

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Wednesday 11 June 2025

Morning (Time: 2 hours 15 minutes)

Paper reference **9ET0/03**

English Literature
Advanced
PAPER 3: Poetry

You must have:
 Prescribed texts (clean copies)
 Source Booklet (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.
- 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. Begin your answer on page 3.

EITHER

- 1 Read the poem *Cows* by Laura Scott on page 3 of the source booklet and reread the anthology poem *The Lammes Hireling* by Ian Duhig (on page 4).

Compare the methods both poets use to explore significant events.

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem *Cows* by Laura Scott on page 3 of the source booklet and reread the anthology poem *A Minor Role* by U A Fanthorpe (on page 5).

Compare the methods both poets use to explore the protection of loved ones.

(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 ☒

Area for writing answers, consisting of multiple horizontal dotted lines.

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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 25.

You must select an extract from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on page 7.

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happé

EITHER

- 3** Explore the presentation of working together in the extract 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: *Noah's Flood* (Chester) lines 49–80

or

Happé: *Noah* (Chester) stanzas 7–10

(Total for Question 3 = 30 marks)

OR

- 4** Explore the presentation of salvation in the extract 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 253–288

or

Happé: *The Crucifixion* stanzas 22–24

(Total for Question 4 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select an extract from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on page 7.

Medieval Poet: Geoffrey Chaucer

Prescribed text

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

EITHER

- 5 Explore the ways in which Chaucer presents the Wife as a teacher in *The Wife of Bath's Prologue and Tale*, by referring to lines 257–292 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 the ways in which Chaucer presents the supernatural in *The Wife of Bath's Prologue and Tale*, by referring to lines 605–626 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 page 8.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which mortality is presented in *To His Coy Mistress* by Andrew Marvell and **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 personal relationships are presented in *Orinda to Lucasia* by Katherine Philips and **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 25.

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 page 9.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9** Explore the ways in which Donne presents time in *Love's Growth* 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 Donne presents forgiveness in *A Hymn to God the Father* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 page 10.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which the passage of time is presented in *Lines Composed a Few Miles above Tintern Abbey* by 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 seasons are portrayed in *'The cold earth slept below'* by Shelley 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 25.

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 page 11.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13** Explore the ways in which Keats presents suffering in *To Sleep* 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 Keats presents change in '*In drear-nighted December*' and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 12 to 13.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15 Explore the ways in which the landscape is presented in *Drummer Hodge* by Thomas Hardy and **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 poets portray powerful emotions in *The Best Thing in the World* by Elizabeth Barrett Browning and **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 25.

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 page 14.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

- 17** Explore the ways in which Rossetti presents desire in *Babylon the Great* and **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 presents hope in *As froth on the face of the deep* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 page 15.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

- 19 Explore the ways in which poets present impermanence in *Lullaby* by Auden and **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 innocence is presented in *in Just* by Cummings and **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 25.

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 page 16.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21** Explore the ways in which Eliot makes use of sensory imagery in *The Wasteland II. A Game of Chess* and **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 Eliot presents memory in *Rhapsody on a Windy Night* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

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 page 17.

The Movement

Prescribed text

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

EITHER

- 23** Explore the ways in which societal expectations are presented in *Metamorphosis* by Peter Porter and **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 personal anguish is presented in *Answers* by Elizabeth Jennings and **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 25.

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 page 18.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25** Explore the ways in which observation is presented in *Lines on a Young Lady's Photograph Album* and **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 restrictions are presented in *Wires* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)



Chosen question number:

Question 3	☐	Question 4	☐	Question 5	☐
Question 6	☐	Question 7	☐	Question 8	☐
Question 9	☐	Question 10	☐	Question 11	☐
Question 12	☐	Question 13	☐	Question 14	☐
Question 15	☐	Question 16	☐	Question 17	☐
Question 18	☐	Question 19	☐	Question 20	☐
Question 21	☐	Question 22	☐	Question 23	☐
Question 24	☐	Question 25	☐	Question 26	☐

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



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Pearson Edexcel Level 3 GCE

Wednesday 11 June 2025

Morning (Time: 2 hours 15 minutes)

**Paper
reference**

9ET0/03

English Literature

Advanced

PAPER 3: Poetry

Source Booklet

Do not return this Booklet with the question paper.

Turn over ►

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SECTION A

Post-2000 Specified Poetry

Cows

They bothered us like flies, those great cows with heads
as big as dogs and flanks like tanks twitching in the sun.
They spent their days churning up the paths that ran
in broken lines through the folds of our map. We didn't listen
to stories of walkers trampled to death, breathing their last
under those weirdly delicate legs, or tales of strange new breeds
rampaging through the fields like giant hogweed.
We gave them a wide berth, hugging the field's edge instead
and left the cows to loll in the middle. We climbed a hill
and sat with our backs against a wall when a whole gang of bullocks
appeared, snorting and staring at us with their glossy eyes.
We scrambled over the wall, flinging children, dogs, sandwiches
into the air. And then they wandered off – all except one
– who stood looking at my daughter, as if his huge cow heart
was beating just for her. Those in the sea of fields around our house
were different, like cows on a tin of Caran D'Ache pencils.

One evening we got back to find one lying on her side
with her head held up so she could look at her new black son,
still wet but already trying out his new legs. We missed the bit
when she got to her feet, but when we looked again,
there she was licking him dry, his frame buckling a little
under the weight of her tongue. My daughter loved that –
the way he leant into her, the way the bulk of her steadied him.
That night, a sound came from the cow's throat and folded itself
into the creases of my dream, and I saw her, falling back
into the grass, leaving the calf standing where she had been.
In the morning I went to the window and there she was,
lying in the field like something washed up by the tide.

And that image hung itself, unsteadily, in my head,
rocking slowly between death and sleep. Once my daughter
had seen her, and turned her face back to mine, I knew.
I tried to undo the knot that had held them together, telling her
the herd would look after him. As the light left the sky something
pulled him back to her, made him chase the gathering crows
away before he folded up his legs and settled himself next to her.
In the morning, she was gone and my daughter's face had changed.

Laura Scott

Glossary

giant hogweed – an invasive and potentially harmful plant
Caran D'Ache – a manufacturer of art materials

The Lammas Hireling

After the fair, I'd still a light heart
And a heavy purse, he struck so cheap.
And cattle doted on him: in his time
Mine only dropped heifers, fat as cream.
Yields doubled. I grew fond of company
That knew when to shut up. Then one night,

Disturbed from dreams of my dear late wife,
I hunted down her torn voice to his pale form.
Stock-still in the light from the dark lantern,
Stark-naked but for the fox-trap biting his ankle,
I knew him a warlock, a cow with leather horns.
To go into the hare gets you muckle sorrow,

The wisdom runs, muckle care. I levelled
And blew the small hour through his heart.
The moon came out. By its yellow witness
I saw him fur over like a stone mossing.
His lovely head thinned. His top lip gathered.
His eyes rose like bread. I carried him

In a sack that grew lighter at every step
And dropped him from a bridge. There was no
Splash. Now my herd's elf-shot. I don't dream
But spend my nights casting ball from half-crowns
And my days here. Bless me, Father, I have sinned.
It has been an hour since my last confession.

Ian Duhig



A Minor Role

I'm best observed on stage,
Propping a spear, or making endless
Exits and entrances with my servant's patter,
Yes, sir. O no, sir. If I get
These midget moments wrong, the monstrous fabric
Shrinks to unwanted sniggers.

But my heart's in the unobtrusive,
The waiting-room roles: driving to hospitals,
Parking at hospitals. Holding hands under
Veteran magazines; making sense
Of consultants' monologues; asking pointed
Questions politely; checking dosages,
Dates; getting on terms with receptionists;
Sustaining the background music of civility.

At home in the street you may see me
Walking fast in case anyone stops:
O, getting on, getting better my formula
For well-meant intrusiveness.

At home,
Thinking ahead: *Bed? A good idea!*
(Bed solves a lot); answer the phone,
Be wary what I say to it, but grateful always;
Contrive meals for a hunger-striker; track down
Whimsical soft-centred happy-all-the-way-through novels;
Find the cat (mysteriously reassuring);
Cancel things, tidy things; pretend all's well,
Admit it's not.

Learn to conjugate all the genres of misery:
Tears, torpor, boredom, lassitude, yearnings
For a simpler illness, like a broken leg.
Enduring ceremonial delays. Being referred
Somewhere else. Consultant's holiday. Saying *Thank you*
For anything to everyone

Not the star part.
And who would want it? I jettison the spear,
The servant's tray, the terrible drone of Chorus:
Yet to my thinking this act was ill-advised
*It would have been better to die**. No it wouldn't!

I am here to make you believe in life.

*Chorus: from *Oedipus Rex*, translation by E F Watling

U A Fanthorpe

Post-2000 Specified Poetry

Poems of the Decade: An anthology of the Forward books of poetry 2002–2011
(Faber & Faber, 2015) ISBN 9780571325405 / ISBN 9780571281732

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
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

***Everyman and Medieval Miracle Plays*, editor A C Cawley (Everyman, 1993)
ISBN 9780460872805**

Poem title	Poet	Page number
Noah's Flood (Chester)	Anon	33
The Second Shepherds' Pageant (Wakefield)		75
The Crucifixion (York)		137

***English Mystery Plays: A Selection*, editor Peter Happé (Penguin Classics, 1975)
ISBN 9780140430936**

Poem title	Poet	Page number
Noah (Chester)	Anon	118
The Second Shepherds' Play		265
The Crucifixion		525

Medieval Poet – Geoffrey Chaucer: answer question 5 or 6

***The Wife of Bath's Prologue and Tale*, editor James Winny (Cambridge, 2016)
ISBN 9781316615607**

Poem title	Poet	Page number
The Wife of Bath's Prologue	Geoffrey Chaucer	38
The Wife of Bath's Tale		64

Pre-1900 – Metaphysical Poetry

The Metaphysical Poets: answer question 7 or 8

<i>Metaphysical Poetry</i>, 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
Redemption	George Herbert	67
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 Employment	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



Metaphysical Poet – John Donne: answer question 9 or 10

<i>John Donne Selected Poems</i> (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
Goodfriday, 1613. Riding Westward		190
Hymn to God my God, in my Sickness		195
A Hymn to God the Father		197

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
'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

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

Poem title	Poet	Page number
'O Solitude! if I must with thee dwell'	John Keats	5
On First Looking into Chapman's Homer		12
On the Sea		35
'In drear-nighted December'		97
On Sitting Down to Read King Lear Once Again		99
'When I have fears that I may cease to be'		100
The Eve of St Agnes		165
To Sleep		186
Ode to Psyche		187
Ode on a Grecian Urn		191
Ode to a Nightingale		193
Ode on Melancholy		195
'Bright Star! would I were steadfast as thou art'		219
To Autumn		219

Pre-1900 – The Victorian Period

The Victorians: answer question 15 or 16

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

Poem title	Poet	Page number
From In Memoriam: VII 'Dark house, by which once more I stand'	Alfred Tennyson	23
From In Memoriam: XCV 'By night we linger'd on the lawn'		28
From Maud: I xi 'O let the solid ground'		37
From Maud: I xviii 'I have led her home, my love, my only friend'		38
From Maud: I xxii 'Come into the garden, Maud'		40
From Maud: II iv 'O that 'twere possible'		43
The Visionary	Charlotte Brontë and Emily Brontë	61
Grief	Elizabeth Barrett Browning	101
From Sonnets from the Portuguese XXIV: 'Let the world's sharpness, like a clasping knife'		102
The Best Thing in the World		115
'Died...'		116
My Last Duchess	Robert Browning	117
Home-Thoughts, from Abroad		124
Meeting at Night		125
Love in a Life		134
'The Autumn day its course has run—the Autumn evening falls'	Charlotte Brontë	213
'The house was still—the room was still'		214
'I now had only to retrace'		214
'The Nurse believed the sick man slept'		215
Stanzas – ['Often rebuked, yet always back returning']	Charlotte Brontë (perhaps by Emily Brontë)	215



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

Poem title	Poet	Page number
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Christina Rossetti Selected Poems, editor Dinah Roe (Penguin, 2008) ISBN 9780140424690		
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<i>The Great Modern Poets, editor Michael Schmidt (Quercus, 2014) ISBN 9781848668669</i>		
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<i>T S Eliot: Selected Poems (Faber, 2009) ISBN 9780571247059</i>		
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Journey of the Magi (1927)		87



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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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Story of a Hotel Room	Rosemary Tonks	617
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Philip Larkin: <i>The Less Deceived</i> (Faber, 2011) ISBN 9780571260126		
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Source information: Section A

Cows by Laura Scott from *So Many Rooms*, Carcanet 2019

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