

**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.)

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 **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, 'The Secret Life of Walter Mitty' by James Thurber.

Set I

Question 1a.

[1x5]

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

- (i) Mr. and Mrs. Walter Mitty are going shopping to
- A New Milford.
 - B Waterbury.
 - C Newcastle.
 - D London.

- (ii) Mrs. Mitty is portrayed as a nagging
A and cruel wife.
B but caring wife.
C and dominating wife.
D but sophisticated wife.
- (iii) 'She seemed grossly unfamiliar, like a strange woman who had yelled at him in crowd.' Mr. Mitty found Mrs. Mitty grossly unfamiliar because he
A loved driving fast.
B did not like his wife.
C was irritated by her yelling.
D was daydreaming a while ago.
- (iv) The story can best be categorized as
A realistic.
B romantic.
C historical.
D humorous.
- (v) The most evident technique employed in the story is
A flashback.
B monologue.
C science fiction.
C story within a story.

Question 1b.**[20]**

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

- (i) 'The Secret Life of Walter Mitty' runs on the theme of escapism from feeble reality into a fulfilling world of dreams. Explain any **two** situations from the story to support the statement. (5)
- (ii) Explain any **two** significances of Mrs. Mitty's presence in the story? (5)

- (iii) Examine any **three** positive and **two** negative impressions of day dreaming with close reference to the text.
- (iv) Walter Mitty leads two lives, one real life and another of day dreams. Which one do you find more interesting? Justify. (5)

Set II

Question 2. [25]

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

- (i) What are the **three** major conflicts in Mr. Mitty’s life? How do the day dreams bring out conflicts in his life? Discuss any **two**. (10)
- (ii) Mrs. Mitty does not feature in any of Mr. Mitty’s fantasies. Create **three** short fantasies for Mr. Mitty in which Mrs. Mitty is different from what she is in real life. (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.

The following is the speech deliver by J.K. Rowling to the 2008 Graduates of Harvard.

On this wonderful day when we are gathered together to celebrate your academic success, I have decided to talk to you about the benefits of failure. And as you stand on the threshold of what is sometimes called ‘real life’, I want to extol the crucial importance of imagination. These may seem quixotic or paradoxical choices, but please bear with me.

Looking back at the 21-year-old that I was at graduation is a slightly uncomfortable experience for the 42-year-old that she has become. Half my lifetime ago, I was striking an uneasy balance between the ambition I had for myself, and what those closest to me expected of me.

I was convinced that the only thing I wanted to do, ever, was to write novels. However, my parents, both of whom came from impoverished backgrounds and neither of whom had been to college, took the view that my overactive imagination was an amusing personal quirk that would never pay a mortgage, or secure a pension. I know that the irony strikes with the force of a cartoon anvil, now. I cannot remember telling my parents that I was studying Classics; they might well have found out for the first time on graduation day.

I would like to make it clear, in parenthesis, that I do not blame my parents for this point of view. There is an expiry date on blaming your parents for steering you in the wrong direction; the moment you are old enough to take the wheel, responsibility lies with you. What is more, I cannot criticise my parents for hoping that I would never experience poverty. They had been poor themselves, and I have since been poor, and I quite agree with them that it is not an ennobling experience. Poverty entails fear, and stress, and sometimes depression; it means a thousand petty humiliations and hardships. Climbing out of poverty by your own efforts, that is indeed something on which to pride yourself, but poverty itself is romanticized only by fools.

What I feared most for myself at your age was not poverty, but failure.

We all have to decide for ourselves what constitutes failure, but the world is quite eager to give you a set of criteria if you let it. So I think it fair to say that by any conventional measure, a mere seven years after my graduation day, I had failed on an epic scale. An exceptionally short-lived marriage had imploded, and I was jobless, a lone parent, and as poor as it is possible to be in modern Britain, without being homeless. The fears that my parents had had for me, and that I had had for myself, had both come to pass, and by every usual standard, I was the biggest failure I knew.

So why do I talk about the benefits of failure? Simply because failure meant a stripping away of the inessential. I stopped pretending to myself that I was anything other than what I was, and began to direct all my energy into finishing the only work that mattered to me. Had I really succeeded at anything else, I might never have found the determination to succeed in the one arena I believed I truly belonged. I was set free, because my greatest fear had been realized, and I was still alive, and I still had a daughter whom I adored, and I had an old typewriter and a big idea. And so rock bottom became the solid foundation on which I rebuilt my life.

You might never fail on the scale I did, but some failure in life is inevitable. It is impossible to live without failing at something, unless you live so cautiously that you might as well not have lived at all – in which case, you fail by default. Failure gave me an inner security that I had never attained by passing examinations. Failure taught me things about myself that I could have learned no other way. I discovered that I had a strong will, and more discipline than I had suspected; I also found out that I had friends whose value was truly above the price of rubies.

The knowledge that you have emerged wiser and stronger from setbacks means that you are, ever after, secure in your ability to survive. You will never truly know yourself, or the strength of your relationships, until both have been tested by adversity. Such knowledge is a true gift, for all that it is painfully won, and it has been worth more than any qualification I ever earned. Your qualifications, your CV, are not your life, though you will meet many people of my age and older who confuse

the two. Life is difficult, and complicated, and beyond anyone's total control and humility to know that will enable you to survive its vicissitudes.

Now you might think that I chose my second theme, the importance of imagination, because of the part it played in rebuilding my life, but that is not wholly so. Though I personally will defend the value of bedtime stories to my last gasp, I have learned to value imagination in a much broader sense. Imagination is not only the uniquely human capacity to envision that which is not, and therefore the fount of all invention and innovation. In its arguably most transformative and revelatory capacity, it is the power that enables us to empathize with humans whose experiences we have never shared.

I shall never forget the African torture victim, a young man no older than I was at the time, who had become mentally ill after all he had endured in his homeland. He trembled uncontrollably as he spoke into a video camera about the brutality inflicted upon him. He was a foot taller than I was, and seemed as fragile as a child. I was given the job of escorting him back to the Underground Station afterwards, and this man whose life had been shattered by cruelty took my hand with exquisite courtesy, and wished me future happiness.

Unlike any other creature on this planet, humans can learn and understand, without having experienced. They can think themselves into other people's places.

And many prefer not to exercise their imaginations at all. They choose to remain comfortably within the bounds of their own experience, never troubling to wonder how it would feel to have been born other than they are. They can refuse to hear screams or to peer inside cages; they can close their minds and hearts to any suffering that does not touch them personally; they can refuse to know.

I might be tempted to envy people who can live that way, except that I do not think they have any fewer nightmares than I do. Choosing to live in narrow spaces leads to a form of mental agoraphobia, and that brings its own terrors. I think the willfully unimaginative see more monsters. They are often more afraid. What is more, those who choose not to empathize enable real monsters. For without ever committing an act of outright evil ourselves, we collude with it, through our own apathy.

But how much more are you, likely to touch other people's lives? Your intelligence, your capacity for hard work, and the education you have earned and received, give you unique status, and unique responsibilities. Even your nationality sets you apart. The way you vote, the way you live, the way you protest, the pressure you bring to bear on your government, has an impact way beyond your borders. That is your privilege, and your burden.

If you choose to use your status and influence to raise your voice on behalf of those who have no voice; if you choose to identify not only with the powerful, but with the powerless; if you retain the ability to imagine yourself into the lives of those who do not have your advantages, then it will not only be your proud families who celebrate your existence, but thousands and millions of people whose reality you have helped change. We do not need magic to change the world; we carry all the power we need inside ourselves already: we have the power to imagine better.

As is a tale, so is life: not how long it is, but how good it is, is what matters.

I wish you all very good lives. Thank you very much.

<http://harvardmagazine.com/2008/06/the-fringe-benefits-failure-the-importance-imagination>

Set I

Question 1a.

[1x5]

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

- (i) The speaker's only ambition was to
- A read books.
 - B write novels.
 - C write poems.
 - D deliver speeches.
- (ii) The word 'imploded' in the fifth paragraph means
- A exposed.
 - B implored.
 - C collapsed.
 - D regenerated.
- (iii) Her parents discouraged her from pursuing her dream because
- A she was divorced.
 - B they were illiterate.
 - C they were divorced.
 - D they were impoverished.

- (iv) This essay is
- A narrative.
 - B persuasive.
 - B descriptive.
 - D argumentative.
- (v) The second last line of the speech, 'As is a tale, so is life' is
- A an idiom.
 - B a proverb.
 - C a paradox.
 - D a figure of speech.

Question 1b.**[20]**

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

- (i) List **three** ways in which this speech is relevant to your life as you are about to graduate from high school. What **two** important lessons can you take from this speech. (5)
- (ii) What type of essay is this? Identify and explain any **two** features from the essay to support your answer. (5)
- (iii) Suggest an appropriate title for the essay. Justify the appropriateness of your title with reference to the context. (5)
- (iv) Imagine that you are a Harvard graduate. Write a speech thanking the speaker for such an inspiring speech, elaborating on any **two** points that inspired you the most. (5)

Set II

Question 2.

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

- (i) What were the failures in the life of the speaker? Explain any **four** benefits of failure with reference to the text. (10)

- (ii) What **five** guiding principles can you derive from this essay on how to approach your own life? Explain. (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.

Sonnet

Give back my book and take my kiss instead.
Was it my enemy or my friend I heard,
‘What a big book for such a little head!’
Come I will show you now my newest hat,
And you may watch me purse my mouth and prink!
Oh, I shall love you still, and all of that.
I never again shall tell you what I think.
I shall be sweet and crafty, soft and sly;
You will not catch me reading any more:
I shall be called a wife to pattern by;
And some day when you knock and push the door,
Some sane day, not too bright and not too stormy,
I shall be gone, and you may whistle for me.

Edna St. Vincent Millay

Set I

Question 1a.

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

- (i) The speaker in the poem is the
- A wife.
 - B poet.
 - C friend.
 - D husband.
- (ii) The closest connotation of the line, 'I shall be sweet and crafty, soft and sly' is, I shall
- A tell lies.
 - B tell what I think.
 - C be tough and bitter.
 - D never tell what I think.
- (iii) It is evident from the poem that the speaker is
- A a lonely person.
 - B a person waiting for revenge.
 - C a simple person who loves books.
 - D an intelligent but dissatisfied person.
- (iv) This poem can also be called a
- A ballad.
 - B soliloquy.
 - C monologue.
 - D dramatic monologue.
- (v) The line 'Come I will show you now my newest hat', is an example of
- A irony.
 - B imagery.
 - C sarcasm.
 - D metaphor.

Question 1b.

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

- (i) Bring out the features of the sonnet. (5)
- (ii) Write about the tone and the occasion of the poem. (5)
- (iii) Explain what you understand by 'I shall be called a wife to pattern by.' (5)
- (iv) Do you sympathise with the speaker? Give **two** points to support 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) Explain the problem and the resolution presented in the poem. (10)
- (ii) Compare your idea of love and the feeling of love expressed in the poem with at least **three** points. (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 1.** [1x5]

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

- (i) Gustave is
 - A a tramp.
 - B a plumber.
 - C an inspector.
 - D a script writer.

- (ii) La Surette always goes to the author for help because he feels the author
- A is rich.
 - B owes him.
 - C is a friend.
 - D will not deny him.
- (iii) Ardele is a sophisticated but very
- A rude wife.
 - B cruel wife.
 - C ill tempered wife.
 - D ill mannered wife.
- (iv) What kind of man in society does the author represent?
- A Cunning.
 - B Pompous.
 - C Enthusiastic
 - D Materialistic.
- (v) Madame Bessarabo says, "Because there are journalist who betray. I shall never betray". It shows that she is
- A witty.
 - B ironic.
 - C flattering.
 - D humourous.

Question 1b.**[20]**

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

- (i) How do the two plumbers add to the humour in the play? Explain any **two** situations. (5)
- (ii) Mention examples of **five** human values that are not followed in the drama. (5)

- (iii) Imagine you are Madame Bessarabo, write an article about the author's publication in a newspaper.
- (iv) Do you think the author is disloyal? Give reasons to support 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) 'An Episode in the Life of an Author' is a satire. Explain any **four** satirical situations in the play. (10)
- (ii) Despite being a celebrity, the author does not have a respectful life. Do you agree? Why? Justify. (15)

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