This question paper consists of 18 pages.
INSTRUCTIONS AND INFORMATION

1. Answer FIVE questions in all: THREE in SECTION A, ONE in SECTION B and ONE in SECTION C as follows:

   SECTION A: POETRY [40 MARKS]
   Answer THREE questions: Answer QUESTION 1 OR QUESTION 2 AND any TWO of QUESTIONS 3, 4, 5 and 6.

   SECTION B: DRAMA [30 MARKS]
   Answer ONE question.

   SECTION C: NOVEL [30 MARKS]
   Answer ONE question.

2. Your answers to SECTION B (DRAMA) and SECTION C (NOVEL) MUST comprise ONE ESSAY and ONE CONTEXTUAL answer.

3. Do NOT attempt to read through the entire paper. Refer to the TABLE OF CONTENTS on page 3 for a breakdown of the selection of setworks. Mark the numbers of the questions set on work you have studied during the year.

4. Your literature essay should not exceed 500 words.

5. In contextual questions, the number of marks allocated to each subsection should serve as a guide to the expected length of your answer.

6. Number the answers correctly according to the numbering system used in this question paper.

7. Write neatly and legibly.
# TABLE OF CONTENTS

## SECTION A: POETRY [40 MARKS]

The unseen poetry is **COMPULSORY**. Answer **QUESTION 1 OR QUESTION 2 AND any TWO of QUESTIONS 3, 4, 5 and 6**.

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<td><strong>AND ANY TWO OF:</strong></td>
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## SECTION B: DRAMA [30 MARKS]

Answer **ONE** question.

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## SECTION C: NOVEL [30 MARKS]

Answer **ONE** question.

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<td>14. Animal Farm – George Orwell</td>
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**NOTE:** Your answers to **SECTION B (DRAMA) and SECTION C (NOVEL)** should comprise **ONE ESSAY and ONE CONTEXTUAL answer**. If you answer an essay question in **SECTION B (DRAMA)**, you must answer a contextual question in **SECTION C (NOVEL)** and vice versa.
NOTE:

You must answer ONE essay and ONE contextual question from SECTIONS B and C. If you choose to answer a contextual from Section B, then you have to answer an essay from Section C.

CHECKLIST:

Question 1 – 2: Choose ONE
Questions 3, 4, 5, 6: Choose TWO
Questions 7 – 10: Choose ONE
Questions 11 – 14: Choose ONE

You must answer ONE contextual and ONE essay question.
SECTION A POETRY
Answer QUESTION 1 OR QUESTION 2

AND

Any TWO questions from QUESTIONS 3, 4, 5 and 6

UNSEEN POEM – SOUTH AFRICAN COMPONENT
Read the poem carefully, and then answer either QUESTION 1 OR QUESTION 2.

QUESTION 1: CONTEXTUAL QUESTION

SUNDAYS – William Nicholson
(Pretoria Boys’ High, adapted)

Slowly the webs of black smoke
Drift to vanish into the blue vastness,
Blurred by the waves of heat over the braai.

The obstinate sun shows little remorse for sore eyes
And the mind is still dense with faded beer,
While a memory pulses faintly through the veins.

Somewhere the icecream-man’s lonely jingle
Resounds over the rooftops,
Lamenting a lost childhood.

The bare grey buildings of the city
Sit with their backs to me,
The storm clouds leering behind them.

The raging flames lap thirstily
At the juices of the searing meat,
While the distant church bells chide
And promise the alternative.

1.1 Refer to stanzas 1 and 5. Describe what the speaker experiences on a Sunday.  
(2)

1.2 Describe the visual image that the metaphor in line 1 creates.  
(2)

1.3 What atmosphere is created in lines 10 to 12? Explain your answer.  
(3)

1.4 Explain the effectiveness of the metaphor in lines 13-14.  
(3)

[10]

OR
QUESTION 2: MINI-ESSAY

In a carefully constructed essay of not more than 200 words, discuss how the poet uses poetic devices to create the atmosphere of his Sunday memories.

Do NOT count your words.

AND

QUESTIONS 3, 4, 5, 6 – PRESCRIBED POETRY

Answer TWO questions from this section. One question must be a CONTEXTUAL QUESTION and one question must be an ESSAY QUESTION.

QUESTION 3: CONTEXTUAL QUESTION

Read the poem carefully, and then answer the questions that follow.

OLD FOLKS LAUGH – Maya Angelou

They have spent their
content of simpering,
holding their lips this
and that way, winding
the lines between
their brows. Old folks
allow their bellies to jiggle like slow
tambourines. The hollers
rise up and spill
over any way they want.
When old folks laugh, they free the world.
They turn slowly, slyly knowing
the best and the worst
of remembering.
Saliva glistens in
the corners of their mouths,
their heads wobble
on brittle necks, but
their laps
are filled with memories.
When old folks laugh, they consider the promise
of dear painless death, and generously
forgive life for happening
to them.

3.1 Describe the physical appearance of the old people in lines 6–8. (2)

3.2 What do lines 9 to 11 suggest about the “hollers”? (2)
3.3 Explain in what way old folks' laughter can "free the world" (line 12). (3)

3.4 Why does the speaker mention the old folks' dribbling? (2)

3.5 Refer to lines 20 to 21.
   3.5.1 What are the benefits of old age, according to the speaker? (1)
   3.5.2 Why does the speaker focus on "laps" that are "filled"? (2)

3.6 Comment on the old folks' attitude to life and death in lines 23 to 25. Justify your answer. (3)

OR

QUESTION 4: ESSAY QUESTION

Read the poem, 'Old Folks Laugh', and answer the question that follows.

Write a mini-essay of approximately 200 words in which you discuss how the imagery in this poem conveys the speaker's feelings about the old folks and their laughter, and how she responds to them.

Do NOT count your words. [15]

OR
QUESTION 5: CONTEXTUAL QUESTION

Read the poem carefully, and then answer the questions that follow.

LAKE MORNING IN AUTUMN – Douglas Livingstone

Before sunrise the stork was there
resting the pillow of his body
on stick legs growing from the water.

A flickering gust of pencil-slanted rain
swept over the chill autumn morning;
and he, too tired to arrange

his wind-buffeted plumage,
perched swaying a little,
neck flattened, ruminative,

beak on chest, contemplative eye
filmy with star vistas and hollow
black migratory leagues, strangely,

ponderously alone and some weeks
early. The dawn struck and everything,
sky, water, bird, reeds

was blood and gold. He sighed.
Stretching his wings he clubbed
the air; slowly, regally, so very tired,

aiming his beak he carefully climbed
inclinig to his invisible tunnel of sky,
his feet trailing a long, long time.

5.1 Use your own words to describe the stork (lines 2 to 3). (2)

5.2 Explain the effectiveness of the metaphor in line 4. (3)

5.3 Refer to lines 6 and 7.

5.3.1 Why does the stork need to rearrange his "plumage"? (1)

5.3.2 Why has the speaker chosen the word "buffeted"? (2)

5.4 What does the phrase "black migratory leagues" (line 12) suggest? (2)

5.5 Explain why the stork "sighed" (line 16). (2)

5.6 How does the word "clubbed" (line 17) add to the atmosphere? (3)

OR
QUESTION 6: ESSAY QUESTION

Read 'Lake morning in autumn', and then answer the question that follows.

Write a mini-essay of approximately 200 words in which you discuss how the imagery in this poem conveys the speaker’s feelings about the stork and its environment, and how he responds to them.

Do NOT count your words. [15]

TOTAL SECTION A: 40

SECTION B: DRAMA

Answer ONE question from this section.

OTHELLO – WILLIAM SHAKESPEARE

QUESTION 7: ESSAY

It is because of the natures of both Iago and Othello that Othello is destroyed.

In an essay of 450-500 words, discuss to what extent you agree with this statement, using examples and textual references from the play to support your argument.

Do NOT count the number of words. [30]

OR
QUESTION 8: CONTEXTUAL

Read both extracts carefully and answer the questions that follow.

TEXT A

OTHELLO
O my fair warrior!

DESDEMONA
My dear Othello!

OTHELLO
It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the laboring bark climb hills of seas,
Olympus-high, and duck again as low
As hell's from heaven! If it were now to die,
'Twere now to be most happy, for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

DESDEMONA
The heavens forbid
But that our loves and comforts should increase
Even as our days do grow!

OTHELLO
Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here. It is too much of joy.
And this, and this, the greatest discords be (They kiss.)
That e'er our hearts shall make!

IAGO
(Aside) O, you are well tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.

Act 2, scene i

8.1 Place this extract in context by describing what has just happened. (2)

8.2 Why does Othello refer to Desdemona as his "warrior"? (2)

8.3 Refer to lines 8 to 12. ("If it were now to die … unknown fate")
   Explain what Othello means in these lines. (3)

8.4 How does Desdemona’s respond when Othello says he would be happy to die at this moment? (Refer to lines 12 to 14.) (3)

8.5 Othello believes that the conflict is over and everyone is safe. Discuss the irony of this statement. (3)
TEXT B

LODOVICO
Is there division between my lord and Cassio?

DESDEMONA
A most unhappy one. I would do much
To atone them, for the love I bear to Cassio.

OTHELLO
Fire and brimstone!

DESDEMONA
My lord?

OTHELLO
Are you wise? 5

DESDEMONA
What, is he angry?

LODOVICO
Maybe the letter moved him,
For as I think, they do command him home,
Deputing Cassio in his government.

DESDEMONA
By my troth, I am glad on't.

OTHELLO
Indeed!

DESDEMONA
My lord?

OTHELLO
I am glad to see you mad.

DESDEMONA
Why, sweet Othello? 10

OTHELLO
Devil!

(DESIDEMONA starts to go)

Act IV, scene i

8.6 Place this extract in context by describing what had just happened. (2)
8.7 8.7.1 In the context of the passage, what is Desdemona "glad" about in line 8? (1)

8.7.2 How does Othello interpret Desdemona’s "glad[ness]"? (2)

8.8 Discuss the significance of Lodovico's response to Othello's violence. (3)

8.9 Comment on the irony of Othello’s calling Desdemona "devil". (2)

8.10.1 Describe Desdemona’s reaction to Othello’s anger. In your answer, refer to the stage directions (Desdemona starts to go). (3)

8.10.2 Describe and discuss one incident in the play where Desdemona shows similar characteristics. (4) [30]

OR

THE CRUCIBLE – Arthur Miller

QUESTION 9: ESSAY

It is because of the natures of Abigail and Proctor that Proctor is destroyed.

In an essay of 450-500 words, discuss to what extent you agree with this statement, using examples and textual references from the play to support your argument.

Do NOT count the number of words. [30]

OR
**QUESTION 10: CONTEXTUAL**

Read both extracts and answer the questions that follow.

**TEXT A**

HALE (holding up his hands): No, no. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone, and I must tell you all that I shall not proceed unless you are prepared to believe me if I should find no bruise of hell upon her.

PARRIS: It is agreed, sir — it is agreed — we will abide by your judgement.

HALE: Good then. (He goes to the bed. Looks down at Betty. To Parris.) Now, sir, what were your first warning of this strangeness?

PARRIS: Why, sir - I discovered her – (indicating Abigail) – and my niece and ten or twelve of the other girls, dancing in the forest last night.

HALE (surprised): You permit dancing?

PARRIS: No, no, it were secret -

MRS PUTNAM (unable to wait): Mr. Parris's slave has knowledge of conjurin', sir.

PARRIS (to Mrs Putnam): We cannot be sure of that, Goody Ann –

MRS PUTNAM (frightened, very softly): I know it, sir. I sent my child - she should learn from Tituba who murdered her sisters.

REBECCA (horrified): Goody Ann! You sent a child to conjure up the dead?

MRS PUTNAM: Let God blame me, not you, not you, Rebecca! I 'll not have you judging me any more! (To Hale.) Is it a natural work to lose seven children before they live a day?

PARRIS: Sssh!

REBECCA, with great pain, turns her face away. There is a pause.

HALE: Seven dead in childbirth?

MRS PUTNAM (softly): Aye. (Her voice breaks; she looks up at him. Silence. HALE is impressed. PARRIS looks to him. He goes to his books, opens one, turns pages, then reads. All wait, avidly.)

PARRIS (hushed): What book is that?

MRS PUTNAM: What's there, sir?

HALE (with a tasty love of intellectual pursuit): Here is all the invisible world, caught, defined, and calculated. In these books the Devil stands stripped of all his brute disguises. Here are all your familiar spirits - your incubi and succubi; your witches that go by land, by air, and by sea; your wizards of the night and of the day. Have no fear now - we shall find him out and I mean to crush him utterly if he has shown his face! (He starts for the bed.)

[ACT ONE]

10.1 What has Mr Parris asked Hale to investigate in Salem? (lines 1 to 4) (2)

10.2 Why does Hale choose the word "bruise" (line 4)? (2)

10.3 Explain why Hale is surprised (line 10). (2)

10.4.1 In what tone would Mrs Putnam speak to Rebecca in lines 17 and 18 ("Let God blame me, ... any more")? Motivate your answer. (3)
10.4.2 Discuss how the Putnams take revenge on Rebecca Nurse and her husband later in the play. (3)

10.5 Explain Parris and Mrs Putnam’s attitude to the books which Hale consults. (2)

10.6 Is Hale’s confidence during his speech in lines 28 to 32 (“Here is all … shown his face”) justified in terms of what happens later in the play? Explain. (3)

AND

TEXT B

HALE: Woman, plead with him! (He starts to rush out the door and then goes back to her.) Woman! It is pride, it is vanity. (She avoids his eyes and moves to the window. He drops to his knees.) Be his helper! - What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!

ELIZABETH: (supporting herself against collapse, grips the bars of the window and with a cry): He have his goodness now. God forbid I take it from him! The final drumroll crashes, then heightens violently. HALE weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air.

[ACT FOUR]

10.7 What has Hale hoped to achieve by speaking to the prisoners? (2)

10.8 Is Hale correct in saying that Proctor’s death is caused by his pride and vanity? Support your answer with careful reference to the scene between Elizabeth and Proctor just before he dies. (4)

10.9 10.9.1 Explain Elizabeth’s refusal to plead with Proctor. (2)

10.9.2 How do the stage directions (“supporting herself against collapse, grips the bars of the window and with a cry”) in lines 6 and 7 help to create sympathy for Elizabeth? (3)

10.10 How will the audience feel when they hear the sound of the drums (rattle like bones, lines 9-10)? Motivate your answer. (2)

[TOTAL SECTION B: 30]
SECTION C: NOVEL

Answer ONE question from this section.

**LORD OF THE FLIES – William Golding**

**QUESTION 11: ESSAY**

It is inevitable that the initial hopes and ideals of the boys will not be fulfilled.

In an essay of 450-500 words, discuss this statement with detailed reference to the novel.

[Do NOT count your words.]

**QUESTION 12: CONTEXTUAL**

Read both extracts, and answer the questions that follow.

**TEXT A**

Jack was on his feet. "We'll have rules!" he cried excitedly. "Lots of rules! Then when anyone breaks 'em -" "Whee-oh!"
"Wacco!"
"Bong!"
"Doink!"

Ralph felt the conch lifted from his lap. Then Piggy was standing cradling the great cream shell and the shouting died down. Jack, left on his feet, looked uncertainly at Ralph who smiled and patted the log. Jack sat down. Piggy took off his glasses and blinked at the assembly while he wiped them on his shirt.

"You're hindering Ralph. You're not letting him get to the most important thing." He paused effectively. "Who knows we're here? Eh?"
"They knew at the airport"
"The man with a trumpet-thing -"
"My dad."

Piggy put on his glasses. "Nobody knows where we are," said Piggy. He was paler than before and breathless. "Perhaps they knew where we was going to; and perhaps not. But they don't know where we are 'cos we never got there." He gaped at them for a moment, then swayed and sat down. Ralph took the conch from his hands.

"That's what I was going to say," he went on, "when you all, all. . . ." He gazed at their intent faces. "The plane was shot down in flames. Nobody knows where we are. We may be here a long time."

[CHAPTER TWO]

12.1 Place this passage in context by describing what has happened that has led to the boys being stranded on the island. (3)
12.2 12.2.1 Why do you think the boys need rules? (2)

12.2.2 Use your own words to describe how the boys feel about having rules. (2)

12.3 Refer to lines 8 and 9 to describe the relationship between Jack and Ralph at this point in the novel. (3)

12.4 How does Piggy's contribution to this meeting reveal his character? (3)

12.5 What is Golding's intention in mentioning Piggy's glasses at this point in the novel? (2)

AND

TEXT B

Below him, Ralph was a shock of hair and Piggy a bag of fat.
"I got this to say. You're acting like a crowd of kids." The booing rose and died again as Piggy lifted the white, magic shell.
"Which is better - to be a pack of painted Indians like you are, or to be sensible like Ralph is?"
A great clamour rose among the savages. Piggy shouted again.
"Which is better - to have rules and agree, or to hunt and kill?"
Again the clamour and again - "Zup!"
Ralph shouted against the noise.
"Which is better, law and rescue, or hunting and breaking things up?"
Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

[CHAPTER 11]

12.6 Place this passage in context by describing what has happened shortly before this incident. (2)

12.7 How would Roger have responded to the question: "Which is better - to have rules and agree, or to hunt and kill?" (line 7)? Justify your answer by referring to this extract and the novel as a whole. (3)

12.8 Discuss the symbolism of the conch. Support your answer by referring to this extract and the novel as a whole. (4)

12.9 In the light of Roger's actions in lines 16 and 17, discuss the significance of Ralph being described as "a shock of hair" and Piggy as "a bag of fat" in line 1. (2)

12.10 Outline how this extract develops the main theme of the novel. (4)

OR

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**ANIMAL FARM – George Orwell**

**QUESTION 13: ESSAY**

It is inevitable that the hopes and ideals of the animals will not be fulfilled.

In an essay of 450-500 words, discuss this statement with detailed reference to the novel.

Do NOT count your words.

**OR**

**QUESTION 14: CONTEXTUAL**

Read both extracts, and answer the questions that follow.

**TEXT A**

The men gave a shout of triumph. They saw, as they imagined, their enemies in flight, and they rushed after them in disorder. This was just what Snowball had intended. As soon as they were well inside the yard, the three horses, the three cows, and the rest of the pigs, who had been lying in ambush in the cowshed, suddenly emerged in their rear, cutting them off. Snowball now gave the signal for the charge. He himself dashed straight for Jones. Jones saw him coming, raised his gun and fired. The pellets scored bloody streaks along Snowball's back, and a sheep dropped dead. Without halting for an instant, Snowball flung his fifteen stone against Jones's legs. Jones was hurled into a pile of dung and his gun flew out of his hands. But the most terrifying spectacle of all was Boxer, rearing up on his hind legs and striking out with his great iron-shod hoofs like a stallion. His very first blow took a stable-lad from Foxwood on the skull and stretched him lifeless in the mud. At the sight, several men dropped their sticks and tried to run. Panic overtook them, and the next moment all the animals together were chasing them round and round the yard...

...All the men were gone except one. Back in the yard Boxer was pawing with his hoof at the stable-lad who lay face down in the mud, trying to turn him over. The boy did not stir. 'He is dead,' said Boxer sorrowfully. 'I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose?'

'No sentimentality, comrade!' cried Snowball from whose wounds the blood was still dripping. 'War is war. The only good human being is a dead one.'

'I have no wish to take life, not even human life,' repeated Boxer, and his eyes were full of tears.

14.1 Place this extract in context by describing what has just happened. (2)

14.2 Explain why this "disorder" is "what Snowball had intended" (line 2). (2)

14.3 What does Snowball's behaviour in lines 5 to 9 suggest about his character? (3)

14.4 Explain why the men retreat. (2)

14.5 Discuss how the reader responds to Boxer's final line in this extract. (3)

AND
The animals were stupefied. This was a wickedness far outdoing Snowball's destruction of the windmill. But it was some minutes before they could fully take it in. They all remembered, or thought they remembered, how they had seen Snowball charging ahead of them at the Battle of the Cowshed, how he had rallied and encouraged them at every turn, and how he had not paused for an instant even when the pellets from Jones's gun had wounded his back. At first it was a little difficult to see how this fitted in with his being on Jones's side.

Even Boxer, who seldom asked questions, was puzzled. He lay down, tucked his fore hoofs beneath him, shut his eyes, and with a hard effort managed to formulate his thoughts. 'I do not believe that,' he said. 'Snowball fought bravely at the Battle of the Cowshed. I saw him myself. Did we not give him 'Animal Hero, First Class,' immediately afterwards?'

'That was our mistake, comrade. For we know now it is all written down in the secret documents that we have found that in reality he was trying to lure us to our doom.'

Chapter VII

14.6 Refer to paragraph 1. What have the animals just been told about Snowball that "stupefied" them? (2)

14.7 Why is it surprising that it is Boxer who questions Squealer? (2)

14.8 Why doesn't Boxer "believe" Squealer (line 10)? (2)

14.9 What attitude do you think George Orwell expects the reader to have about Boxer at the end of the novel? Motivate your answer by referring to the novel as a whole. (3)

14.10 Why does Squealer tell the animals lies about Snowball? (2)

14.11 Discuss the effectiveness of the emotive language of "lure us to our doom" in lines 14 and 15. (3)

14.12 Identify two propaganda techniques in the extract, and discuss how they are used to convince the animals that Snowball is a traitor. (4)

[30]

TOTAL SECTION C: 30
GRAND TOTAL: 100