

**ENGLISH PAPER II  
(Reading and Literature)**

*Three hours and a quarter*

(The first fifteen minutes of the examination are for reading the paper **only**.  
Candidates must **NOT** start writing during this time.)

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*Instructions:*

1. This paper has four sections, **Section A** for Short Stories, **Section B** for Essay, **Section C** for Poetry and **Section D** for Drama.
  2. In each section, there are two sets of questions: Set I and Set II. Set I comprises of **Question nos. 1a and 1b** and Set II corresponds to **Question no.2** across all sections.
  3. You are required to answer **four sets** of questions in all, **one set from each section**. Your choice **must** include one **Set II question** (question no.2) from any section.
  4. The choices offered are between the sets and not among the questions within the sets.
  5. The intended marks for each question is given in brackets.
  6. You are reminded to mention the section, question set number and question numbers before writing your response.
  7. You should begin each answer on a fresh page.
  8. No marks will be awarded for any extra questions attempted.
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**Section A: Short Stories**

**Directions:** *From the two sets of questions under this genre, choose ONE SET and write your responses in your answer sheet. Answer the questions in this section with reference to the story ‘Woman Unknown’ by Tagore.*

**Set I**

**Question 1a.**

**[1x5]**

**Directions:** *Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.*

- (i) In the story “Woman Unknown” everybody likes Harish as he is
- A jolly.
  - B sociable.
  - C generous.
  - D humorous.

- (ii) After Anupam's marriage fiasco, his uncle never brought out the topic of marriage because
- A he felt very sad.
  - B he was very angry.
  - C he was too embarrassed.
  - D he lost faith in humanity.
- (iii) The change we notice in Kalyani after the marriage fiasco is that she
- A has become more docile.
  - B has broken away from the stereotype role.
  - C is very frustrated with her father's decision.
  - D has now taken a vow never to marry Anupam.
- (iv) In the epilogue of 'Woman Unknown', Anupam
- A asks Kalyani to elope with him.
  - B tells Kalyani to marry someone else.
  - C asks Kalyani's family for forgiveness.
  - D asks Shambunath to speak to his uncle on his behalf.
- (v) The story can be best classified as a
- A tragedy.
  - B romantic story.
  - C historical story.
  - C realistic fiction.

**Question 1b.**

**[20]**

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.*

- (i) Whom do you blame more, the uncle or Shambunath for the marriage fiasco? Why? (5)
- (ii) Bring out the contrast of Anupam's timidity against Kalyani's courage and tenacity. (5)

- (iii) Examine the appropriateness of the title of the story.
- (iv) In this story, Tagore handles the theme of standing up for ones rights with subtlety and understatement. Justify this statement with evidence from the story. (5)

**Set II**

**Question 2.** [25]

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.*

- (i) Which part of the story is written as an epilogue? Explain the importance of the epilogue in this story. (10)
- (ii) The story “Woman Unknown” reflects the Indian marriage system of dowry. Substantiate the above statement with evidence from the story. Bring out at least **five** reasons to substantiate the above statement with evidence from the story. (15)

**Section B: Essay**

*Directions: Read the essay given below carefully. From the two sets of questions on this text, choose ONE SET and write your responses in your answer sheet.*

**That Lean and Hungry look**

Caesar was right. Thin people need watching. I’ve been watching them for most of my adult life, and I don’t like what I see. When these narrow fellows spring at me, I quiver to my toes. Thin people come in all personalities, most of them menacing. You’ve got your “together” thin person, your mechanical thin person, your condescending thin person, your tsk-tsk thin person, your efficiency expert thin person. All of them are dangerous.

In the first place, thin people aren’t fun. They don’t know how to goof off, at least in the best, fat sense of the word. They’ve always got to be a doing. Give them a coffee break, and they’ll jog around the block. Supply them with a quiet evening at home, and they’ll fix the screen door and lick S&H green stamps. They say things like ‘there aren’t enough hours in the day.’ Fat people never say that. Fat people think the day is too damn long already.

Thin people make me tired. They’ve got speedy little metabolisms that cause them to bubble briskly. They’re forever rubbing their bony hands together and eying new problem to ‘tackle’. I like to surround myself with sluggish, inert, easy going fat people, the kind who believes that if you clean it up today, it will just get dirty again tomorrow.

Some people say the business about the jolly fat person is a myth, that all of us chubby people are neurotic, sick, sad people. I disagree. Fat people may not be chortling all day long, but they are a hell of a lot nicer than the wizened and shriveled. Thin people are crunchy and dull, like carrots. They go straight to the heart of the matter while fat people let things stay all blurry and hazy and vague, the way things actually are. Thin people want to face the truth. Fat people know there is no truth.

Thin people believe in logic. Fat people see all sides. The sides fat people see are rounded blobs, usually gray, always nebulous and truly not worth worrying about. But the thin person persists. "If you consume more calories than you burn," says one of my thin friends, "you will gain weight. It's that simple." Fat people always grin when they hear statements like that. They know better.

Fat people realize that life is illogical and unfair. They know very well that God is not in his heaven and all is not right with the world. If God was up there, fat people could have two doughnuts and a big orange drink anytime they wanted it.

Thin people have a long list of logical things they are always spouting off to me. They hold up one finger at a time as they reel off these things, so I won't lose track. They speak slowly as if to a young child. The list is long and full of holes. It contains tidbits like "get a grip on yourself," "cigarettes kill," "cholesterol clogs," "fit as a fiddle," "ducks in a row," "organize" and "sound fiscal management." Phrases like that.

They think these 2,000 - point plans lead to happiness. Fat people know happiness is elusive at best and even if they could get the kind thin people talk about, they would not want it. Wisely, fat people see that such programmers are too dull, too hard, too off the mark. They're never better than a whole cheese cake.

The main problem with thin people is they oppress. Their good intentions, bony torsos, tight ships, neat corners, cerebral machinations and pat solutions loom like dark clouds over the loose, comfortable, spread out, soft world of the fat. Fat people are heavily into fits of laughter, slapping their thighs and whooping it up, while thin people are still politely waiting for the punch line.

Thin people are downers. They like mathematics and morality and reasoned evaluating of the limitations of human beings. They have their sticky little acts together. They expound, prognose, probe and prick.

Fat people are convivial. They will like you even if you're irregular and have acne. They will cry in your beer with you. They will put your name in the pot. They will let you off the hook. Fat people will gab, giggle, guffaw, galumph, gyrate and gossip. They are generous, giving and gallant. They are gluttonous and goodly and great. What you want when you're down is soft and jiggle, not muscled and stable. Fat people know this. Fat people have plenty of room. Fat people will take you in.

[Taken from *The Essay Connection*, 1984, with some modification, by *Suzanne Brit Jordan*]

## Set I

**Question 1a.**

*Directions:* Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.

- (i) What does the second paragraph tell about thin people?
- A They never waste time.
  - B They always spoil the fun.
  - C They know how to relax and have fun.
  - D They cannot seem to relax and have fun.
- (ii) 'The list is too long and full of holes.' This means that the advice is
- A apt and easy follow.
  - B is good but unrealistic.
  - C not easy to appropriate.
  - D very lengthy and full of lapses.
- (iii) '...fat people will gab, giggle, guffaw, galumph' gyrate and gossip...'  
The figure of speech used in the above extract is
- A onomatopoeia.
  - B alliteration.
  - C assonance.
  - D metaphor.
- (iv) To what sub-genre does this essay belong?
- A persuasive
  - B expository
  - B descriptive
  - D argumentative

- (v) What is the predominant tone in the essay?
- A     ironical
  - B     satirical
  - C     comical
  - D     humorous

**Question 1b.****[20]**

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.*

- (i) Pick **two** points of humor that the author uses. (5)
- (ii) What would have been the effect on this essay had the author inserted a discussion on another type of personality into it? (5)
- (iii) Do you agree with the narrator's point of view? Justify your answer. (5)
- (iv) What do you think is the intention of the writer in this essay? (5)

**Set II****Question 2.****[25]**

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.*

- (i) Do you think the author is fat or thin? Give reasons to support your answer. (10)
- (ii) Write a similar (humorous) essay but in favour of thin people. You will be assessed mainly on the content, points of humour, language and your style. (15)

**Section C: Poetry**

**Directions:** *Read the poem given below carefully. From the two sets of questions on this poem, choose ONE SET and write your responses in your answer sheet.*

**ETHICS**

In ethics class so many years ago  
 our teacher asked this question every fall:  
 if there were a fire in a museum  
 which would you save, a *Rembrandt* painting  
 or an old woman who hadn't many  
 years left anyhow? Restless on hard chairs  
 caring little for pictures or old age  
 we'd opt one year for life, the next for art  
 and always half-heartedly. Sometimes  
 the woman borrowed my grandmother's face  
 leaving her usual kitchen to wander  
 some drafty, half-imagined museum.  
 One year, feeling clever, I replied  
 why not let the woman decide herself?  
 Linda, the teacher would report, eschews  
 the burdens of responsibility.  
 This fall in a real museum I stand  
 before a real Rembrandt, old woman,  
 or nearly so, myself. The colors  
 within this frame are darker than autumn,  
 darker even than winter—the browns of earth,  
 though earth's most radiant elements burn  
 through the canvas. I know now that woman  
 and painting and season are almost one  
 and all beyond saving by children.

Rembrandt Harmenszoon van Rijn (1606 -1669) was a famous Dutch painter who produced world famous paintings of great value.

Linda Pastan, Imprints 11, 2001

**Set I**

**Question 1a.**

**[1x5]**

**Directions:** *Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.*

- (i) Who was restless on a hard chair?
  - A The grandmother
  - B The old woman
  - C The speaker
  - D The teacher

- (ii) The mood of the speaker is
- A sad.
  - B angry.
  - C blissful.
  - D reflective.
- (iii) ‘...eschews the burdens of responsibility’ means
- A takes responsibility.
  - B shares responsibility.
  - C avoids responsibility.
  - D delegates responsibility.
- (iv) The poem is about
- A children.
  - B a painting.
  - C moral values.
  - D an old woman.
- (v) ‘half-imagined museum’ refers to
- A a museum she had visited.
  - B a museum called ‘imagination’.
  - C a museum that does not really exist.
  - D a museum which exists but is never visited.

**Question 1b.****[20]**

*Directions:* Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.

- (i) If you faced the fire in the museum, would you save the valuable painting or the old woman? Why? (5)
- (ii) Why do you think the teacher uses the Rembrandt painting in comparison to the old woman in her question to the students? (5)

- (iii) The teacher compares the value of the Rembrandt painting to the value of human life. If you were given the choice of another article to substitute the Rembrandt painting, which article would you choose and why? (5)
- (iv) 'Linda, the teacher would report, eschews the burdens of responsibility'. What aspect of childhood does the above line imply? Give **two** points to explain your answer. (5)

**Set II**

**Question 2.** [25]

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.*

- (i) 'I know now that woman and painting and season are almost one and all beyond saving by children'. What conclusions have you drawn from the above line? (10)
- (ii) The poem presents a situation where it is very difficult to make a decision. Describe a similar situation but under different circumstances and using different values. (15)

**Section D: Drama**

*Directions: From the two sets of questions under this genre, choose ONE SET and write your responses in your answer sheet.*

**Set I**

**Question 1a.** [1x5]

*Directions: Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.*

- (i) In the beginning of the play, when the author and Ardele were in an agitated mood, the two people who came to visit were
  - A the plumbers.
  - B Gontren and the mother.
  - C La Sureitte and the inspector.
  - D Madame Bessarabo and the photographer.

- (ii) Gontren's behaviour in the play shows that he is
- A silly.
  - B foolish.
  - C romantic.
  - D weak-hearted.
- (iii) Ardele comes across as
- A gentle and possessive.
  - B possessive and jealous.
  - C jealous and possessive.
  - D suspicious and possessive.
- (iv) 'Master, Master, I can't wait any longer. The Romanian intelligentsia is burning to know what you think of love..'
- The above speech is
- A ironical.
  - B satirical.
  - C humorous.
  - D metaphorical.
- (v) Madame Bessarebo is a
- A doctor.
  - B teacher.
  - C journalist.
  - D photographer.

**Question 1b.****[20]**

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.*

- (i) Write the character sketch of Ardele. (5)
- (ii) Give **two** reasons why Ardele want to leave the author. Do you think she really intends to leave? Justify your answer. (5)

- (iii) 'Most of the characters in the play seem to depend upon the author to rescue themselves from the chaos of their lives.' Bring out the truth of the statement with reference to any **two** characters. (5)
- (iv) Write what you gather of the author's relationship with his mother. (5)

**Set II**

**Question 2.** [25]

*Directions: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.*

- (i) Compare the author's personality with a person you know closely. You should include at least five examples from the play that illustrates the character traits you have described. (10)
- (ii) Discuss the humorous elements in the play focusing on the role of the house inspector and La Surette. (15)