy?

In your answer you should consider:

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

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**



OR

2 Read the following extract from *The Rainbow*.

*Ursula is a young woman starting her first teaching job in a classroom in England early in the last century. Mr. Brunt, the Headmaster, is teaching in the next room.*

Ursula faced her class, some fifty-five boys and girls, who stood filling the ranks of the desks.

Down the room she heard the rapid firing of questions. She stood before her class not knowing what to do. She waited painfully. Her block of children, fifty unknown faces, watched her, hostile, ready to jeer\*. She felt as if she were in torture over a fire of faces. Of unutterable length and torture the seconds went by.

Then she gathered courage. She heard Mr. Brunt asking questions in mental arithmetic. She stood near to her class, so that her voice need not be raised too much, and faltering, uncertain, she said: "Seven hats at twopence ha'penny\* each?"

A grin went over the faces of the class, seeing her commence. She was red and suffering. Then some hands shot up like blades, and she asked for the answer.

The day passed incredibly slowly. She never knew what to do, there came horrible gaps, when she was merely exposed to the children; and when, relying on some pert little girl for information, she had started a lesson, she did not know how to go on with it properly. The children were her masters. She gave way to them. She could always hear Mr. Brunt. Like a machine, always in the same hard, high, inhuman voice he went on with his teaching, oblivious of everything. And before this inhuman number of children she was always at bay\*. She could not get away from it. There it was, this class of fifty collective children, depending on her for command, for command it hated and resented. It made her feel she could not breathe: she must suffocate, it was so inhuman. They were so many, that they were not children. They were a squadron. She could not speak as she would to a child, because they were not individual children, they were a collective, inhuman thing.

*D. H. Lawrence*

\*jeer – taunt/mock

\*twopence ha'penny – old English money

\*at bay – trapped

How does the writer present Ursula's feelings 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)**

**Begin your answer on page 5.**







(Section A continued) .....

Lined writing area consisting of 20 horizontal dotted lines for student response.



(Section A continued) .....

A large rectangular area with rounded corners, containing 28 horizontal dotted lines for writing. The lines are evenly spaced and extend across most of the width of the page.





(Section A continued)

Ruled writing area with horizontal dotted lines.



(Section A continued)

[Area with horizontal dotted lines for writing answers]

**TOTAL FOR SECTION A = 20 MARKS**



**SECTION B**

**Answer EITHER Question 3 OR Question 4.**

- 3** How do the poets convey hopes and fears for the future in *If* and *Prayer Before Birth*?  
Support your answer with examples from the poems.

**(Total for Question 3 = 20 marks)**

**OR**

- 4** Explore how the writers of *La Belle Dame Sans Merci* and **one other** poem tell stories which engage the interest of the reader.  
Support your answer with examples from the poems.

**(Total for Question 4 = 20 marks)**

**Begin your answer on page 12.**





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 3** ☒  
**Question 4** ☒

Ruled writing area with horizontal dotted lines.



(Section B continued)

A large rectangular area containing 25 horizontal dotted lines for writing.



(Section B continued)

Lined writing area with horizontal dashed lines for student responses.



(Section B continued)

Multiple horizontal dotted lines for writing.





(Section B continued)

Lined writing area with horizontal dotted lines.









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# English Literature

**Paper 2: Unseen Texts and Poetry Anthology  
Poetry Booklet – Section C of the Edexcel Anthology**

Friday 23 May 2014 – Morning

**Time: 1 hour 30 minutes**

Paper Reference

**KET0/02**

**4ET0/02**

**Do not return this Poetry Booklet with the question paper.**

*Turn over* ►

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**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 ghouel 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 schoovertime  
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 schoovertime,  
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 cosy parlour, the tinkling piano our guide. 10

So now it is vain for the singer to burst into clamour  
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. 5  
O no, it is an ever-fixèd mark  
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\*.  
Belfast. Beirut. Phnom Penh. All flesh is grass.

5

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,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

10

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

15

A hundred agonies in black and white  
from which his editor will pick out five or six  
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.

20

*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? 15  
In what furnace was thy brain?  
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?  
Did he who made the Lamb make thee?\* 20

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. 5  
Will't please you sit and look at her? I said  
'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 10  
The curtain I have drawn for you, but I)  
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 15  
Of joy into the Duchess' cheek: perhaps  
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 20  
Was courtesy, she thought, and cause enough  
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. 25  
Sir, 'twas all one! My favour at her breast,  
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 30  
Would draw from her alike the approving speech,  
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 35  
This sort of trifling? Even had you skill  
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 40  
Herself be lessoned so, nor plainly set  
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 45  
Much the same smile? This grew; I gave commands;  
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 50  
Is ample warrant that no just pretence  
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, 55  
Taming a sea-horse, thought a rarity,  
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,  
and in her eyes the memory 10  
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  
The rust-colored hair left on his skull 15  
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  
Like putting flowers on a tiny grave. 20

*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*

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