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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:

'Mommy ...' Nina is crying.

Maybe if they could give me a little water, but it's so hard to think, David. I'm so dazed and I'm so thirsty and so anxious and Nina calls to me non-stop, and I can't look at her, now I can't see practically anything. There is white on all sides, and now I'm the one calling Nina. I feel my way along the car and I try to get back in.

5

'Nina. Nina,' I cry out.

Everything is white. Nina's hands touch my face and I push them away harshly.

'Nina,' I say. 'Ring the doorbell of a house. Ring the bell and tell them to call Daddy.'

Nina, I say over and over, many times. But where is Nina now, David? How could I be without Nina all this time? David, where is she?

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Carla came to see you as soon as she found out they'd brought you back to the emergency clinic. Seven hours passed between when you fainted and when Carla came to visit, and over a day since the moment you were poisoned. Carla thinks it is all related to the children in the waiting room, to the death of the horses, the dog, and the ducks, and to the son who is no longer her son but who goes on living in her house. Carla believes it is all her fault, that changing me that afternoon from one body to another body has changed something else. Something small and invisible that has ruined everything.

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And is it true?

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This isn't her fault. It's something much worse.

And Nina?

Carla came right away, and when she saw that you were so feeble, sweating with fever, and that you were hallucinating me, she was convinced that the important thing was to talk to the woman in the green house.

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It's true, she's sitting at the foot of the bed, and she says talking to the woman in the green house is the best thing we can do. Now she wants to know if I agree. What is she talking about, David?

Do you see her? Can you see now, again?

I see a little, it's all very white still but my eyes aren't burning now. Did they give me something to calm the burning? I see blurry shapes, I recognize your mother's form, her voice. I tell her to call my husband, and Carla practically runs to me. She grabs my hands, she asks me how I am.

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'Call my husband, Carla.'

I tell her, I really did tell her.

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And she calls him. You say the number several times until she can get it down, she manages to find him, and she hands you a phone.

Yes, it's his voice, finally it's his voice, and I'm crying so much that he can't understand what is happening. I am very sick, I realize, and I tell him. David, this is not sunstroke. And I can't stop crying, so much crying that he yells at me over the phone, he orders me to stop, to explain what is happening. He asks about Nina. Where is Nina, David?

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Then Carla takes the phone away from you, gently, and she tries to talk with your husband. She feels embarrassed, she doesn't really know what to say.

She says that I'm not well, that there are no doctors in the emergency clinic today but they've sent for one. She asks my husband if he'll come. She says yes, that Nina is fine. You see, David, you see that Nina is fine. Carla is very close now. Where are you? Does your mother know you're with me? 45

She wouldn't be surprised if she knew; she tells herself that I'm behind all of these things. That whatever has cursed this town for the past ten years is now inside me. 50

In what ways does Schweblin make this such a revealing moment in the novel? [25]

AMA ATA AIDOO: *Anowa*

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

KOFI AKO: I shall have the little house built for you, as I promised, but in Yebi ...

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The light dies slowly on her.]

How does Aidoo make this such a dramatic 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:

The sea started to get rough about midnight, I think, or thereabouts.

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It passed very, very close to us.

How does Geda make this such an intense moment in the novel?

[25]

ANTON CHEKHOV: *The Cherry Orchard*

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

GAYEV:	Nanny died while you were abroad.	
MRS RANEVSKY:	[<i>Sitting down and drinking her coffee</i>] Yes, God rest her soul. Someone wrote to me about it.	
GAYEV:	Anastasy has died too. Petrushka – remember the chap with the squint? – left me for another job, he's with the chief of police in town now. [<i>Takes a packet of sweets from his pocket and sucks one.</i>]	5
PISHCHIK:	My daughter Dashenka sends her regards.	
LOPAKHIN:	I feel I want to tell you something nice and cheerful. [<i>With a glance at his watch</i>] I'm just leaving and there isn't time to say much. Anyway, I'll be brief. As you know, the cherry orchard's being sold to pay your debts and the auction's on the twenty-second of August. But you needn't worry, dear friend, you can sleep in peace because there's a way out. Here's my plan. Please listen carefully. Your estate's only twelve miles or so from town and the new railway isn't far away. If you divide the cherry orchard and the land along the river into building plots and lease them out for summer cottages you'll have a yearly income of at least twenty-five thousand roubles.	10 15
GAYEV:	Oh really, what rubbish.	
MRS RANEVSKY:	I don't quite follow you, Yermolay.	20
LOPAKHIN:	You'll get at least ten roubles an acre from your tenants every year. And if you advertise right away I bet you anything you won't have a scrap of land left by autumn, it'll all be snapped up. In fact I congratulate you. You're saved. The situation's magnificent and there's a good depth of river. But of course you will have to do a spot of tidying and clearing up. For instance, you'll have to pull down all the old buildings, let's say, and this house – it's no more use anyway, is it? – and cut down the old cherry orchard –	25
MRS RANEVSKY:	Cut it down? My dear man, forgive me, you don't know what you're talking about. If there's one interesting, in fact quite remarkable, thing in the whole county it's our cherry orchard.	30
LOPAKHIN:	The only remarkable thing about that orchard is its size. It only gives a crop every other year and then no one knows what to do with the cherries. Nobody wants to buy them.	
GAYEV:	This orchard is even mentioned in the Encyclopaedia.	35
LOPAKHIN:	[<i>With a glance at his watch</i>] If we don't make a plan and get something decided, that orchard – and the whole estate with it – is going to be auctioned on the twenty-second of August, you can make up your minds to that. There's no other way out, you can take it from me. And that's flat.	40
FIRS:	In the old days, forty or fifty years ago, the cherries used to be dried, preserved and bottled. They used to make jam out of them, and time was –	
GAYEV:	Be quiet please, Firs.	
FIRS:	Time was when dried cherries used to be sent to Moscow and Kharkov by the wagon-load. They fetched a lot of money. Soft and	45

juicy those dried cherries were, sweet and tasty. People had the knack of it in those days.

MRS RANEVSKY: But where's the recipe now?

FIRS: Forgotten. No one remembers it.

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PISHCHIK: [To MRS RANEVSKY] How are things in Paris, eh? Eat any frogs?

MRS RANEVSKY: I ate crocodiles.

PISHCHIK: Extraordinary thing.

LOPAKHIN: Until lately everyone in the countryside was a gentleman or a peasant, but now there are these holiday visitors as well. All our towns, even the smallest, are surrounded by summer cottages nowadays. And it looks as though in twenty years or so there are going to be fantastic numbers of these holiday-makers. So far your holiday-maker only has his tea on the balcony, but he may very well start growing things on his bit of land and then this cherry orchard will become a happy, rich, prosperous place.

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GAYEV: [Indignantly] That's all rubbish.

Explore the ways in which Chekhov makes this such a revealing moment in the play.

[25]

from *Songs of Ourselves: Volume 1*

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

The Trees Are Down

– and he cried with a loud voice:

Hurt not the earth, neither the sea, nor the trees – (Revelation)

They are cutting down the great plane-trees at the end of the garden.
 For days there has been the grate of the saw, the swish of the
 branches as they fall, 5
 The crash of trunks, the rustle of trodden leaves,
 With the 'Whoops' and the 'Whoas', the loud common talk, the
 loud common laughs of the men, above it all.

I remember one evening of a long past Spring
 Turning in at a gate, getting out of a cart, and finding a large 10
 dead rat in the mud of the drive.
 I remember thinking: alive or dead, a rat was a god-forsaken thing,
 But at least, in May, that even a rat should be alive.
 The week's work here is as good as done. There is just one bough
 On the roped bole, in the fine grey rain, 15
 Green and high
 And lonely against the sky.
 (Down now! –)
 And but for that,
 If an old dead rat 20
 Did once, for a moment, unmake the Spring, I might never have
 thought of him again.

It is not for a moment the Spring is unmade to-day;
 These were great trees, it was in them from root to stem:
 When the men with the 'Whoops' and the 'Whoas' have carted 25
 the whole of the whispering loveliness away
 Half the Spring, for me, will have gone with them.

It is going now, and my heart has been struck with the hearts of
 the planes;
 Half my life it has beat with these, in the sun, in the rains, 30
 In the March wind, the May breeze,
 In the great gales that came over to them across the roofs from
 the great seas.
 There was only a quiet rain when they were dying;
 They must have heard the sparrows flying, 35
 And the small creeping creatures in the earth where they were lying –
 But I, all day, I heard an angel crying:
 'Hurt not the trees.'

(Charlotte Mew)

How does Charlotte Mew powerfully convey her strong feelings in *The Trees Are Down*? [25]

Turn over

from *Stories of Ourselves: Volume 2*

- 6 Read this extract from *The Copper Beeches* (by Arthur Conan Doyle), and then answer the question that follows it:

'The manageress had sat all this while busy with her papers without a word to either of us, but she glanced at me now with so much annoyance upon her face that I could not help suspecting that she had lost a handsome commission through my refusal.

"Do you desire your name to be kept upon the books?" she asked. 5

"If you please, Miss Stoper."

"Well, really, it seems rather useless, since you refuse the most excellent offers in this fashion," said she sharply. "You can hardly expect us to exert ourselves to find another such opening for you. Good-day to you, Miss Hunter." She struck a gong upon the table, and I was shown out by the page. 10

'Well, Mr Holmes, when I got back to my lodgings and found little enough in the cupboard, and two or three bills upon the table, I began to ask myself whether I had not done a very foolish thing. After all, if these people had strange fads and expected obedience on the most extraordinary matters, they were at least ready to pay for their eccentricity. Very few governesses in England are getting a hundred pounds a year. Besides, what use was my hair to me? Many people are improved by wearing it short and perhaps I should be among the number. Next day I was inclined to think that I had made a mistake, and by the day after I was sure of it. I had almost overcome my pride so far as to go back to the agency and inquire whether the place was still open, when I received this letter from the gentleman himself. 15 20

'I have it here and I will read it to you:

The Copper Beeches, near Winchester

Dear Miss Hunter – Miss Stoper has very kindly given me your address, and I write from here to ask you whether you have reconsidered your decision. My wife is very anxious that you should come, for she has been much attracted by my description of you. We are willing to give thirty pounds a quarter, or a hundred and twenty a year, so as to recompense you for any little inconvenience which our fads may cause you. They are not very exacting, after all. My wife is fond of a particular shade of electric blue and would like you to wear such a dress indoors in the morning. You need not, however, go to the expense of purchasing one, as we have one belonging to my dear daughter Alice (now in Philadelphia), which would, I should think, fit you very well. Then, as to sitting here or there, or amusing yourself in any manner indicated, that need cause you no inconvenience. As regards your hair, it is no doubt a pity, especially as I could not help remarking its beauty during our short interview, but I am afraid that I must remain firm upon this point, and I only hope that the increased salary may recompense you for the loss. Your duties, as far as the child is concerned, are very light. Now do try to come, and I shall meet you with the dogcart at Winchester. Let me know your train. 25 30 35

Yours faithfully,

Jephro Rucastle

'That is the letter which I have just received, Mr Holmes, and my mind is made up that I will accept it. I thought, however, that before taking the final step I should like to submit the whole matter to your consideration.' 40

'Well, Miss Hunter, if your mind is made up, that settles the question,' said Holmes, smiling.

'But you would not advise me to refuse?'

45

'I confess that it is not the situation which I should like to see a sister of mine apply for.'

'What is the meaning of it all, Mr Holmes?'

'Ah, I have no data. I cannot tell. Perhaps you have yourself formed some opinion?'

'Well, there seems to me to be only one possible solution. Mr Rucastle seemed to be a very kind, good-natured man. Is it not possible that his wife is a lunatic, that he desires to keep the matter quiet for fear she should be taken to an asylum, and that he humours her fancies in every way in order to prevent an outbreak?'

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'That is a possible solution – in fact, as matters stand, it is the most probable one. But in any case it does not seem to be a nice household for a young lady.'

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'But the money, Mr Holmes, the money!'

'Well, yes, of course the pay is good – too good. That is what makes me uneasy. Why should they give you a hundred and twenty a year, when they could have their pick for forty? There must be some strong reason behind it.'

'I thought that if I told you the circumstances you would understand afterwards if I wanted your help. I should feel so much stronger if I felt that you were at the back of me.'

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In what ways does Arthur Conan Doyle make this moment in the story so striking?

[25]

Section B

Answer **one** question from this section.

Remember to support your ideas with details from the writing.

SAMANTA SCHWEBLIN: *Fever Dream*

- 7** How far does Schweblin encourage you to feel sympathy for David? [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 memorably presents slavery in the play. [25]

FABIO GEDA: *In the Sea There are Crocodiles*

- 9** In what ways does Geda vividly depict Enaiat's time in Pakistan? [25]

ANTON CHEKHOV: *The Cherry Orchard*

- 10** How does Chekhov powerfully convey the importance of social class in the play? [25]

Do **not** use the extract printed in **Question 4** in answering this question.

from ***Songs of Ourselves: Volume 1***

- 11** In what ways does Elizabeth Bishop vividly convey ideas about loss in *One Art*? [25]

from ***Stories of Ourselves: Volume 2***

- 12** Explore the ways in which Margaret Oliphant makes the husband such an unpleasant character in *A Story of a Wedding Tour*. [25]

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