

SECTION A: DRAMA

ALAN AYCKBOURN: *A Small Family Business*

- EITHER** *1 Re-read in Act 2 from ‘*Jack watches the next in stunned amazement. The ensuing business discussion happens with great rapidity.*’ to ‘*Jack: Goodbye !*’ [The passage starts approximately a quarter of the way through Act 2.]

How does Ayckbourn make this episode so funny? Support your ideas with details from the extract.

- OR** 2 What does Anita contribute to your enjoyment of the play? Support your ideas with details from Ayckbourn’s writing.

- OR** 3 You are Poppy at the end of the play. The party is over.

Write your thoughts.

CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- EITHER** *4 Re-read the whole of Act 3 Scene 8, from ‘*Enter Doris in the 1920s print dress which Jackie pulled from the box...*’ to ‘*(Lights fade to a single spot on Doris, then snap out.)*’.

Explore how Keatley vividly reveals Doris’s feelings in this scene.

- OR** 5 In what ways does Keatley make you feel sympathy for Margaret? Support your ideas with details from the play.

- OR** 6 You are Jackie. You have just learned that Jack has left everything to you in his will.

Write your thoughts.

ARTHUR MILLER: *The Crucible*

- EITHER *7** Re-read the opening of the play from 'Tituba (*already taking a step backward*): My Betty be hearty soon?' to 'Parris: Then why can she not move herself since midnight?'

How does Miller make this such a powerful opening to the play?

- OR 8** Choose **two** moments in the play which you have found especially dramatic and explore in detail how Miller manages to make them so dramatic.

- OR 9** You are Danforth, just after Proctor has been executed.

Write your thoughts.

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- EITHER *10** Re-read in Act 5 Scene 1, from 'Don Pedro: Good den, good den' to 'Antonio: And shall, or some of us will smart for it.'

What does Shakespeare make you feel about Leonato at this point in the play?

- OR 11** How does Shakespeare make Dogberry and the Watch so entertaining? Support your answer by close reference to the play.

- OR 12** You are Beatrice at the end of the play. You are about to see Hero marry Claudio.

Write your thoughts.

WILLIAM SHAKESPEARE: *Richard III*

- EITHER *13** Re-read the opening of the play from 'Now is the winter of our discontent' to 'Dive thoughts, down to my soul. Here Clarence comes.'

What do you think makes this such a memorable beginning to the play? Support your ideas with details from Shakespeare's writing.

- OR 14** In what ways do you think Shakespeare makes Queen Margaret and Lady Anne memorable characters in the play? Support your ideas with details from the play.

- OR 15** You are Richard, riding on your way to face Richmond at Bosworth Field.

Write your thoughts.

R.C. SHERRIFF: *Journey's End*

- EITHER *16** Re-read in Act 1 from 'Osborne: He's a fine company commander.' to 'Osborne: If you notice a - difference in Stanhope - you'll know it's only the strain / Raleigh: Oh, yes.' (pp. 12-13 Heinemann; pp.18-19 Penguin).

How do you think Sherriff's writing conveys the tension below the surface in this conversation?

- OR 17** How does Sherriff memorably portray soldiers' attempts to cope with trench warfare? Support your ideas with details from the play.

- OR 18** You are Hibbert. You have refused to eat your supper and you are now lying on your bed in the dugout.

Write your thoughts.

SECTION B: POETRY**SONGS OF OURSELVES: from Part 3**

- EITHER *19** Re-read *Dover Beach* (by Matthew Arnold).
Explore the ways in which Arnold vividly conveys his state of mind in this poem.
- OR 20** Explore how **either** *The Flower-Fed Buffaloes* (by Vachel Lindsay) **or** *Report to Wordsworth* (by Boey Kim Cheng) powerfully conveys feelings about human destruction of the natural world.
- OR 21** What do you find particularly memorable about the poets' portrayal of night and moonlight in *Amends* (by Adrienne Rich) **and** *Full Moon and Little Frieda* (by Ted Hughes)? Support your answer with details from both poems.

JOHN KEATS: Poems

- EITHER *22** Re-read the first three stanzas of *Ode to a Nightingale* (from 'My heart aches, and a drowsy numbness pains' to 'Or new Love pine at them beyond to-morrow').
How do Keats's words here vividly reveal his feelings to you?
- OR 23** In what ways does Keats make *The Eve of St Agnes* such a dramatic poem for you? Support your ideas with details from the poem.
- OR 24** Explore the ways in which Keats appeals so powerfully to your senses in *To Autumn*. Refer in detail to the poem in your answer.

SECTION C: PROSE

JANE AUSTEN: *Pride and Prejudice*

- EITHER *25** Re-read in Chapter 43 from ‘She had instinctively turned away; but, stopping on his approach, received his compliments with an embarrassment impossible to overcome’ to ‘She knew not what to think, nor how to account for it.’ [The extract occurs about half way through the chapter.]

Explore the ways in which Austen vividly conveys Elizabeth’s confused emotions in this extract.

- OR 26** In this novel, what do you think Austen suggests are the features of a good marriage? Support your ideas with details from the writing.

- OR 27** You are Charlotte, awaiting the arrival of your friend Elizabeth Bennet at your new home, Hunsford.

Write your thoughts.

IAN CROSS: *The God Boy*

- EITHER *28** Re-read in Chapter 6 from ‘“She is friendly to me and her eyes are all right then”.’ to ‘So I tried another subject.’ (pp. 50-51, Penguin)

How does Cross make this conversation between Jimmy and Bloody Jack so sad? Support your views with detail from the extract.

- OR 29** Why do you think telling the story from Jimmy’s point of view makes the novel so powerful? Support your answer with details from Cross’s writing.

- OR 30** You are Father Gilligan just after having heard confessions, including Jimmy’s.

Write your thoughts.

ANITA DESAI: *Games at Twilight and Other Stories*

- EITHER *31** Re-read in *Scholar and Gypsy* from 'That evening he had tried to question her again but she was tired, ...' to '... the pig-tailed Tibetan with one turquoise earring who tried to sell him a mangey pup.' (pp. 132-133, Vintage)

In this extract how does Desai vividly convey David's rising frustration with his wife and with life in India?

- OR 32** Desai frequently portrays people who live in a state of irritation and anger. Explore how she does this so memorably in *Private Tuition by Mr Bose* **or** *Pigeons at Daybreak*.

- OR 33** You are Bina in *The Farewell Party* as the party finishes.

Write your thoughts.

THOMAS HARDY: *Far from the Madding Crowd*

- EITHER *34** Re-read the beginning of Chapter 41 [Chapter 40 in some editions] from 'Bathsheba said very little to her husband all that evening of their return from market ...' to '... "Twould be much more becoming if you set yourself to cure them. Come, let's strike a balance with the twenty pounds, and be friends."'

Explore the ways in which Hardy powerfully conveys the tensions between husband and wife here.

- OR 35** 'Boldwood has only himself to blame.'

How far do you agree? Support your ideas with details from the novel.

- OR 36** You are Gabriel shortly after Bathsheba has agreed to marry you.

Write your thoughts.

BESSIE HEAD: *When Rain Clouds Gather*

- EITHER *37** Re-read in Chapter 12 from 'Matenge had not expected this.' to 'Only you could not understand why a man like that stood there crying like a forlorn and lonely child'. (pp. 173-174 Heinemann)

In what ways does Head make this extract a particularly satisfying moment for you?

- OR 38** How does Head make the love story of Makhaya and Paulina so compelling? Support your answer with details from the novel.

- OR 39** You are Gilbert. You have just informed Dinorego that you are going to marry Maria and he has sent her to Mma-Millipede to arrange the wedding.

Write your thoughts.

EDITH WHARTON: *Ethan Frome*

- EITHER *40** Re-read the opening of Chapter 8 from ‘When Ethan was called back to the farm by his father’s illness ...’ to ‘He flung it across the floor and propped his head against the wall ...’

Explore how Wharton in this extract so vividly creates the hopelessness of Ethan’s life.

- OR 41** What do you find so memorable about Wharton’s portrayal of life in Starkfield? Support your ideas with details from the novel.

- OR 42** You are Zeena on the train home after having hired the girl to take Mattie’s place.

Write your thoughts.

from *STORIES OF OURSELVES*

- EITHER *43** Re-read in *The Taste of Watermelon* from ‘Mr Wills was tearing up and down the melon patch, and I was puzzled by his actions’ to ‘I could remember my own father saying “No melon tastes as sweet as a stolen one,” and my mother laughing and agreeing’.
(pp. 316-317)

How does Deal make this such a dramatic moment in the story?

- OR 44** How does the writer make any **one** of the following characters particularly memorable?

Aunt Mary in *Secrets* (by Bernard MacLaverty)

Mrs Croft in *The Third and Final Continent* (by Jhumpa Lahiri)

Mother in *On Her Knees* (by Tim Winton)

Support your answer with details from your chosen story.

- OR 45** You are John in *The Yellow Wallpaper*. Your lease on the house will expire in three weeks’ time and your wife has asked you to take her away.

Write your thoughts.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.