Cambridge Assessment International Education

Teaching Pack: *Fever Dream*

Cambridge IGCSE™

World Literature 0408

For examination from 2024

Cambridge Pathway

© Cambridge University Press & Assessment 2025 v1

Cambridge Assessment International Education is part of Cambridge University Press & Assessment. Cambridge University Press & Assessment is a department of the University of Cambridge.

Cambridge University Press & Assessment retains the copyright on all its publications. Registered centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within a centre.

.

Contents

Introduction 4
1. Themes and text summary 6
2. Character summaries and quotations 8
3. Character animations 15
4. Reflection and activities 17
5. Quiz 20
Quiz answers 22

Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE World Literature set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

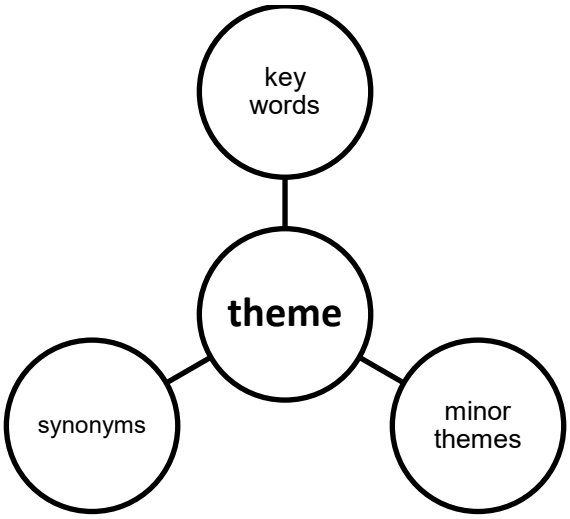
The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters/acts (in no more than a couple of sentences in their own words)
- a timeline of events (useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

The key words we use for the themes in this *Teaching Pack* are not exhaustive.

We suggest teachers discuss synonyms and alternative key words for themes that are identified for a text. Create key major theme mind maps and then from each of those key themes map connected and subsidiary/minor themes.



Animation videos

This *Teaching Pack* can be used with the videos which were produced using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
  Online digital storytelling tool – free and pay for subscriptions available

- https://wonderunit.com/storyboarder/

Storyboarding software – free to download, but has to be installed

- www.powtoon.com/edu-home/
  Online video and animation creation – free and pay for subscriptions

- www.animaker.com
  Online animated video creator – free and pay for subscriptions

- https://goanimate4schools.com/public_index
  Online storyboard, scene and video creation tool – pay for subscription

- http://plasq.com/apps/comiclife/macwin/

Downloadable and app-based tools for creating comic books

- www.openoffice.org/product/impress.html

A tool for creating multimedia presentations

- https://products.office.com/en-gb/powerpoint

Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The teaching pack and videos aim to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied.

Lesson resources

Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

Character summaries and quotations – learners create their own character summaries including quotation.

Character animations – after watching the animation, leaners can work in pairs to fill in the blank worksheet.

Reflection – after reading the text / watching the videos, learners reflect, consider and explore.

Quiz – a fun quiz to test the learners' knowledge of the text before or after watching the videos.

1. Themes and text summary

Some themes which Samanta Schweblin explores include

- environmental contamination
- maternal love and instinct
- the line between fantasy and reality.

Fever Dream is a psychological thriller by Samantha Schweblin. The narrative is presented in the form of a conversation between a woman named Amanda and a mysterious child named David.

The novel opens with Amanda, lying in a dark and unknown place, on rough sheets with the feeling that worms are invading her body and are crawling under her skin. She is talking with a child called David and he is asking her to remember details from a past event. This is the start of David's voice guiding Amanda through a series of fragmented memories as she searches for some 'important detail'.

The memories start with Amanda speaking in the present tense from a rural town hospital in Argentina. At this early point, she doesn't know where she is or how she got there, just that there is a feeling 'like worms' and that she needs to discover where this comes from, but she needs to hurry because she is 'going to die'. The memories start with David's mother Carla, and Amanda recounts the story Carla told her about her baby son David and the racehorses. Carla's husband Omar was a racehorse breeder and once borrowed a prize stallion to sire some foals. One afternoon when Omar was away the stallion escaped. Carla eventually found it drinking at a nearby stream; her son David played in the water while she steadied the stallion.

The next day the stallion is discovered in the field, deathly sick with a swollen face and Carla realises straight away that it is the water from the stream. Realising that David has also been poisoned, she rushes her baby son to a local healing woman in 'the green house'. As they reach the house David starts to show a fever and when they arrive, he is sick and listless. The healer tells Carla that David will die very soon and that the only way to save his physical body is to perform a 'migration' of his spirit to another body; moving the spirit will transfer some of the poison with it. Reluctantly, but fearing the death of her baby, Carla agrees to the procedure. The procedure is successful, but David is never the same again. He develops white spots on his skin and speaks using unusual phrases for a child his age. After some time, Carla witnesses David burying a dead duck. As time passes, she sees him bury more and more dead animals; in total he buries 28.

After recounting Carla's story, Amanda talks to David's disembodied voice about her own daughter Nina and the 'rescue distance'; she uses the metaphor of a cord that connects them. If the cord is connecting them, then Nina is never too far to be rescued if something bad should happen, as it happened to David. As Amanda moves through fragments of memory, she references the cord both pulling tighter and becoming looser.

Here Amanda moves into a memory about Nina.

One evening, Amanda goes for a walk while Nina is taking a nap at the rented house. When she returns, she sees Carla outside the house. They talk and Carla tells her that Nina is inside with David and that Amanda must unlock the door quickly. Amanda panics and unlocks the door. They both enter the house to find nothing is amiss; both of the children are safe and normal. Amanda is angry with Carla for scaring her with silly nonsense, yet after Carla leaves Amanda cannot shake the feeling that something is wrong. That night Amanda has a nightmare about her husband and Nina, and wakes up determined to leave. She packs her and Nina's bag and they leave the rental property, dropping off the key with Mr Geser as they go. On their way, Amanda and Nina call past the farm to say goodbye to Carla. While Carla finishes her work, Amanda and Nina sit in the grass and watch some workmen unload mysterious plastic drums from a truck. This moment is important; David's voice interrupts the story here to tell Amanda that

this is the important moment and that she must be detailed, but hurry. Amanda does not agree and tells David's voice that everything is normal. Amanda continues with her story and explains that when they both get up, Nina says she is wet and that her hands have a funny smell on them. Amanda is also wet but thinks little of it as the grass is dewy.

Eventually Carla comes to talk to them, and the two women walk through the stables, while Nina plays around an old well. Soon, Nina complains that her hands sting and so Amanda and Carla give her cookies and kisses to calm her. Following this, Amanda also starts to feel unwell and needs to lie down in the grass. She cannot speak and explain what is happening, but Carla knows it is bad and quickly takes both Amanda and Nina to a medical clinic. The nursing staff at the clinic misdiagnose the problem as sunstroke, and after giving Amanda some pills they are sent home. They go to Carla's house and Amanda spends the next few hours going in and out of consciousness as her fever worsens.

The next morning, when Amanda wakes, she is aware enough to realise she needs to leave this place. Nina is also awake and asks her mother if they can go. Stumbling and in pain, they make it to the car and Amanda drives them away from the farm. As she drives, she realises that her vision is worsening and there is a bright white light that brings her pain. Her vision becomes so bad that she nearly drives into a group of children crossing a road. Amanda stops the car and notices that the children look strange; they are walking with nurses and David is at the back of the group. David's voice in Amanda's head tells her that these are the sick children and that they are on their way to the clinic; not many children here are 'born right'.

Desperate for a drink and unable to see, Amanda gets out of the car and collapses. David tells Amanda that Carla came and found her and took her back to the clinic, but that Nina was missing. After Nina was found, close to death with poison, Carla took her to the healer in 'the green house' where a migration was performed to save Nina's life. At this point Amanda feels the 'rescue distance' widen, the cord gets taut and eventually Amanda feels it snap. Amanda understands that she is about to die, and David confirms this saying 'there is very little time left'. David asks Amanda to focus on his voice and says that there is one last thing he wants to show her. He says it is very important that she should focus and pay attention.

In this last vision, Amanda sees her husband call at Carla's house and knock on the door. Omar opens it and the two men talk. Amanda's husband knows that his child is changed but does not understand how and he thinks that Omar might be able to help him. Omar cannot help and as Amanda's husband gets ready to leave, David climbs into the back of his car and sits cross legged, just like Nina did earlier, and he reaches for one of her toys. David looks up pleadingly, but Amanda's husband tells him to leave. The reader understands that this is where the other half of Nina's spirit has migrated to. After Omar removes the boy, Amanda's husband leaves, driving out past what the reader now understands to be a contaminated wasteland of factories and fields.

2. Character summaries and quotations

Amanda

Although *Fever Dream* is written as a conversation between Amanda and a child, Amanda's recollections read like a first-person narration. The reader views all events through Amanda's eyes, negotiating time and space alongside her as she tries to piece together fragments of the past to help her understand her condition in the present. Due to Amanda's illness and increasing confusion, her memories are difficult to follow and there are clearly large plot-holes and fragments of story that do not hold together. Amanda is an unreliable narrator, and she becomes increasingly more unreliable as the novel and her illness progresses.

Due to Amanda's unreliable narration, it is difficult for the reader to know if the voice of David is simply a voice in her head or if David is really sitting by the side of her hospital bed ‘whispering’ in her ear. David, whether he is in Amanda's subconscious or sitting next to her, is instrumental in guiding Amanda through her visions of the past as she searches to understand how she has ended up dying in hospital. Frequently, David guides Amanda to focus in on elements of her memory or to move on from memories that appear to be unhelpful in discerning what really happened. Sometimes Amanda contradicts David or does not listen to him, the most obvious of these incidents being when David tells Amanda that the men unloading the plastic drums outside the farm are ‘important’, but she contradicts him saying everything seems ‘normal’. The reader understands that Amanda is missing a vital element of the truth that has led to her being poisoned and to the destruction of this environment.

In many ways it is what we do not know about Amanda's character that makes her quite interesting as a lead protagonist. The reader is given very little information about Amanda's past, her job, her husband or where she has come from. What the reader understands is that there is a husband somewhere and that Amanda is vacationing with her daughter Nina in rural Argentina for the duration of the memories. This lack of information or exposition to her character feels bewildering for the reader, who struggles to place her in time and space; the only space we get to know her in, is the space of her memories and visions, which are both disorientating and hallucinatory. This lack of information about the past and lack of certainty in the present makes Amanda a complex and challenging protagonist.

One of the key elements of Amanda's character that the reader is made very aware of is her role as a mother. Through most of Amanda's visions and recollections the reader sees her connected to Nina and constantly weighing up the likelihood of a dangerous incident. Amanda's role as the overprotective mother is symbolised through the idea of the ‘rescue distance’. Amanda first explains this as the maximum distance that Nina can be away from her for a rescue to still be possible if a situation required it. She explains it via the concept of a cord or rope that connects her to her daughter. When this cord goes tight it means that Nina is reaching the outer limit of the ‘rescue distance’; if the cord were to snap, then Amanda understands that she would not be able to save Nina if something bad occurred, just like what occurred with David and the horses. Once the idea of the ‘rescue distance’ is introduced into the narrative, Amanda weaves it through the memories focusing on the distance between her and Nina at each point in her story. At the end of the novel the reader knows that Amanda is going to die when she explains that she feels the cord has ‘snapped’ and that Nina is now loose and far away from her.

Despite Schweblin's presentation of Amanda as the overprotective mother, there are still moments in Amanda's memories where she explains that she has risked too much with Nina, has let her wander too far, or has let her play on her own. This is in contradiction to her obsession with Nina’s safety, perhaps making the reader question the reliability of the memories and stories that Amanda is recounting, as her fever and condition worsens.

Through Amanda, the reader is challenged to question the distinction between reality and fantasy, the past the present and our future. Schweblin challenges us to consider the power of memory and the place of memory in our lives as we navigate the present.

Quotation	This suggests…
'The rescue distance'	This is a concept that consumes Amanda. It is simply the maximum distance that Nina can physically be from Amanda and still be saved if something bad were to happen. As Amanda moves through her memories, she becomes increasingly focused on measuring the 'rescue distance' and as such the reader can use it as a marker of the horror as it unfolds through Amanda's memories. This concept is expressed through the metaphor of a cord that is connected to both Amanda and Nina; this cord is loose if Nina is close and becomes tighter as she moves further away. At the end of the novel the cord 'snaps' and Amanda knows that Nina is lost and that she is about to die.
'My mother was sure that sooner or later something bad would happen, and now I can see it with total clarity, I can feel it coming towards us like a tangible fate, irreversible.'	That Amanda is somewhat fatalistic and has always occupied the over-protective mother role. She uses a simile to unite the concept of intangible 'fate' with something concrete and final. Although the reader is now able to understand that the end is near, it's still not certain what that end is. The abstract nouns 'something' and 'it' hide the nature of the final end point for Amanda and Nina and increase the sense of foreboding and suspense as the end of the novel draws near.
'He doesn't stop in town... He doesn't look back. He doesn't see the soy fields... he doesn't notice that the return trip has grown slower and slower.... He doesn't see the important thing...'	That at her point of death, Amanda finally sees man's ignorance. In David's final gift of vision, Amanda watches her husband drive away from Carla's house. Her repetition of the adverb 'doesn't' coupled with various things 'he doesn't stop' to see or consider, reveals how much human kind can ignore. At this point, the reader realises that all the death and destruction of innocence in the text is the result of man's ability to ignore.

David

David is possibly the most confusing and challenging of the characters in *Fever Dream*. He is presented in two roles; he is both the character of the young child David in Amanda's visions and memories, but he is also the voice that guides Amanda through remembering what happened in the past.

In Amanda's recollections David is both an innocent young boy, a victim to the contamination that surrounds him, and a threatening and a menacing figure to both of his parents and Amanda. In his role as the voice guiding Amanda's memory, the reader is not sure whether he is really sitting next to Amanda's bed or whether he is simply Amanda's subconscious / a voice in her head. In this role his voice, although childlike in its use of language, can at times be frustrated and imperative; he is angered when Amanda will not focus on his direction and in quite a mature manner, he clearly understands the imperative of time in this story, often telling her to hurry and focus before it is too late.

David is only three years old when he is poisoned by the toxic stream water that he is playing in, while his mother Carla steadies the escaped stallion. As soon as Carla realises that David will become ill, she rushes him not to a clinic or hospital, but to a local healing woman who lives in ‘the green house’. At the green house David begins to show signs of increasing distress and illness, and the healer tells Carla that the only way to save him is to perform a ‘spirit migration’. In this ceremony part of David's spirit will be moved to another child, and along with it, part of the poison. This will leave less poison for David’s small body to fight. The healer tells Carla that she will never know where this small portion of David spirit has gone to, but that she must accept her son as he is after the migration. The process is successful and saves David's life, yet soon Carla realises that David is very different. He speaks strangely using odd phrases that he has never used before, he has white spots on his skin and he behaves strangely. Carla notices that her husband Omar does not enjoy being around David and that he finds him strange. Carla also finds him strange and searches repeatedly to find the missing part of her son. Amanda tells the reader Carla’s recounted story of one day watching a small David dig a shallow grave for a dead duck and then bury it. There is no suggestion that David has killed the duck, yet this is the start of David burying many mysteriously dead animals. In total David buries 28 animals in the garden and Carla recounts seeing 28 little graves littering the lawn. The accounting of these stories is what adds an element of menace to David's character, yet this menace is at odds with the innocent child we see at other times, such as when he is found playing with Nina in the house and when he sits in Amanda's husband's car.

At the end of the novel David ‘the voice’, explains to Amanda that he is just one of many children that are strange in this rural town; most of them are born strange like the girl with the ‘large forehead’, but some of them becoming strange like him.

As Amanda's guide through her memories and visions, David's voice is confident and assertive. He appears to have an omniscient presence and knows which of Amanda's memories she needs to access to be able to piece together how she has come to be in this situation. In many ways, this voice is childlike using monosyllabic words and short simple sentences to communicate. But at times it is also mature, taking an urging and frustrated tone when Amanda struggles to follow simple direction, particularly as her illness worsens. David's voice uses frequent short questions to guide Amanda, and these, along with imperatives, move the story forwards towards its climax and conclusion; in this way it is actually David that drives the narrative.

It is impossible for the reader to know whether David is actually a character sitting beside Amanda's bed or is just her subconscious, a figment of her imagination speaking to her. However, the voice appears to know the truth of what has happened but is unable to tell the reader this and

can only guide Amanda back through her memories. This may suggest that the voice is Amanda's subconscious, rather than a physical entity in the room.

At the end of the novel, David's character takes on another significance. Although it is never stated, it becomes clear to the reader that Nina's migrated soul has moved to David's body. David gets into Amanda's husband's car and sits cross legged just as we saw Nina do earlier in the memories. Then he instinctively reaches for Nina's stuffed mole toy, just as she did when she was in the car with her mother. It is these small gestures that suggest Nina is closer than they all understand. Unfortunately, Nina's husband neither understands nor takes the time to consider these gestures and drives away hastily, leaving David and Nina's spirit behind. This is perhaps Schwebel commenting on humankind's inability to see beyond the literal or to be enlightened.

Quotation	This suggests…
'What else is happening? … What are the men doing around you?'	That the voice of David is consciously knowledgeable in a way that Amanda is not. The voice seems to know which parts of Amand's narrative are important and which are distractions. Here, David tries to focus Amanda on the men unloading the plastic drums from the truck; from this the reader understands that drums might be linked to the poison. David uses a constant stream of short and imperative questions to keep Amanda focused and to direct her memories.
'This is the most important thing… this is the moment, don't get distracted.'	That David is leading Amanda's narrative to its conclusion. He knows what the 'important thing' is and he's guiding her to its reveal. This creates tension and suspense for the reader because invariably, Amanda does not quite grasp David's urgency and misses his direction. David speaks in simple child-like language, using a predominance of monosyllabic words, short sentences and frequent questions to guide Amanda through her maze of memory.
'If you need to, you can lean on my shoulder.'	That David is a support to Amanda, as she battles to understand her situation before it is too late. It's not clear if David is in the hospital room or in Amanda's head, but 'lean on my shoulder' suggests that, whether real or not, he is a support to Amanda during this distressing time.

Carla

Carla is David's mother. The reader meets Carla through Amanda's memories of arriving at the vacation property she will stay at with Nina. Carla is initially on the front lawn in a chair finishing her coffee. As she gets up to leave, Amanda notices her 'gold bikini' and admits there is something of a 'mutual fascination' with moments of 'repulsion' between them. It is easy for the reader to observe this fascination, as Amanda frequently remembers vividly, details about Carla's clothing and mannerisms.

One of the first incidents that Amanda recounts is Carla's story of David's contamination and subsequent rescue. One day, Carla realises that Omar's stallion is missing from the enclosure and so she goes to look for it, taking 3-year-old David with her. She finds the stallion drinking from a stream and puts David down to play while she recaptures the horse. While Carla is distracted, David starts playing in the stream and licking water off his hands.

The next morning, it is discovered that the stallion is sick and dying, his face and lips are swollen and he is struggling to breathe. Carla immediately realises that the horse has been poisoned and rushes to check on David, who at this time appears normal. Fearing the worst, Carla takes him straight to a healing woman in the green house, who explains to her that David is now very close to death and only has one hope for survival. This hope is transmigration. She will transfer part of David's spirit to another child, and with it some of the poison, in the hope that David's sick body will be able to fight the remaining poison. The healing women makes Carla aware that she will never know where the missing part of David spirit has gone and that David may change after the procedure, but she will have to accept him as her child and be responsible for his 'body'. Carla is initially hesitant but realising that David is close to the death, she agrees, and the procedure is performed. The procedure is successful and despite Carla's initial reluctance to embrace this new child, David returns home with her, where he makes a physical recovery. However, soon Carla and Omar realise that David is different. Carla describes her son as 'a monster' and is clearly threatened by his new persona. Within the narrative, the young David does not appear to actually do anything wrong suggesting that his mother's view of him as monstrous is really a reflection of her guilt for not protecting him in the first place. Here, Carla is presented to be quite a different mother to Amanda, who is the overprotective and worrying mother. The two women, Carla and Amanda present the complexity and challenge of the maternal role in the modern age.

Despite being at the centre of most of the tragedies that befall Amanda and Nina, it is Carla that tries to save them both. After Nina becomes sick and Amanda collapses, it is Carla that takes them quickly to the clinic to be treated. It is also Carla that rescues Amanda after she collapses by the side of her car. Later, Carla searches for and finds the missing Nina, then rushes her to the green house for the transmigration procedure to save her life from the poison. Despite Carla's own experience with David, she cannot let Nina die, presenting the strength of a mother's drive to protect and save a child.

Quotation	This suggests…
'I knew it with utter clarity, because I had already heard and seen too many things in this town…'	That like many people, Carla is aware of the strange things that happen in this rural town, but she chooses to ignore them until they affect her. The use of the intensifier 'too' in describing the 'many things', suggests that there is a mystery and a menace around the euphemistic 'things' that are occurring.
'I ran to him and hugged him. I hugged him so hard, Amanda, so hard it seemed impossible	That Carla has a close physical bond with the young David; the repetition of 'hugged' demonstrates the intense connection between mother and son and the desperation Carla feels

Quotation	This suggests…
that anyone or anything in the world could take him from my arms.'	at having to let him go. This desperation is intensified by the repetition of the adverbial 'so hard' to express Carla's reluctance to have him taken 'from my [her] arms'.
'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.' - Voice of David speaking about Carla	That Carla suffers greatly from feelings of guilt and regret. She feels that her actions are responsible for not just the changing of her son into 'a monster' but something greater, something corrosive and deadly that runs through the town. The reference to this thing being both 'small and invisible' suggests that Carla will never really understand what it is that she has done, or ultimately what it is that she feels responsible for, but that it will continually torture her.

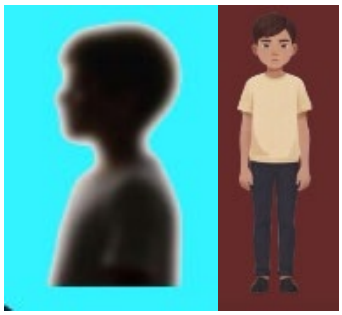
Create your own character summaries including quotation tables:

[Character name]

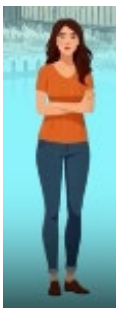
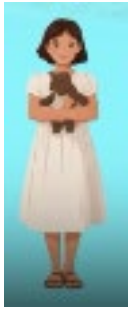
Quotation	This suggests…

3. Character animations

Can you identify the names of the different characters in the videos?

Character name	Character image
	

Here are the answers:

Character name	Character image
Amanda	
David	
Nina	
Carla	
The healer	

4. Reflection and activities

Now you have read the text, reflect on your thoughts:

Explore passages/extracts and relate them to the whole text.

Select a passage of key importance from the novel.

Explain where the extract appears in the text and what happens immediately before and after the extract.

Consider the significant links between the content of the extract and the rest of the text.

Provide a brief overview of the content and organisation of the extract.

Explore the way the writer uses language to achieve certain effects. Highlight key words on a copy of the extract and annotate them, saying what you find striking, vivid, memorable, disturbing, etc.

Create practice questions around the passage, for example:

- How does [author] make this such a memorable / significant moment in the story?
- Explore the ways in which [author] portrays [character's] attitude towards [character] at this moment in the novel.
- Explore the ways in which [author] makes this moment in the novel so [moving / exciting / sad, etc].

Explore the characters in the novel

Create practice questions around the characters of the novel, for example:

- Explore the ways in which [author] portrays the differences between [character] and [character]?
- Explore the ways in which [author] strikingly portrays [character's] relationship with [character].
- How does the writer memorably depict the life of [character]?

Choose **one** of your questions and complete the following activities:

Compile a QUOTATION + COMMENT table to record your ideas about specific characters.

Add notes to each quotation about what it reveals about the character and their relevant contexts.

Learn some key quotations.

Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

Explore the themes of the novel

Create practice questions around a theme, for example:

- How does [author] portray [theme] in the novel?
- In what ways does [author] convey [theme] in the novel?
- How does [author] present his ideas about [theme] in the novel?

Choose **one** of your questions and complete the following activities:

- Compile a QUOTATION + COMMENT table to record your ideas about specific characters.
- Add notes to each quotation about what it reveals about the character and their relevant contexts.
- Learn some key quotations.
- Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

5. Quiz

1. When the novel opens, Amanda tells David that she is…?

A) in a hospital.

B) in an unknown place.

C) on a bed.

D) on the ground.

2. Why does David ask Amanda to tell her story quickly?

A) Because he doesn't have much time left.

B) Because she is going to die.

C) Because there might be time to save her.

D) Because they need to stop the worms.

3. Which of these statements is true?

A) After David is poisoned Carla takes him to the clinic.

B) After David is poisoned Carla takes him to a hospital.

C) After David is poisoned Carla takes him to the green house.

D) After David is poisoned Carla takes him to a doctor.

4. What strange thing does Carla witness David doing after he is cured?

A) Chasing a duck.

B) Torturing a dying duck.

C) Killing a duck.

D) Burying a dead duck.

5. What is the 'rescue distance'?

A) The maximum distance Nina can be from Amanda, for a rescue to be possible.

B) A specific distance Nina is allowed to play from Amanda.

C) A marker in the yard that Nina may not cross.

D) The minimum distance Nina can be from Amanda and still be safe.

6. Which of these statements is false?

A) Amanda has a nightmare about her husband and Nina.

B) Amanda is determined to leave after her nightmare.

C) Amanda and Nina leave, dropping off the keys as they go.

D) Amanda decides not to tell Carla they are leaving.

7. What is the first sign that Nina might have been poisoned?

A) She complains of a smell.

B) She cries in pain.

C) She develops a fever.

D) She gets thirsty.

8. What happens after Amanda is misdiagnosed with sunstroke?

A) The pills she is given cure her.

B) She goes in and out of consciousness.

C) Her fever gradually disappears.

D) She is kept in hospital.

9. How does Carla save Nina?

A) She drives her to a hospital.

B) She gives her the pills from the clinic.

C) She takes her back to the clinic.

D) She takes her to the healer.

10. In the last vision, after David climbs into the car, what does Amanda's husband do?

A) Asks Omar for help.

B) Gives David a toy.

C) Tells David to leave.

D) Drives away with David.

Quiz answers

1. When the novel opens, Amanda tells David that she is…?

B) in an unknown place.

2. Why does David ask Amanda to tell her story quickly?

B) Because she is going to die.

3. Which of these statements is true?

C) After David is poisoned Carla takes him to the green house.

4. What strange thing does Carla witness David doing after he is cured?

D) Burying a dead duck.

5. What is the 'rescue distance'?

A) The maximum distance Nina can be from Amanda, for a rescue to be possible.

6. Which of these statements is false?

D) Amanda decides not to tell Carla they are leaving.

7. What is the first sign that Nina might have been poisoned?

A) She complains of a smell.

8. What happens after Amanda is misdiagnosed with sunstroke?

B) She goes in and out of consciousness.

9. How does Carla save Nina?

D) She takes her to the healer.

10. In the last vision, after David climbs into the car, what does Amanda's husband do?

C) Tells David to leave.

Cambridge Assessment International Education
The Triangle Building, Shaftsbury Road, Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: **info@cambridgeinternational.org** **www.cambridgeinternational.org**

© Cambridge University Press & Assessment 2025 v1