



## SECTION A

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

SAMANTA SCHWEBLIN: *Fever Dream*

1 Read this extract, and then answer the question that follows it:

'Then one day, I was lying on my bed and I saw him in the backyard. He was kneeling down with his back to me, I couldn't really understand what he was doing, but it bothered me. I couldn't tell you why, but something in his movements alarmed me.'

'I understand perfectly.'

'Yes, it's an instinct that comes with being a mother. Anyway, I stopped what I was doing and went outside. I took a few steps toward him, but when I realized what was happening I stayed where I was, I couldn't take another step. He was burying a duck, Amanda.'

5

'A duck?'

'He was four and a half years old, and he was burying a duck.'

10

'Why was he burying a duck? Do they come from the lake?'

'Yes. I called to him but he ignored me. I knelt down, because he was looking down and I wanted to see his face, I wanted to understand what was happening, not just with the duck, but with him. His face was red, his eyes swollen from so much crying. He was digging up dirt with his plastic shovel. Its broken handle was lying on the ground to one side, and now he was digging with only the spoon part of the shovel, which was only slightly bigger than his hand. The duck lay to one side. Its eyes were open, and stretched out like that on the ground, its neck seemed longer and more flexible than normal. I tried to figure out what had happened, but at no point did David look up.'

15

*I want to show you something.*

20

I'm the one who decides what to focus on in the story now, David. Doesn't what your mother is telling me strike you as important?

No.

Your mother is smoking, and Nina takes a few spirited laps around the well. This will now be the important thing.

25

'Really,' says your mother, 'if your son beats a duck to death, or strangles it, or kills it however he killed it – it doesn't have to be so terrible. Here in the country those things happen, and worse things probably go on in the capital. But a few days later I found out what happened, I saw it with my own eyes.'

'Mommy,' says Nina. 'Mommy.' But I don't pay attention. I'm focused on Carla, and Nina moves away again.

30

'I was sunbathing in the backyard. About a hundred feet away we have wheat growing. It's not ours, Omar rents the land out to the neighbors, and I like it because it makes our yard smaller, more intimate. David was sitting near my chair, playing on the ground with his things. Then he stood up, looking off toward the wheat field. I saw him with his back to me, small and strange with his arms hanging down by the sides of his body and his little fists clenched, as if he'd been startled by something threatening.'

35

In what ways does Schweblin make this moment in the novel so shocking?

[25]

**TURN OVER FOR QUESTION 2.**

**AMA ATA AIDOO: *Anowa***

2 Read this extract, and then answer the question that follows it:

[ANOWA *glides out unseen*.

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Stop fanning that chair Panyin, go and tell Yaako that I have asked you to stop fanning the chair.

How does Aidoo make this such a memorable and significant moment in the play? [25]

**FABIO GEDA: *In the Sea There are Crocodiles***

- 3 Read this extract, and then answer the question that follows it:

On the sixteenth day, for the first time, I talked to a Pakistani boy who wasn't much older than I was (Afghans and Pakistanis didn't usually talk much to each other).

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The lines were cuts, the cracks bled.

In what ways does Geda make this such a dramatic moment in the novel?

[25]

**TURN OVER FOR QUESTION 4.**

**ANTON CHEKHOV: *The Cherry Orchard***

4 Read this extract, and then answer the question that follows it:

<i>Mrs Ranevsky:</i>	I'll just stay another minute. I feel as though I'd never really looked at the walls or ceilings of this house before and now I can hardly take my eyes off them, I love them so dearly.	
<i>Gayev:</i>	I remember when I was six years old sitting in this window on Trinity Sunday and watching Father go off to church.	5
<i>Mrs Ranevsky:</i>	Have they taken all the luggage out?	
<i>Lopakhin:</i>	It looks like it. [ <i>Putting on his coat, to YEPIKHODOV.</i> ] Make sure everything's all right, Yepikhodov, will you?	
<i>Yepikhodov:</i>	[ <i>speaking in a hoarse voice</i> ] Don't worry, Mr Lopakhin!	
<i>Lopakhin:</i>	What's wrong with your voice?	10
<i>Yepikhodov:</i>	I've just had some water, I must have swallowed something.	
<i>Yasha:</i>	[ <i>contemptuously</i> ] Shockin' ignorance.	
<i>Mrs Ranevsky:</i>	When we've gone there will be no one left here. No one at all.	
<i>Lopakhin:</i>	Not till spring.	
<i>Varya:</i>	[ <i>pulls an umbrella out of a bundle in such a way that it looks as if she meant to hit someone with it. LOPAKHIN pretends to be frightened</i> ] Oh, don't be silly, I didn't do it on purpose.	15
<i>Trofimov:</i>	Come on, everyone, let's get into the carriages. It's time. The train will be in soon.	
<i>Varya:</i>	There your galoshes are, Peter, just by that suitcase. [ <i>Tearfully.</i> ] And what dirty old things they are.	20
<i>Trofimov:</i>	[ <i>putting on his galoshes</i> ] Come on, everyone.	
<i>Gayev:</i>	[ <i>greatly distressed, afraid of bursting into tears</i> ] The train. The station. In off into the middle, double the white into the corner.	
<i>Mrs Ranevsky:</i>	Come on then.	25
<i>Lopakhin:</i>	Is everyone here? Nobody left behind? [ <i>Locks the side door on the left.</i> ] There are some things stored in there, so I'd better keep it locked. Come on.	
<i>Anya:</i>	Good-bye, house. Good-bye, old life.	
<i>Trofimov:</i>	And welcome, new life. [ <i>Goes out with ANYA.</i> ]	30
	[ <i>VARYA looks round the room and goes out slowly. YASHA and CHARLOTTE, with her dog, follow.</i> ]	
<i>Lopakhin:</i>	Till the spring then. Come along, everyone. Till we meet again. [ <i>Goes out.</i> ]	
	[ <i>MRS RANEVSKY and GAYEV are left alone. They seem to have been waiting for this moment and fling their arms round each other, sobbing quietly, restraining themselves, afraid of being heard.</i> ]	35
<i>Gayev:</i>	[ <i>in despair</i> ] My sister, my dear sister –	
<i>Mrs Ranevsky:</i>	Oh, my dear, sweet, beautiful orchard. My life, my youth, my happiness, good-bye. Good-bye.	40
<i>Anya:</i>	[ <i>off stage, happily and appealingly</i> ] Mother!	
<i>Trofimov:</i>	[ <i>off stage, happily and excitedly</i> ] Hallo there!	

<i>Mrs Ranevsky:</i>	One last look at the walls and the windows. Our dear mother loved to walk about this room.	
<i>Gayev:</i>	Oh Lyuba, my dear sister –	45
<i>Anya:</i>	[ <i>off stage</i> ] Mother!	
<i>Trofimov:</i>	[ <i>off stage</i> ] Hallo there!	
<i>Mrs Ranevsky:</i>	We're coming. [ <i>They go out.</i> ]	
	[ <i>The stage is empty. The sound of all the doors being locked, then of carriages leaving. It grows quiet. In the silence a dull thud is heard, the noise of an axe striking a tree. It sounds lonely and sad. Footsteps are heard. FIRS appears from the door, right. He is dressed as always in jacket and white waistcoat, and wears slippers. He is ill.</i> ]	50
<i>Firs:</i>	[ <i>goes up to the door and touches the handle</i> ] Locked. They've gone. [ <i>Sits on the sofa.</i> ] They forgot me. Never mind, I'll sit here a bit. And Mr Leonid hasn't put his fur coat on, I'll be bound, he'll have gone off in his light one. [ <i>Gives a worried sigh.</i> ] I should have seen to it, these young folk have no sense. [ <i>Mutters something which cannot be understood.</i> ] Life's slipped by just as if I'd never lived at all. [ <i>Lies down.</i> ] I'll lie down a bit. You've got no strength left, got nothing left, nothing at all. You're just a – nincompoop. [ <i>Lies motionless.</i> ]	55
	[ <i>A distant sound is heard. It seems to come from the sky and is the sound of a breaking string. It dies away sadly. Silence follows, broken only by the thud of an axe striking a tree far away in the orchard.</i> ]	60
		65

## CURTAIN

Explore the ways in which Chekhov makes this such a moving ending to the play. [25]

**Selection from *Songs of Ourselves, Volume 2: from Part 2***

5 Read this poem, and then answer the question that follows it:

*Cetacean*

Out of Fisherman's Wharf, San Francisco, Sunday, early,  
our vessel, bow to stern, some sixty-three feet,  
to observe Blue Whales – and we did, off the Farallones.

They were swimming slowly, and rose at a shallow angle  
(they were grey as slate with white mottling, dorsals tiny and stubby,  
with broad flat heads one quarter their overall body-lengths). 5

They blew as soon as their heads began to break the surface.  
The blows were as straight and slim as upright columns  
rising to thirty feet in vertical sprays.

Then their heads disappeared underwater, and the lengthy, rolling  
expanse of their backs hove into our view – about twenty feet longer  
than the vessel herself. 10

And then the diminutive dorsals  
showed briefly, after the blows had dispersed and the heads had  
gone under. 15

Then they arched their backs, then arched their tail stocks ready  
for diving.

Then the flukes were visible just before the creatures vanished,  
slipping into the deep again, at a shallow angle.

(Peter Reading)

In what ways does Peter Reading convey a sense of wonder in *Cetacean*? [25]

**TURN OVER FOR QUESTION 6.**

**Selection from *Stories of Ourselves, Volume 2***

- 6 Read this extract from *Promenade* (by Henrietta Rose-Innes), and then answer the question that follows it:

So it is that every evening after work, at six sharp, I take my promenade along the sea wall near my flat.

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I'm happy to run in place.

In what ways does Henrietta Rose-Innes vividly portray the narrator at this moment in the story?  
[25]

## SECTION B

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

**SAMANTA SCHWEBLIN: *Fever Dream***

- 7 Explore how Schwebelin vividly conveys Amanda's impressions of Carla. [25]  
Do **not** use the extract printed in **Question 1** in answering this question.

**AMA ATA AIDOO: *Anowa***

- 8 Explore the ways in which Aidoo presents masculinity in the play. [25]  
Do **not** use the extract printed in **Question 2** in answering this question.

**FABIO GEDA: *In the Sea There are Crocodiles***

- 9 How does Geda memorably depict Enaiat's experiences in Greece? [25]

**ANTON CHEKHOV: *The Cherry Orchard***

- 10 In what ways does Chekhov vividly portray Lopakhin? [25]  
Do **not** use the extract printed in **Question 4** in answering this question.

**Selection from *Songs of Ourselves, Volume 2: from Part 2***

- 11 How does Hardy strikingly convey a change in the speaker's feelings in *The Darkling Thrush*? [25]

**Selection from *Stories of Ourselves, Volume 2***

- 12 'Mrs Sen struggles to adapt to life in America.'  
In what ways does Jhumpa Lahiri memorably convey this in her story, *Mrs Sen's*? [25]



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