

AGA KHAN UNIVERSITY EXAMINATION BOARD

SECONDARY SCHOOL CERTIFICATE

CLASS IX

MODEL EXAMINATION PAPER 2020

Literature in English

Time: 3 hours Marks: 75

INSTRUCTIONS

Please read the following instructions carefully.

1. Check your name and school information. Sign if it is accurate.

**I agree that this is my name and school.
Candidate's Signature**

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2. There are THREE sections. Attempt ALL sections. Section I addresses 'Novels'. It has two parts. Attempt any ONE part from Section I. Section II addresses 'Short Stories' and Section III addresses 'Poetry'. In each section there are Constructed Response Questions and a choice in Extended Response Questions.
3. When answering the questions:

Read each question carefully.
Use black pointer for writing answers. DO NOT write your answers in pencil.
DO NOT use staples, paper clips, glue, correcting fluid or ink erasers.
Complete your answer in the allocated space only. DO NOT write outside the answer box.
4. The marks for the questions are shown in brackets ().

Section I: Novels

(Total 25 Marks)

(ATTEMPT ANY ONE PART FROM SECTION I)

Part A

George Orwell: *Animal Farm*

Q.1.

(Total 10 Marks)

Read the passage carefully and answer the questions that follow:

All the animals were now present except Moses, the tame raven, who slept on a perch behind the back door. When Major saw that they had all made themselves comfortable and were waiting attentively he cleared his throat and began:

5 ‘Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. I do not think, comrades, that I shall be with you for many months longer, and before I die I feel it my duty to pass on to you such wisdom as I have acquired. I have had a long life, I have had much time for thought as I lay alone in my stall, and I think I may say that I understand the nature of life on this earth as well as any animal now living. It is about this that I wish to speak to you.

10 ‘Now, comrades, what is the nature of this life of ours? Let us face it, our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in
15 England is free. The life of an animal is misery and slavery: that is the plain truth.

‘But is this simply part of the order of Nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no! The soil of England is fertile, its climate is good, it is capable of affording food in abundance to an enormously greater number of animals than now inhabit it. This single farm of ours would support
20 a dozen horses, twenty cows, hundreds of sheep—and all of them living in a comfort and a dignity that are now almost beyond our imagining. Why then do we continue in this miserable condition? Because nearly the whole of the produce of our labour is stolen from us by human beings. There, comrades, is the answer to all our problems. It is summed up in a single word—Man. Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork
25 is abolished for ever.

‘Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself. Our labour tills the soil, our dung fertilises it,
30 and yet there is not one of us that owns more than his bare skin. You cows that I see before me, how many thousands of gallons of milk have you given during this last year? And what has happened to that milk which should have been breeding up sturdy calves? Every drop of it has gone down the throats of our enemies. And you hens, how many eggs have you laid in this last year, and how many of those eggs ever hatched into chickens? The rest have all gone to market to bring in
35 money for Jones and his men. And you, Clover, where are those four foals you bore, who should have been the support and pleasure of your old age? Each was sold at a year old—you will never see one of them again. In return for your four confinements and all your labour in the fields, what have you ever had except your bare rations and a stall? ...’

- a. Describe any THREE similarities between your life and that of the characters in the given excerpt from the novella, '*Animal Farm*' by George Orwell. (3 Marks)

- b. Briefly analyse Old Major's perception of Man in the given excerpt. Provide any TWO references to support your answer. (4 Marks)

- c. Discuss, with relevant examples, the use of pathos by Old Major in the given excerpt. (3 Marks)

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Q.2.

(Total 15 Marks)

Compose a response of about 150-200 words to any **ONE** of the options **a** or **b**.

EITHER

- a. With reference to the Russian Revolution, analyse George Orwell's approach in representation of political figures as animals in his novella, '*Animal Farm*'.

OR

- b. Analyse the relevance of ‘*Animal Farm*’ in today’s world. Give textual references from the novella to support your answer.

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(ATTEMPT ANY ONE PART FROM SECTION I)

Part B

Arthur Conan Doyle: *A Study in Scarlet*

Q.3. (Total 10 Marks)

Read the passage carefully and answer the questions that follow:

I had neither kith nor kin in England, and was therefore as free as air—or as free as an income of eleven shillings and sixpence a day will permit a man to be. Under such circumstances, I naturally gravitated to London, that great cesspool into which all the loungers and idlers of the Empire are irresistibly drained. There I stayed for some time at a private hotel in the Strand, leading a
5 comfortless, meaningless existence, and spending such money as I had, considerably more freely than I ought. So alarming did the state of my finances become, that I soon realized that I must either leave the metropolis and rusticate somewhere in the country, or that I must make a complete alteration in my style of living. Choosing the latter alternative, I began by making up my mind to leave the hotel, and to take up my quarters in some less pretentious and less expensive domicile.

10 On the very day that I had come to this conclusion, I was standing at the Criterion Bar, when some one tapped me on the shoulder, and turning round I recognized young Stamford, who had been a dresser under me at Bart's. The sight of a friendly face in the great wilderness of London is a pleasant thing indeed to a lonely man. In old days Stamford had never been a particular crony of mine, but now I hailed him with enthusiasm, and he, in his turn, appeared to be delighted to see me.
15 In the exuberance of my joy, I asked him to lunch with me at the Holborn, and we started off together in a hansom.

"Whatever have you been doing with yourself, Watson?" he asked in undisguised wonder, as we rattled through the crowded London streets. "You are as thin as a lath and as brown as a nut."

20 I gave him a short sketch of my adventures, and had hardly concluded it by the time that we reached our destination.

"Poor devil!" he said, commiseratingly, after he had listened to my misfortunes. "What are you up to now?"

"Looking for lodgings," I answered. "Trying to solve the problem as to whether it is possible to get comfortable rooms at a reasonable price."

25 "That's a strange thing," remarked my companion; "you are the second man to-day that has used that expression to me."

"And who was the first?" I asked.

30 "A fellow who is working at the chemical laboratory up at the hospital. He was bemoaning himself this morning because he could not get someone to go halves with him in some nice rooms which he had found, and which were too much for his purse."

"By Jove!" I cried, "if he really wants someone to share the rooms and the expense, I am the very man for him. I should prefer having a partner to being alone."

Young Stamford looked rather strangely at me over his wine-glass. "You don't know Sherlock

Holmes yet," he said; "perhaps you would not care for him as a constant companion."

35 "Why, what is there against him?"

"Oh, I didn't say there was anything against him. He is a little queer in his ideas—an enthusiast in some branches of science. As far as I know he is a decent fellow enough."

"A medical student, I suppose?" said I.

40 "No—I have no idea what he intends to go in for. I believe he is well up in anatomy, and he is a first-class chemist; but, as far as I know, he has never taken out any systematic medical classes. His studies are very desultory and eccentric, but he has amassed a lot of out-of-the way knowledge which would astonish his professors."

"Did you never ask him what he was going in for?" I asked.

45 "No; he is not a man that it is easy to draw out, though he can be communicative enough when the fancy seizes him."

"I should like to meet him," I said. "If I am to lodge with anyone, I should prefer a man of studious and quiet habits. I am not strong enough yet to stand much noise or excitement. I had enough of both in Afghanistan to last me for the remainder of my natural existence. How could I meet this friend of yours?"

50 "He is sure to be at the laboratory," returned my companion. "He either avoids the place for weeks, or else he works there from morning to night. If you like, we shall drive round together after luncheon."

"Certainly," I answered, and the conversation drifted away into other channels.

- a. Based on the given excerpt, describe the narrator's personality using any TWO textual references. (4 Marks)

- b. Describe TWO reasons for introducing Sherlock Holmes as a third person in the given excerpt. (3 Marks)

- c. Discuss any THREE aspects of the author's writing style as depicted in the given excerpt. (3 Marks)

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Q.4.

(Total 15 Marks)

Compose a response of about 150-200 words to any **ONE** of the options **a** or **b**.

EITHER

- a. Critically evaluate how the detective techniques applied by Sherlock Holmes in ‘*A Study in Scarlet*’ can benefit the law enforcement agencies in the modern world. Give textual references to support your answer.

OR

- b. Analyse the effects of the changes made to the plot and setting of the novella, ‘*A Study in Scarlet*’ in its screen adaptation, ‘*A Study in Pink*’. Cite textual and cinematic references to support your answer.

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Section II: Short Stories

(Total 25 Marks)

Q.5.

(Total 10 Marks)

Answer the following questions from the recommended short stories.

a. Read the excerpt given below.

“In the public square of Goderville there was a crowd, a throng of human beings and animals mixed together. The horns of the cattle, the tall hats, with long nap, of the rich peasant and the headgear of the peasant women rose above the surface of the assembly. And the clamorous, shrill, screaming voices made a continuous and savage din which sometimes was dominated by the robust lungs of some countryman’s laugh or the long lowing of a cow tied to the wall of a house.”

Explain any ONE social issue highlighted in the given lines from ‘*A Piece of String*’ by Guy De Maupassant. **(3 Marks)**

b.

i. Describe the moral of the story ‘*Lumber-Room*’ by Saki. **(2 Marks)**

ii. Explain the significance of creativity in the ‘*Lumber-Room*’ by Saki. **(2 Marks)**

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- c. Explain the significance of the 'string' and the moral of the story '*A Piece of String*' by Guy De Maupassant. (3 Marks)

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Q.6.

(Total 15 Marks)

Compose a response of about 150-200 words to any **ONE** of the options **a** or **b**.

EITHER

- a. Discuss how the short story, '*The Gold Cadillac*' by Mildred D. Taylor, is a criticism on racism. Support your answer using evidences from the story.

OR

- b. Critically evaluate the role of science and technology in the short story, '*True Love*' by Isaac Asimov.

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Option _____

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Section III: Poetry

(Total 25 Marks)

Q.7.

(Total 10 Marks)

Answer the following questions from the recommended poems.

- a. Describe the theme presented in the given verses from the poem, '*Stopping by Woods on a Snowy Evening*' by Robert Frost. Support your answer by giving TWO reasons. **(3 Marks)**

‘The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.’

- b. Describe the effect of the given verses from the poem, '*Before the Sun*' by Charles Mungoshi in TWO points. **(4 Marks)**

‘Before the sun
Intense blue morning
promising early heat
and later in the afternoon,
heavy rain.’

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- c. Briefly describe Asia's importance as highlighted in the given verses from the poem, '*Asia Awakens*' in TWO points. (3 Marks)

'This is the soil of Asia,
The womb of civilisation,
The land of culture.
It was here that
The sun opened his eyes.'

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Q.8.

(Total 15 Marks)

Compose a response of about 150-200 words to any **ONE** of the options **a** or **b**.

EITHER

- a. “When we realise and accept that we are merely passengers in the world and our destination is death, then it helps us understand and value the opportunities in front of us.”

By referencing Emily Dickinson's poem, *'Because I Could Not Stop for Death'*,

- i. analyse the given statement.
- ii. discuss the stylistic elements of the poem which enhance the theme represented in the given statement.

OR

- b. Evaluate how the stages of a man's life are depicted in the poem, '*Before the Sun*' by Charles Mungoshi. Support your answer with references from the poem.

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