This question paper consists of 17 pages.
INSTRUCTIONS AND INFORMATION

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

   SECTION A: POETRY [25 MARKS]
   Answer TWO questions: Answer QUESTION 1 OR QUESTION 2 AND QUESTION 3 OR QUESTION 4.

   SECTION B: DRAMA [25 MARKS]
   Answer ONE question.

   SECTION C: NOVEL [25 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 the work you have studied during the year.

4. Your literature essay should not exceed 350 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.
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SECTION A: POETRY

Answer TWO questions from this section. Answer EITHER QUESTION 1 OR QUESTION 2 and EITHER QUESTION 3 OR QUESTION 4.

QUESTION 1

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.

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

1.2 1.2.1 What are the 'hollers' that rise up and 'spill/over' in lines 9–12? (1)

1.2.2 Why do the hollers 'spill/over'? (2)

1.3 Explain how, when the old folks laugh, they are able to 'free the world' (line12). (2)
1.4 Refer to lines 20–21.

1.4.1 What benefits of old age do the old folks have? (1)

1.4.2 Why does the speaker focus on the "laps" that are "filled with memories"? (2)

1.5 Why do the old folks see death as "painless"? (2½)

AND/OR

QUESTION 2

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
inclining to his invisible tunnel of sky,
his feet trailing a long, long time.

2.1 Describe the stork (lines 1–3). (2)

2.2 Why does the stork need to arrange his feathers (lines 6–7)? (1)
2.3 Explain the metaphor in "pencil-slanted rain" (line 4). Give TWO reasons that support your answer. (3)

2.4 What are the "black migratory leagues" (line 12)? (2)

2.5 Describe how the dawn strikes (lines 14–16). (2)

2.6 Why does the stork sigh (line 16)? Justify your answer. (2½)

[12½]

AND/OR

QUESTION 3

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

ON THE MOVE – Thom Gunn

'Man, You Gotta Go.'

The blue jay scuffling in the bushes follows
Some hidden purpose, and the gust of birds
That spurs across the field, the wheeling swallows,
Have nested in the trees and undergrowth.
Seeking their instinct, or their pose, or both,
One moves with an uncertain violence
Under the dust thrown by a baffled sense
Or the dull thunder of approximate words.

On motorcycles, up the road, they come:
Small, black, as flies hanging in heat, the Boys,
Until the distance throws them forth, their hum
Bulges to a thunder held by calf and thigh.
In goggles, donned impersonality,
In gleaming jackets trophied with the dust,
They strap in doubt - by hiding it, robust -
And almost hear a meaning in their noise.

Exact conclusion of their hardiness
Has no shape yet, but from known whereabouts
They ride, directions where the tires press.
They scare a flight of birds across the field:
Much that is natural, to the will must yield.
Men manufacture both machine and soul,
And use what they imperfectly control
To dare a future from the taken routes.

It is part solution, after all.
One is not necessarily discord
On Earth; or damned because, half animal,
One lacks direct instinct, because one wakes
Afloat on movement that divides and breaks.
One joins the movement in a valueless world,
Choosing it, till, both hurler and the hurled,
One moves as well, always toward, toward.

A minute holds them, who have come to go:
The self-defined, astride the created will
They burst away; the towns they travel through
Are home for neither birds nor holiness,
For birds and saints complete their purposes.
At worse, one is in motion; and at best,
Reaching no absolute, in which to rest,
One is always nearer by not keeping still.

3.1 Name the type of birds in lines 2–4 ("a gust of birds") and describe one thing that they are doing. Use your own words. (2)

3.2 How do the words 'hum' and 'Bulges to a thunder'' in lines 11–12 help us hear the bikers? (3)

3.3 Refer to lines 13–14.

3.3.1 Describe how the bikers are dressed. (1)

3.3.2 Why is the dust seen as a trophy? (2)

3.4 How can "birds and saints complete their purposes" (line 36)? (2)

3.5 Do you agree with the speaker's conclusion about people (lines 38–40)? Give reasons for your answer. (2½)

[12½]

AND/OR
QUESTION 4

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

WHEN I HAVE FEARS – John Keats

When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high-piled books, in character,
Hold like rich garners the full ripen'd grain;
When I behold, upon the night's starr'd face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love; - then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

4.1 List THREE fears that the speaker has. (3)

4.2 Refer to lines 3–4.

4.2.1 Describe how the books can be like a place where grain is stored ('garners'). (1)

4.2.2 What makes these 'garners' rich? (2)

4.3 How does the personification in line 5 ("the night's starr'd face") help us to imagine the sky? (2)

4.4 How can "the magic hand of chance" (line 8) help the poet? (2)

4.5 Do you agree with the speaker's conclusion in lines 12–14? Give reasons for your answer. (2½)

TOTAL SECTION A: 25
SECTION B: DRAMA

Answer ONE question from this section.

OTHELLO – William Shakespeare

QUESTION 5: ESSAY

It is because of Iago's and Othello's characters that Othello is destroyed.

In an essay of not more than 350 words, discuss your viewpoint on this statement, by referring to the play as a whole.
Do NOT count the number of words. [25]

OR

QUESTION 6: CONTEXTUAL

Read both extracts and then 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]
6.1 Place this extract in context by describing what has just happened. (2)

6.2 Why does Othello refer to Desdemona as his "warrior" in line 1? (2)

6.3 What is the "tempest" and what are the "calms" that Othello is talking about in line 5? (2)

6.4 Othello says he is prepared to die (line 9). What reason does he give for this? (2)

6.5 How is Desdemona's response to their lives and future different from Othello's? (lines 14–16) (2)

6.6 Othello believes that the conflict is over and everyone is safe. Discuss the irony of this statement. (2)

TEXT B

LODOVICO
Is there division between my lord and Cassio? 1

DESDEMONA
A most unhappy one. I would do much
T' atone them, for the love I bear to Cassio.

OTHELLO
Fire and brimstone!

DESDEMONA
My lord? 5

OTHELLO
Are you wise?

DESDEMONA
What, is he angry?

LODOVICO
May be the letter moved him,
For as I think, they do command him home,
Deputing Cassio in his government. 10

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? 15

OTHELLO
Devil!
(Strikeing her)

DESDEMONA
I have not deserved this.
LODOVICO
My lord, this would not be believed in Venice,
Though I should swear I saw't. 'Tis very much.
Make her amends - she weeps.

OTHELLO
O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.
Out of my sight!

DESDEMONA
I will not stay to offend you.
(Desdemona starts to go)

[Act IV, scene i]

6.7 Place this extract in context by describing what has just happened. (2)
6.8 In what tone does Desdemona say 'My lord' in line 5? Why? (2)
6.9 Why does Lodovico say that no one would believe what Othello has done? (2)
6.10 Discuss the significance of Othello's calling Desdemona "devil". (2)
6.11 6.11.1 Describe Desdemona's reaction to Othello's anger. In your answer, refer to the stage directions (Desdemona starts to go). (3)
6.11.2 Describe ONE moment in the play where Desdemona shows similar characteristics. (2) [25]

OR
**THE CRUCIBLE** – Arthur Miller

**QUESTION 7: ESSAY**

Do you believe that it is because of Abigail's character that Proctor is destroyed?

In an essay of not more than 360 words, discuss your viewpoint on this statement, by referring to the play as a whole.

Do NOT count the number of words.

**OR**

**QUESTION 8: 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. | 5 |
| PARRIS: It is agreed, sir — it is agreed — we will abide by your judgement. | 5 |
| HALE: Good then. *(He goes to the bed. Looks down at Betty. To Parris.)* Now, sir, what were your first warning of this strangeness? | 10 |
| 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. | 10 |
| HALE (surprised): You permit dancing? | 10 |
| PARRIS: No, no, it were secret - | 10 |
| MRS PUTNAM (unable to wait): Mr. Parris's slave has knowledge of conjurin', sir. | 15 |
| PARRIS (to Mrs Putnam): We cannot be sure of that, Goody Ann – | 15 |
| MRS PUTNAM (frightened, very softly): I know it, sir. I sent my child - she should learn from Tituba who murdered her sisters. | 20 |
| REBECCA (horrified): Goody Ann! You sent a child to conjure up the dead? | 20 |
| 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? | 20 |
| PARRIS: Sssh! | 20 |
| REBECCA, with great pain, turns her face away. There is a pause. | 25 |
| HALE: Seven dead in childbirth? | 25 |
| 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.)* | 30 |
| PARRIS (hushed): What book is that? | 30 |
| MRS PUTNAM: What's there, sir? | 30 |
| 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)* | 35 |

*[ACT ONE]*

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

8.2 Explain why Hale is surprised that the girls have been dancing (line 10). (2)

8.3 In what tone would Mrs Putnam speak to Rebecca ("Let God blame me, … any more", lines 17–18)? Give a reason for your answer. (2)

8.4 Describe TWO different characters who want revenge in the play. (3)

8.5 Why do Parris and Mrs Putnam respect the books that Hale reads? (2)

8.6 Refer to lines 28–33. Does Hale feel as confident later in the play as he does during this speech? Explain your answer. (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]

8.7 Why has Hale been speaking to the prisoners? (2)

8.8 Is Hale right in saying that Proctor’s death is caused by his pride and vanity? Support your answer by referring to the scene between Elizabeth and Proctor just before he dies. (3)

8.9 8.9.1 Why does Elizabeth refuse to plead with Proctor to save his life? (2)

8.9.2 How do the stage directions ("supporting herself against collapse, grips the bars of the window and with a cry" lines 5–6) help to create sympathy for Elizabeth? (2)

8.10 How will the audience feel when they hear the sound of the drums (rattle like bones, line 8)? Explain your answer. (2)

TOTAL SECTION B: 25

OR
SECTION C: NOVEL

LORD OF THE FLIES – William Golding

QUESTION 9: ESSAY

In an essay of not more than 350 words, describe the hopes and ideals of the boys when they first arrive on the island, and explain why they are not fulfilled.
Do NOT count the number of words.

OR

QUESTION 10: CONTEXTUAL

Read both extracts and then 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 -"
"Wheee-oh!"
"Wacco!"
"Bong!"
"Doin'k!"
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]

10.1 Place this passage in context by describing the events that lead to the boys' being stranded on the island. (2)

10.2 10.2.1 Why do the boys need rules (line 2)? (2)

10.2.2 Describe how the boys respond to Jack's statement about having rules (lines 3–6). (2)
10.3 Refer to lines 8–9. Describe the relationship between Jack and Ralph at this point in the novel. (3)

10.4 Describe Piggy's character by referring to what he says in this extract. (2)

TEXT B

Piggy held up the conch and the booing sagged a little, then came up again to strength.

"I got the conch!"
He shouted.
"I tell you, I got the conch!"
Surprisingly, there was silence now; the tribe were curious to hear what amusing thing he might have to say.

Silence and pause; but in the silence a curious air-noise, close by Ralph's head. He gave it half his attention - and there it was again; a faint "Zup!" Someone was throwing stones: Roger was dropping them, his one hand still on the lever. 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]

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

10.6 10.6.1 What answer would Jack give to the question "Which is better - to have rules and agree, or to hunt and kill?" (line 17)? (1)

10.6.2 Justify your answer to QUESTION 10.6.1 by discussing Jack's actions and character in the novel as a whole. (3)

10.7 Why do the boys use the conch? (2)

10.8 10.8.1 How does Roger see Ralph and Piggy in line 11? (2)

10.8.2 What does Roger intend when he leans his weight on the lever? (1)

10.8.3 What does Roger's action tell the reader about his character? (1)

10.9 How does this extract illustrate the main theme of the novel? (2)

[25]
ANIMAL FARM – George Orwell

QUESTION 11: ESSAY

In an essay of not more than 350 words, describe the hopes and ideals of the animals when they first plan the rebellion, and explain why they are not fulfilled.
Do NOT count the number of words.

QUESTION 12: CONTEXTUAL

Read both extracts and then 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.

Chapter IV

12.1 Place this extract in context by describing what has just happened. (2)
12.2 Why do the men give a shout of triumph? (1)
12.3 Explain Snowball's plan for battle. (2)
12.4 What does Snowball's behaviour in lines 6–9 show about him as a character? (3)
12.5 What causes the men to leave? (2)
12.6 12.6.1 How does Boxer react to what he has done? (1)

12.6.2 How does this reaction contrast with Napoleon's treatment of Boxer later in the novel? (2)
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]

12.7 What do the animals find difficult to believe ('stupefied') about Snowball? (2)
12.8 Why is it surprising that it is Boxer who questions Squealer? (2)
12.9 Why doesn't Boxer believe Squealer? (2)
12.10 Why does Squealer tell the animals lies about Snowball? (2)
12.11 By looking at two persuasive (propaganda) techniques in this extract, discuss how Squealer manage convince the animals that Snowball is a traitor (4)

[25]

TOTAL SECTION C: 25
GRAND TOTAL: 75