



**[Turn over**

## 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:

'Amanda,' your mother says.

I think she is crying, there is something halting in her voice when she pronounces my name. She insists on calling the woman in the green house. She says there's not much time.

*She's right.*

5

'We have to do it fast,' she says, and she holds my hands, her cold hands squeeze mine, soaking wet, and she caresses my wrists. 'Tell me you agree, I need your consent.'

I think she wants to bring me to the green house.

'I'll stay in my body, Carla.'

I don't believe in those things, I want to tell her. But it seems like that's something she's unable to hear.

10

'Amanda, I don't mean you, I mean Nina,' your mother says. 'As soon as I heard they'd brought you here I asked about Nina, but no one knew where she was. We went looking for her in Mr Geser's car.'

The rope pulls tighter.

15

*She was sitting on the curb, a few blocks past where they parked your car.*

'Amanda, when I find my real David,' your mother says, 'I won't have any doubt it's him.' She squeezes my hands very tightly, as if I were going to fall over from one moment to the next. 'You have to understand that Nina wasn't going to make it many more hours.'

'Where is Nina?' I ask again, frantically. Hundreds of needles of pain radiate from my throat to the extremities of my body.

20

Your mother isn't asking for my consent. Your mother is asking for my forgiveness, for what is happening right now, in the green house. I let go of her hands. The rescue distance knots up, so brutally that for a moment I stop breathing. I think about leaving, about getting out of bed. My God, I think. My God. I have to get Nina out of that house.

25

*But it will be a while before you can move. The effect comes and goes, the fever comes and goes.*

I have to talk to my husband again. I have to tell him where Nina is. The pain comes back, it's a white blow to the head, intermittent, blinding me for seconds at a time.

'Amanda ...' says Carla.

30

'No, no.' I say no, over and over.

*Too many times.*

Am I shouting?

*Nina's name.*

Carla tries to hug me and it's hard to push her away. My body heats up to an unbearable temperature, my fingers swell up under my nails.

35

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

[25]

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**AMA ATA AIDOO: *Anowa***

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

ON THE HIGHWAY

*[The road is represented by the lower stage.]*

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It is over two hundred miles to the coast and I wonder how much  
we have done ...

Explore how Aidoo portrays Anowa and Kofi in their first appearance together on stage. [25]

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

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

Out on the water, I couldn't say how far out, a boat was passing, with red and green lights flashing at the sides, and it may have been those red and green lights or something else, but we became convinced it was the coast guard.

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The crocodiles will eat your feet.

How does Geda make this moment in the novel so tense?

[25]

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

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

<i>Lopakhin:</i>	With due respect, I've never met anyone as scatter-brained as you two, or as odd and unbusinesslike either. I tell you in plain language that your place is up for sale and you can't even seem to take it in.	
<i>Mrs Ranevsky:</i>	But what are we to do about it? You tell us that.	
<i>Lopakhin:</i>	I do tell you. I tell you every day. Every day I say the same thing over and over again. The cherry orchard and the rest of the land must be leased out for summer cottages. You must act at once, without delay, the auction's almost on top of us. Do get that into your heads. Once you definitely decide on those cottages you can raise any amount of money and you'll be all right.	5
<i>Mrs Ranevsky:</i>	Cottages, summer visitors. Forgive me, but all that's so frightfully vulgar.	
<i>Gayev:</i>	I entirely agree.	
<i>Lopakhin:</i>	I'm going to burst into tears or scream or faint. This is too much. I've had about all I can stand! [ <i>To GAYEV.</i> ] You're an old woman.	10
<i>Gayev:</i>	What's that?	15
<i>Lopakhin:</i>	I say you're an old woman. [ <i>Makes to leave.</i> ]	
<i>Mrs Ranevsky:</i>	[ <i>terrified</i> ] No, don't go away, my dear man. Stay with us, I implore you. Perhaps we'll think of something.	
<i>Lopakhin:</i>	'Think'? This isn't a question of thinking.	
<i>Mrs Ranevsky:</i>	Don't go away, I beg you. Besides, it's more amusing with you around. [ <i>Pause.</i> ] I keep expecting something awful to happen, as if the house was going to collapse around our ears.	20
<i>Gayev:</i>	[ <i>deep in thought</i> ] Off the cushion into the corner. Across into the middle –	
<i>Mrs Ranevsky:</i>	I suppose we've committed so many sins –	25
<i>Lopakhin:</i>	Oh? What sins have you committed?	
<i>Gayev:</i>	[ <i>putting a sweet in his mouth</i> ] People say I've wasted my substance on boiled sweets. [ <i>Laughs.</i> ]	
<i>Mrs Ranevsky:</i>	Oh, my sins. Look at the mad way I've always wasted money, spent it like water, and I married a man who could do nothing but run up debts. My husband died of champagne, he drank like a fish, and then I had the bad luck to fall in love with someone else and have an affair with him. And just then came my first punishment, and what a cruel blow that was! In the river here –. My little boy was drowned and I went abroad, went right away, never meaning to return or see the river again. I shut my eyes and ran away, not knowing what I was doing, and <i>he</i> followed me. It was a cruel, brutal thing to do. I bought a villa near Menton because he fell ill there and for three years I had no rest, nursing him day and night. He utterly wore me out. All my feelings seemed to have dried up inside me. Then last year, when the villa had to be sold to pay my debts, I left for Paris where he robbed me, deserted me and took up with another woman. I tried to poison myself. It was all so stupid and humiliating. Then I suddenly longed to be back in Russia, back in my own country with my little girl. [ <i>Dries her eyes.</i> ] Lord, Lord, be merciful, forgive me my sins. Don't punish me any more. [ <i>Takes a telegram from</i>	30
		35
		40
		45

*her pocket.*] This came from Paris today. He asks my forgiveness and begs me to go back. [*Tears up the telegram.*] Isn't that music I hear? [*Listens.*]

Gayev: That's our famous Jewish band. You remember, the four fiddles, flute and double-bass? 50

Mrs Ranevsky: Are they still about then? We must get them round here some time and have a party.

Lopakhin: [*listening*] I don't hear anything. [*Sings quietly.*]  
'For a spot of cash your Prussian  
Will frenchify a Russian.' 55

[*Laughs.*] I saw a rather good play at the theatre last night, something really funny.

Mrs Ranevsky: I don't suppose it was a bit funny. You people shouldn't go and see plays, you should try watching your own performance instead. What drab lives you all lead and what a lot of rubbish you talk! 60

Explore how Chekhov strikingly portrays Mrs Ranevsky at this moment in 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:

*Eel Tail*

sometimes you see mudfish,

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gone

(Alice Oswald)

How does Alice Oswald vividly capture the experience of looking for eels in *Eel Tail*?

[25]

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

- 6** Read this extract from *A Walk to the Jetty* (by Jamaica Kincaid), and then answer the question that follows it:

As I passed by all these places, it was as if I were in a dream, for I didn't notice the people coming and going in and out of them, I didn't feel my feet touch ground, I didn't even feel my own body – I just saw these places as if they were hanging in the air, not having top or bottom, and as if I had gone in and out of them all in the same moment.

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At that moment, we came to the ship, and that  
was that.

In what ways does Jamaica Kincaid make this such a memorable 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 How does Schweblin powerfully portray the relationship between Carla and David? [25]

Do **not** use the extract printed in **Question 1** in answering this question.

**AMA ATA AIDOO: *Anowa***

- 8 In what ways does Aidoo create memorable impressions of Badua? [25]

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

- 9 Explore how Geda powerfully portrays Enaiat's hopes for a better life. [25]

Do **not** use the extract printed in **Question 3** in answering this question.

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

- 10 Explore how Chekhov makes the cherry orchard so memorable and significant in the play. [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 Explore how Judith Wright conveys powerful emotions in *Australia 1970*. [25]

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

- 12 How does Ken Liu powerfully depict the relationship between the narrator and his mother in *The Paper Menagerie*? [25]



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