

Write your name here

Surname

Other names

**Pearson Edexcel  
Level 3 GCE**

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

**English Language and Literature  
Advanced  
Paper 2: Varieties in Language and Literature**

Tuesday 20 June 2017 – Morning  
**Time: 2 hours 30 minutes**

Paper Reference

**9EL0/02**

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

**Information**

- The total mark for this paper is 50.
- 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 ►

P48993A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

**SECTION A: Unseen Prose Non-fiction Texts**

**Answer ONE question on your chosen theme. Write your answer in the space provided.**

**EITHER**

**Society and the Individual**

**Read Text A on pages 4–5 of the Source Booklet.**

- 1** Critically evaluate how Nick Page explores the challenges faced by middle-aged men.  
In your answer you must comment on linguistic and literary features and relevant contextual factors.

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

**OR**

**Love and Loss**

**Read Text B on page 6 of the Source Booklet.**

- 2** Critically evaluate how Emily Dickinson communicates her feelings about Susan Gilbert's forthcoming visit in her letter.  
In your answer you must comment on linguistic and literary features and relevant contextual factors.

**(Total for Question 2 = 20 marks)**

**OR**

**Encounters**

**Read Text C on pages 7–8 of the Source Booklet.**

- 3** Critically evaluate how Rudyard Kipling conveys his experience of meeting a literary hero.  
In your answer you must comment on linguistic and literary features and relevant contextual factors.

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

**OR**

**Crossing Boundaries**

**Read Text D on page 9 of the Source Booklet.**

- 4** Critically evaluate how Eavan Boland communicates her experience of moving from Ireland to London.  
In your answer you must comment on linguistic and literary features and relevant contextual factors.

**(Total for Question 4 = 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



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**   
**Question 3**  **Question 4**

Area with horizontal dotted lines for writing the answer.

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



Handwriting practice area with 20 horizontal dotted lines.

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



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

Large writing area with horizontal lines.



Lined writing area with horizontal dashed lines.

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



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

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal lines.

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





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

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.

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

**TOTAL FOR SECTION A = 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

**BLANK PAGE**



**SECTION B: Prose Fiction and other Genres**

**Answer ONE question on your chosen theme.**

**EITHER**

**Society and the Individual**

**Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 16.**

**Anchor texts**

*The Great Gatsby*, F Scott Fitzgerald  
*Great Expectations*, Charles Dickens

**Other texts**

*The Bone People*, Keri Hulme  
*Othello*, William Shakespeare  
*A Raisin in the Sun*, Lorraine Hansberry  
*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer  
*The Whitsun Weddings*, Philip Larkin

- 5** Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present the ways in which social constraints affect the behaviour of individuals.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

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

**OR**

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



## Love and Loss

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 16.

### Anchor texts

*A Single Man*, Christopher Isherwood  
*Tess of the D'Urbervilles*, Thomas Hardy

### Other texts

*Enduring Love*, Ian McEwan  
*Much Ado About Nothing*, William Shakespeare  
*Betrayal*, Harold Pinter  
*Metaphysical Poetry*, editor Colin Burrow  
*Sylvia Plath Selected Poems*, Sylvia Plath

- 6 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present conflicting ideas about love and/or loss.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

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

OR



## Encounters

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 16.

### Anchor texts

*A Room with a View*, E M Forster  
*Wuthering Heights*, Emily Brontë

### Other texts

*The Bloody Chamber*, Angela Carter  
*Hamlet*, William Shakespeare  
*Rock 'N' Roll*, Tom Stoppard  
*The Waste Land and Other Poems*, T S Eliot  
*The New Penguin Book of Romantic Poetry*, editor J Wordsworth

- 7 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present encounters with people, places or phenomena associated with the past.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

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



### Crossing Boundaries

Answer this question with reference to the TWO texts that you have studied from the list below. Begin your answer on page 16.

#### Anchor texts

*Wide Sargasso Sea*, Jean Rhys  
*Dracula*, Bram Stoker

#### Other texts

*The Lowland*, Jhumpa Lahiri  
*Twelfth Night*, William Shakespeare  
*Oleanna*, David Mamet  
*Goblin Market, The Prince's Progress, and Other Poems*, Christina Rossetti  
*North*, Seamus Heaney

- 8 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to show the suffering that occurs when boundaries are crossed.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(Total for Question 8 = 30 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 5  Question 6   
Question 7  Question 8

Please write the name of your two studied texts below:

Text 1: .....

Text 2: .....

*(The following area contains horizontal dotted lines for writing.)*

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





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

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 sets of horizontal dotted lines.

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



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

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.

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



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

Large writing area with horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.

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



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

Large writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**





# Pearson Edexcel Level 3 GCE

## English Language and Literature

Advanced

Paper 2: Varieties in Language and Literature

Tuesday 20 June 2017 – Morning

Source Booklet

Paper Reference

**9EL0/02**

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

Turn over ►

P48993A

©2017 Pearson Education Ltd.

1/1/1/1/1/1



Pearson

**BLANK PAGE**

## CONTENTS

### SECTION A: Unseen Prose Non-fiction Texts

	<b>Page</b>
Text A – Society and the Individual	4–5
Text B – Love and Loss	6
Text C – Encounters	7–8
Text D – Crossing Boundaries	9

## SECTION A: Unseen Prose Non-fiction Texts

### Society and the Individual

#### Text A

In this article first published in the *Daily Telegraph*, Nick Page writes about men's experience of being middle-aged.

Something strange happens to men in middle age. Not all men. Many sail serenely through it with no issues at all. That's fine. I'm very pleased for them. For the rest of us, middle age is a more turbulent sea. The German term for mid-life crisis is Torschlusspanik – "shut-door panic". And lots of men in their 40s and 50s feel that the door has closed. 5

The ageing process doesn't help. Aches and pains used to disappear quickly, now they hang around for months. Hair no longer grows on the head, and you can't stop it growing out of your ears. You can't sit down, stand up or pick up any object without emitting a grunt. But it's not the age, it's the anxiety – those dark nights of the soul, staring at the ceiling, pondering the ultimate question of middle age: "Is that it?" 10

The ubiquity of these feelings is why David Nobbs, who died last week, was able to create such an enduring character in Reggie Perrin, the corporate man trapped in a meaningless life. "One day I'll die," says Reggie, during a seminar on instant puddings, "and on my grave it will say: 'Here lies Reginald Iolanthe Perrin. He didn't know the names of the trees and the flowers, but he knew the rhubarb crumble sales figures for Schleswig-Holstein.'" 15

Reggie, of course, faked his own death to break free, only to find his new life wasn't any better. Other men make less drastic attempts to escape. Some take up the triathlon and wear unfeasibly tight Lycra. "I want to prove that I can still do it," said a marathon-running friend. "I'm fitter than guys half my age." 20

Some change their appearance. The jeans grow tighter than their Lycra. A tattoo appears. Then there's the sports car because they think buying something will cure their sadness. But they end up just as unhappy, only at a higher speed.

When the shut-door panic hits, we all look for ways out. Me? At the age of 54, I built a shed. Well, I say "built". I turned the rickety structure in the garden of the house I share with my wife and three daughters into a place where I could work. As a writer, this was my Porsche. All the great writers had sheds: Dylan Thomas, Roald Dahl, George Bernard Shaw. But more than that, I wanted a place where I could process all the stuff I was going through. 25

The book that emerged I called *The Dark Night of the Shed* – a book that turned out to be an exploration of men, mid-life, spirituality and sheds. 30

The first recorded use of the phrase "middle age" is in William Langland's poem, *Piers Plowman*. Written in 1400, it tells of a man who falls asleep and dreams of a quest to find the purpose of life. At one point he meets Imagination, who advises him to "make amends in middle age before your strength fails". What could be more mid-life than this? It's about changing and finding a purpose. And it begins with a long nap. 35

In Arthur Miller's *Death Of A Salesman*, Willy Loman's son, Biff, cries out at his funeral: "He had the wrong dreams... He never knew who he was." (Miller wrote that play in a shed, which he had built.) Many of us have the wrong dreams. We don't need a new Porsche, we need a new purpose. 40

As I rebuilt my shed, I came to the conclusion that the problems of middle age are spiritual. I realise we live in a time when spirituality is as unfashionable as flared jeans. But sod that. I'm middle-aged. I'm allowed to be unfashionable.

### **Glossary**

*Reggie Perrin* – the hero of a popular comic novel, later adapted for BBC television.

## Love and Loss

### Text B

In this letter, dated 11 June 1852, the American poet Emily Dickinson (1830–1886) writes to an old school friend, Susan Gilbert.

I have but one thought, Susie, this afternoon of June, and *that* of you, and I have one prayer, only; dear Susie, *that* is for you. That you and I in *hand* as we e'en *do* in heart, might ramble away as children, among the woods and fields, and forget these many years, and these sorrowing cares, and each become a child again – I would it were so, Susie, and when I look around me and find myself alone, I sigh for you again; little sigh, and vain sigh, which will not bring you home. 5

I need you more and more, and the great world grows wider, and dear ones fewer and fewer, every day that you stay away – I miss my biggest heart; my own goes wandering round, and calls for Susie – Friends are too dear to sunder, Oh they are far too few, and how soon they will go away where you and I cannot find them, *dont* let us forget these things, for their remembrance *now* will save us many an anguish when it is *too late* to love them! Susie, forgive me Darling, for every word I say – my heart is full of you, none other than you is in my thoughts, yet when I seek to say to you something not for the world, words fail me. If you were here – and Oh that you were, my Susie, we need not talk at all, our eyes would whisper for us, and your hand fast in mine, we would not ask for language – I try to bring you nearer, I chase the weeks away till they are quite departed, and fancy you have come, and I am on my way through the green lane to meet you, and my heart goes scampering so, that I have much ado to bring it back again, and learn it to be patient, till that dear Susie comes. Three weeks – they can't last always, for surely they must go with their little brothers and sisters to their long home in the west! 10 15 20

I shall grow more and more impatient until that dear day comes, for till now, I have only *mourned* for you; now I begin to *hope* for you.

Dear Susie, I have tried hard to think what you would love, of something I might send you – I at last saw my little Violets, they begged me to let *them* go, so here they are – and with them as Instructor, a bit of knightly grass, who also begged the favor to accompany them – they are but small, Susie, and I fear not fragrant now, but they will speak to you of warm hearts at home, and of something faithful which “never slumbers nor sleeps” – Keep them 'neath your pillow, Susie, they will make you dream of blue-skies, and home, and the “blessed countrie”! You and I will have an hour with “Edward” and “Ellen Middleton”, sometime when you get home – we must find out if some things contained therein are true, and if they are, what you and me are coming to! 25 30

Now, farewell, Susie, and Vinnie sends her love, and mother her's, and I add a kiss, shyly, lest there is somebody there! Dont let them see, *will* you Susie? 35

Emilie –

### Glossary

“Never slumbers nor sleeps” – a quotation from Psalm 121 in the Bible.

“Edward” and “Ellen Middleton” – characters in a popular melodramatic novel of the 1840s.

## Encounters

### Text C

In 1889, Rudyard Kipling travelled from India to the United States. The trip was especially memorable for an encounter with his literary hero, the American novelist Mark Twain. The edited extract here is taken from Kipling's report of the interview, published in *the Allahabad Pioneer*, an English language newspaper published in India.

Morning revealed Elmira, whose streets were desolated by railway tracks, and whose suburbs were given up to the manufacture of door-sashes and window-frames. It was surrounded by pleasant, fat, little hills, rimmed with timber and topped with cultivation. 5

A friendly policeman volunteered the news that he had seen Twain or "some one very like him" driving a buggy the day before. This gave me a delightful sense of nearness. Fancy living in a town where you could see the author of *Tom Sawyer*, or "some one very like him," jolting over the pavements in a buggy! 10

"He lives out yonder at East Hill," said the policeman; "three miles from here."

Then the chase began – in a hired hack, up an awful hill, where sunflowers blossomed by the roadside, and crops waved, and *Harper's Magazine* cows stood in eligible and commanding attitudes knee-deep in clover, all ready to be transferred to photogravure. The great man must have been persecuted by outsiders aforetime, and fled up the hill for refuge. 15

Decidedly this remote place was an ideal one for work, if a man could work among these soft airs and the murmur of the long-eared crops.

Appeared suddenly a lady used to dealing with rampageous outsiders. "Mr. Clemens has just walked downtown. He is at his brother-in-law's house." 20

Then he was within shouting distance, after all, and the chase had not been in vain. With speed I fled, and the driver, skidding the wheel and swearing audibly, arrived at the bottom of that hill without accidents. It was in the pause that followed between ringing the brother-in-law's bell and getting an answer that it occurred to me for the first time Mark Twain might possibly have other engagements than the entertainment of escaped lunatics from India, be they never so full of admiration. And in another man's house – anyhow, what had I come to do or say? Suppose the drawing-room should be full of people, – suppose a baby were sick, how was I to explain that I only wanted to shake hands with him? 25 30

Then things happened somewhat in this order. A big, darkened drawing-room; a huge chair; a man with eyes, a mane of grizzled hair, a brown mustache covering a mouth as delicate as a woman's, a strong, square hand shaking mine, and the slowest, calmest, levellest voice in all the world saying:–

"Well, you think you owe me something, and you've come to tell me so. That's what I call squaring a debt handsomely." 35

"Piff!" from a cob-pipe (I always said that a Missouri meerschaum was the best smoking in the world), and, behold! Mark Twain had curled himself up in the big armchair, and I was smoking reverently, as befits one in the presence of his superior.

The thing that struck me first was that he was an elderly man; yet, after a minute's thought, I perceived that it was otherwise, and in five minutes, the eyes looking at me, I saw that the grey hair was an accident of the most trivial. He was quite young. I was shaking his hand. I was smoking his cigar, and I was hearing him talk – this man I had learned to love and admire fourteen thousand miles away. 40

Reading his books, I had striven to get an idea of his personality, and all my preconceived notions were wrong and beneath the reality. Blessed is the man who finds no disillusion when he is brought face to face with a revered writer. That was a moment to be remembered; the landing of a twelve-pound salmon was nothing to it. I had hooked Mark Twain, and he was treating me as though under certain circumstances I might be an equal. 45  
50

### **Glossary**

*Elmira* – a town in New York State.

*photogravure* – a form of photographic reproduction.

*Mr Clemens* – Samuel Clemens, the real name of the author whose books were published under the pen-name Mark Twain.



## Crossing Boundaries

### Text D

In this extract from her memoir *Object Lessons: The Life of the Woman and the Poet in Our Time*, published in 1996, Eavan Boland recalls her experience of moving from Dublin to London in 1950, when she was six years old.

Almost everything about this house was different from the one we had left behind. That had been family sized, with a flight of stone steps and a garden edging out into fields. There had been glasshouses and a raggy brown-and-white terrier called Jimmy. There had been lilac and roses along a stone wall. Nothing about it had the closed-in feel of this street. But that had been the house of a life in Ireland, of an Irishman and his wife and five children. And now my father had gone, all at once, it seemed, from being an Irish civil servant to being an ambassador in London. The life had changed. The house had changed. 5 10

I knew I was somewhere else. I knew there was something momentous – and for me alone – in the meaning of the big staircase, with its gilded iron fretwork and its polished balustrade; in the formal carpets, with the emblems of the four provinces of Ireland on them: the harp for Leinster, the red hand for Ulster, the dog and shield for the other two. I knew that the meaning was not good. But what was bad and what was good? Bad, it seemed, was dropping soft toys and metal cars down the stairwell. Bad was making noise and tricking with the fire hoses on every floor. Good was being invisible: spending hours in the sparse playroom on the top floor, with a blank television and the balcony which overlooked a dark, closed-in courtyard. 15 20

We turned the armchairs on their side there, day after day, and called them horses, and rode them away from this strange house with fog outside the window and a fiction of home in the carpets on the floor.

Exile is not simple. There are Irish emigrant songs which make it sound so; they speak of green shores and farewells. ... In most cases those songs were composed in settled and hard-pressed communities of Irishmen and women – most of them in the New World – to reassure them that they still had noble roots as they branched out in a daylight which was often sordid and dispossessed. 25

I wanted simplicity. I craved it. At school I would learn Thomas Hood's poem: "I remember, I remember / The house where I was born." But as time went on, I didn't. Such memory as I had was constantly being confused and disrupted by gossip and homily, by the brisk and contingent talk of adults. "Stop that. Settle down. Go to sleep now." 30

The city I came to offered no simplicity either. The rooms to the east of the house looked out on gardens and railings. But the vista was almost always, that first winter anyway, of a yellow fog. If the windows were open, it drifted smokily at the sill. If the doors were open and you went into the street, you entered a muddled and frightening mime. Passersby were gagged in white handkerchiefs. The lights of buses loomed up suddenly. All I knew of the country was this city; all I knew of this city was its fog. 35

The first winter passed. In the conventional interpretation of exile I should, child as I was, have missed my home and my country. I should have entered the lift and regret of an emigrant ballad and remembered the Dublin hills, say, and the way they look before rain: heathery and too near. Instead I stared out the window at the convent school I attended in North London. It was March, my first one in England. A swell of grass, a sort of hummock, ran the length of the window and beyond. It had been planted with crocuses, purple, white, yellow. I may not have seen them before; I had certainly never seen so many. There and then I appropriated the English spring. 40 45

**BLANK PAGE**

**BLANK PAGE**

## BLANK PAGE

### Source information

Text A: taken from *The Irish Independent*, 16 August 2015; the article was first published in *The Daily Telegraph*, 14 August 2015.

Text B: taken from *The Letters of Emily Dickinson*, edited by Thomas H. Johnson (Harvard University Press, 1986), pages 111–12.

Text C: taken from *The Mark Twain Anthology: Great Writers on His Life and Works*, (The Library of America, 2010), pages 66–77, reproduced online at [https://loa-shared.s3.amazonaws.com/static/pdf/Kipling\\_Interview\\_Twain.pdf](https://loa-shared.s3.amazonaws.com/static/pdf/Kipling_Interview_Twain.pdf)

Text D: taken from Eavan Boland, *Object Lessons: The Life of the Woman and the Poet in Our Time* (Vintage, 1996), pages 36–38.

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.