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**Pearson Edexcel  
Level 3 GCE**

Centre Number

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Candidate Number

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# English Literature

**Advanced  
Paper 3: Poetry**

Thursday 29 June 2017 – Morning

**Time: 2 hours 15 minutes**

Paper Reference

**9ET0/03**

**You must have:**

Source Booklet (enclosed)  
Prescribed texts (clean copies)

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.
- Answer one question in **Section A** and one question in **Section B**.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

## Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

## 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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**SECTION A: Post-2000 Specified Poetry**

**Answer ONE question. Write your answer in the space provided below.**

**EITHER**

- 1** Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

Compare the methods both poets use to explore the bonds between parents and children.

**(Total for Question 1 = 30 marks)**

**OR**

- 2** Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5).

Compare the methods both poets use to explore emotional responses to birth and death.

**(Total for Question 2 = 30 marks)**

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Indicate which question you are answering by marking a cross in the box ☒. 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** ☒

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**TOTAL FOR SECTION A = 30 MARKS**



**SECTION B: Specified Poetry Pre- or Post-1900**

**Answer ONE question on your chosen text. Begin your answer on page 23.**

**You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.**

**Medieval Poetic Drama**

Prescribed texts

*Everyman and Medieval Miracle Plays*, editor A C Cawley

OR

*English Mystery Plays: A Selection*, editor Peter Happe

**EITHER**

- 3** Explore the presentation of Jesus' suffering in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

*either*

Cawley: *The Crucifixion (York)* lines 229–276

*or*

Happe: *The Crucifixion (York)* stanzas 20–23.

**(Total for Question 3 = 30 marks)**

**OR**

- 4** Explore the presentation of Mak in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

*either*

Cawley: *The Second Shepherds' Pageant (Wakefield)* lines 217–252

*or*

Happe: *The Second Shepherds' Play* stanzas 25–28.

**(Total for Question 4 = 30 marks)**



Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

**Medieval Poet: Geoffrey Chaucer**

Prescribed text

*The Wife of Bath's Prologue and Tale*, editor James Winny

**EITHER**

- 5 Explore how justice is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 902–918 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

**(Total for Question 5 = 30 marks)**

**OR**

- 6 Explore how marriage is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 35–58 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

**(Total for Question 6 = 30 marks)**

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

### The Metaphysical Poets

Prescribed text

*Metaphysical Poetry*, editor Colin Burrow

#### EITHER

- 7 Explore the ways in which women are presented in *To My Excellent Lucasia, on Our Friendship* by Katherine Philips and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

#### OR

- 8 Explore the ways in which suffering is presented in *The Nymph Complaining for the Death of her Fawn* by Andrew Marvell and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

**Metaphysical Poet: John Donne**

Prescribed text

*John Donne Selected Poems*

**EITHER**

- 9 Explore the ways in which John Donne's poetry combines intellect and emotion, by referring to *A Valediction Forbidding Mourning* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 9 = 30 marks)**

**OR**

- 10 Explore the ways in which John Donne's poetry presents death, by referring to *Holy Sonnet VI ('This is my play's last scene')* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 10 = 30 marks)**

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

### The Romantics

Prescribed text

*English Romantic Verse*, editor David Wright

#### EITHER

- 11 Explore the ways in which the natural world is portrayed in *Lines Written in Early Spring* by William Wordsworth and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

#### OR

- 12 Explore the ways in which the past is presented in *R Alcona to J Brenzaida* by Emily Brontë and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

**Romantic Poet: John Keats**

Prescribed text

*Selected Poems: John Keats*, editor John Barnard

**EITHER**

**13** Explore John Keats' portrayal of emotional pain in *Ode on Melancholy* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 13 = 30 marks)**

**OR**

**14** Explore the ways in which romantic love is presented in *Isabella: or, The Pot of Basil* and **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 14 = 30 marks)**

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

### The Victorians

Prescribed text

*The New Oxford Book of Victorian Verse*, editor Christopher Ricks

#### EITHER

- 15 Explore the ways in which the natural world is presented in *The Darkling Thrush* by Thomas Hardy and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

#### OR

- 16 Explore the ways in which intense feeling is presented in *Grief* by Elizabeth Barrett Browning and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

**Victorian Poet: Christina Rossetti**

Prescribed text

*Christina Rossetti Selected Poems*, editor Dinah Roe

**EITHER**

**17** Explore the ways in which temptation is presented in *The World* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 17 = 30 marks)**

**OR**

**18** Explore the ways in which Rossetti makes use of the natural world in *An Apple –Gathering* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 18 = 30 marks)**

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Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

### Modernism

Prescribed text

*Great Modern Poets*, editor Michael Schmidt

#### EITHER

- 19 Explore the ways in which decisive moments are presented in *The Road Not Taken* by Robert Frost and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

#### OR

- 20 Explore the ways in which human nature is presented in *pity this busy monster, manunkind* by e e cummings and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

**Modernist Poet: T S Eliot**

Prescribed text

*T S Eliot: Selected Poems*

**EITHER**

- 21** Explore the ways in which death is presented in *Gerontion* and in **one** other poem.  
You must relate your discussion to relevant contextual factors.

**(Total for Question 21 = 30 marks)**

**OR**

- 22** Explore the ways in which T S Eliot uses settings in *Sweeney Erect* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 22 = 30 marks)**

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Answer ONE question on your chosen text. Begin your answer on page 23.

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The poems are listed in Section B of the source booklet on pages 6 to 18.

### The Movement

Prescribed text

*The Oxford Book of Twentieth Century English Verse*, editor Philip Larkin

#### EITHER

- 23** Explore the ways in which suffering is presented in *Hospital for Defectives* by Thomas Blackburn and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

#### OR

- 24** Explore the ways in which voice is created in *Metamorphosis* by Peter Porter and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 23.

You must select a poem from the prescribed list for your studied collection.  
The poems are listed in Section B of the source booklet on pages 6 to 18.

**The Movement Poet: Philip Larkin**

Prescribed text

*The Less Deceived*, Philip Larkin

**EITHER**

**25** Explore the ways in which Larkin presents the past in *Church Going* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 25 = 30 marks)**

**OR**

**26** Explore the ways in which Larkin uses voice in *Poetry of Departures* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 26 = 30 marks)**

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**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 60 MARKS**





**Pearson Edexcel Level 3 GCE**

# **English Literature**

**Advanced  
Paper 3: Poetry**

Thursday 29 June 2017 – Morning  
**Source Booklet**

Paper Reference  
**9ET0/03**

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

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**SECTION A: Post-2000 Specified Poetry**

***When Six O’Clock Comes and Another Day Has Passed***

the baby who can not speak, speaks to me.  
When the sun has risen and set over the same dishes  
and the predicted weather is white cloud,  
the baby steadies her head which is the head of a drunk’s  
and holds me with her blue eyes, 5  
eyes which have so recently surfed through womb swell,  
and all at once we stop half-heartedly row, rowing  
our boat and see each other clear  
in the television’s orange glow. She regards me,  
the baby who does not know a television from a table lamp, 10  
the baby who is so heavy with other people’s hopes  
she has no body to call her own,  
the baby who is forever being shifted, rearranged,  
whose hands must be unfurled, and wiped with cotton wool,  
whose scalp must be combed of cradle cap, 15  
the baby who has exactly no memories  
softens her face in the early evening light and says I understand.

**Kathryn Simmonds**

*The Visitations* (Seren Books, 2013)

*Cradle cap* – a skin condition sometimes found on babies’ scalps

## **Genetics**

My father's in my fingers, but my mother's in my palms.  
I lift them up and look at them with pleasure -  
I know my parents made me by my hands.

They may have been repelled to separate lands,  
to separate hemispheres, may sleep with other lovers, 5  
but in me they touch where fingers link to palms.

With nothing left of their togetherness but friends  
who quarry for their image by a river,  
at least I know their marriage by my hands.

I shape a chapel where a steeple stands. 10  
And when I turn it over,  
my father's by my fingers, my mother's by my palms

demure before a priest reciting psalms.  
My body is their marriage register.  
I re-enact their wedding with my hands. 15

So take me with you, take up the skin's demands  
for mirroring in bodies of the future.  
I'll bequeath my fingers, if you bequeath your palms.  
We know our parents make us by our hands.

## **Sinéad Morrissey**

*Poems Of The Decade: An Anthology of the Forward Books of Poetry* (Faber & Faber, 2011)

## Effects

I held her hand, that was always scarred  
From chopping, slicing, from the knives that lay in wait  
In bowls of washing-up, that was raw,  
The knuckles reddened, rough from scrubbing hard  
At saucepan, frying pan, cup and plate 5  
And giving love the only way she knew,  
In each cheap cut of meat, in roast and stew,  
Old-fashioned food she cooked and we ate;  
And I saw that they had taken off her rings,  
The rings she'd kept once in her dressing-table drawer 10  
With faded snapshots, long-forgotten things  
(Scent-sprays, tortoise-shell combs, a snap or two  
From the time we took a holiday 'abroad')  
But lately had never been without, as if  
She wanted everyone to know she was his wife 15  
Only now that he was dead. And her watch? -  
Classic ladies' model, gold strap - it was gone,  
And I'd never known her not to have *that* on,  
Not in all the years they sat together  
Watching soaps and game shows I'd disdain 20  
And not when my turn came to cook for her,  
Chops or chicken portions, English, bland,  
Familiar flavours she said she preferred  
To whatever 'funny foreign stuff'  
Young people seemed to eat these days, she'd heard; 25  
Not all the weeks I didn't come, when she sat  
Night after night and stared unseeing at  
The television, at her inner weather,  
Heaved herself upright, blinked and poured  
Drink after drink, and gulped and stared - the scotch 30  
That, when he was alive, she wouldn't touch,  
That was her way to be with him again;  
Not later in the psychiatric ward,  
Where she blinked unseeing at the wall, the nurses  
(Who would steal anything, she said), and dreamt 35  
Of when she was a girl, of the time before  
I was born, or grew up and learned contempt,  
While the TV in the corner blared  
To drown some 'poor soul's' moans and curses,  
And she took her pills and blinked and stared 40  
As the others shuffled round, and drooled, and swore...  
But now she lay here, a thick rubber band

With her name on it in smudged black ink was all she wore  
On the hand I held, a blotched and crinkled hand  
Whose fingers couldn't clasp mine any more 45  
Or falteringly wave, or fumble at my sleeve -  
The last words she had said were *Please don't leave*  
But of course I left; now I was back, though she  
Could not know that, or turn her face to see  
A nurse bring the little bag of her effects to me. 50

**Alan Jenkins**

*Poems Of The Decade. An Anthology of the Forward Books of Poetry* (Faber & Faber, 2011)

### List of prescribed poems

<b><i>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011</i></b> <b>(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732</b>			
<b>Poem title</b>	<b>Poet</b>	<b>Pages</b>	
		<b>New Edition</b>	<b>Old Edition</b>
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
Inheritance	Eavan Boland	22	32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23	33
History	John Burnside	25	35
The War Correspondent	Ciaran Carson	29	39
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Map Woman	Carol Ann Duffy	47	57
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
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
The Fox in the National Museum of Wales	Robert Minhinnick	121	131
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
Fantasia on a Theme of James Wright	Sean O'Brien	130	140
Please Hold	Ciaran O'Driscoll	132	142
You, Shiva, and My Mum	Ruth Padel	140	150
Song	George Szirtes	168	178
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**

<b><i>Everyman and Medieval Miracle Plays</i>, 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><i>English Mystery Plays: A Selection</i>, editor Peter Happe (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

<b><i>The Wife of Bath's Prologue and Tale</i>, editor James Winny (Cambridge, 1994) ISBN 9780521466899</b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Wife of Bath's Prologue	Geoffrey Chaucer	35
The Wife of Bath's Tale		63

### Pre-1900 – Metaphysical Poetry

<b><i>Metaphysical Poetry, editor Colin Burrow (Penguin, 2006) ISBN 9780140424447</i></b>		
<b>Poem title</b>	<b>Poet</b>	<b>Page number</b>
The Flea	John Donne	4
The Good Morrow		5
Song ('Go and catch a falling star')		6
Woman's Constancy		7
The Sun Rising		8
A Valediction of Weeping		19
A Nocturnal Upon St Lucy's Day, Being the Shortest Day		21
The Apparition		22
Elegy: To his Mistress Going to Bed		29
'At the Round Earth's Imagined Corners'		31
'Death be not Proud'		32
'Batter My Heart'		33
A Hymn to God the Father		36
Redemption		George Herbert
The Collar	78	
The Pulley	79	
Love III	87	
To My Mistress Sitting by a River's Side: An Eddy	Thomas Carew	89
To a Lady that Desired I Would Love Her		95
A Song ('Ask me no more where Jove bestows')		98
A Letter to her Husband, Absent upon Public Engagement	Anne Bradstreet	135
Song: To Lucasta, Going to the Wars	Richard Lovelace	182
The Nymph Complaining for the Death of her Fawn	Andrew Marvell	195
To His Coy Mistress		198
The Definition of Love		201
Unprofitableness	Henry Vaughan	219
The World		220
To My Excellent Lucasia, on Our Friendship	Katherine Philips	240
A Dialogue of Friendship Multiplied		241
Orinda to Lucasia		242



**John Donne Selected Poems (Penguin Classics, 2006)**  
**ISBN 9780140424409**

Poem title	Poet	Page number
The Good Morrow	John Donne	3
Song ('Go and catch a falling star')		3
Woman's Constancy		4
The Sun Rising		6
The Canonization		9
Song ('Sweetest love I do not go')		12
Air and Angels		15
The Anniversary		17
Twickenham Garden		20
Love's Growth		24
A Valediction of Weeping		28
Love's Alchemy		29
The Flea		30
A Nocturnal upon St Lucy's Day, Being the Shortest Day		33
The Apparition		36
A Valediction Forbidding Mourning		37
The Ecstasy		39
The Funeral		45
The Relic		48
Elegy: To His Mistress Going to Bed		80
Holy Sonnet I ('Thou hast made me')		177
Holy Sonnet V ('I am a little world')		179
Holy Sonnet VI ('This is my play's last scene')		179
Holy Sonnet VII ('At the round earth's imagined corners')		180
Holy Sonnet X ('Death be not proud')		181
Holy Sonnet XI ('Spit in my face, you Jews')		182
Holy Sonnet XIV ('Batter my heart')		183
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***English Romantic Verse*, editor David Wright (Penguin Classics, 1973)  
ISBN 9780140421026**

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***Selected Poems: John Keats, editor John Barnard (Penguin Classics, 2007)***  
**ISBN 9780140424478**

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***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)  
ISBN 9780199556311**

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'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
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***The New Oxford Book of Victorian Verse*, editor Christopher Ricks (OUP, 2008)  
ISBN 9780199556311**

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***Christina Rossetti Selected Poems*, editor Dinah Roe (Penguin, 2008)  
ISBN 9780140424690**

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Our Mothers, lovely women pitiful		190
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<b><i>The Great Modern Poets</i>, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669</b>		
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**T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059**

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***The Oxford Book of Twentieth Century English Verse*, editor Philip Larkin with foreword by A Motion (OUP, 1973) ISBN 9780198121374**

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**Philip Larkin: The Less Deceived (Faber, 2011) ISBN 9780571260126**

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