

ENGLISH PAPER 2
LITERATURE IN ENGLISH
(Prescribed Textbooks)

(Maximum Marks: 100)

(Time allowed: Three hours)

*(Candidates are allowed additional 15 minutes for **only** reading the paper.
They must NOT start writing during this time.)*

*Answer **one** question from Section A and **four** questions from Section B.
In Section B choose questions on at least **three** textbooks which **may** include **EITHER**
Shakespeare's **The Tempest** OR Bernard Shaw's **Candida***

***Note:** You are required to select questions on **one play only**,
EITHER The Tempest OR Candida in Sections A and B.*

The intended marks for questions or parts of questions are given in brackets [].

SECTION A

(Answer one question)

TEMPEST — Shakespeare

Question 1

Choose **two** of the passages (a) to (c) and answer briefly the questions that follow:

- (a) Miranda : O, I have suffered
With those that I saw suffer! A brave vessel,
Who had, no doubt, some noble creature in her,
Dashed all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perished!
Had I been any God of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

- (i) Where is Miranda? What has she seen that makes her suffer? [1]
- (ii) Name the noble creatures referred to in the extract. How were they in the brave vessel? [2]
- (iii) What characteristics of Miranda becomes evident in the extract? [2]
- (iv) How is the "brave vessel" about to be dashed to pieces? Who is responsible for the destruction? Why would he cause such a destruction? [2]
- (v) Why is Miranda ignorant of who Prospero was? What are the things that were necessary for Prospero to practise his magic art? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
- (a) dashed
- (b) fraughting
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- (b) Alonso : So is the dear'st o' th' loss
 Gonzalo : My Lord Sebastian,
 The truth you speak doth lack some gentleness,
 And time to speak it in: you rub the sore
 When you should bring the plaster.
- Sebastian : Very well.
 Antonio : And most chirurgeonly!
- (i) Where does the scene take place? Other than the speakers in the extract, which other characters are present in the scene? [1]
 (ii) What loss does Alonso refer to in the first line of the extract and why? [2]
 (iii) What does Gonzalo mean when he tells Sebastian, “– you rub the sore when you should bring the plaster.”? [2]
 (iv) What has Sebastian spoken just before the extract for Gonzalo to chastise him in this manner? [2]
 (v) What does Gonzalo mean when he tells Sebastian that his truth lacked the, “time to speak it in”? [2]
 (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
 (a) gentleness
 (b) chirurgeonly
- (c) Caliban : Art thou afeard?
 Stephano : No, monster, not I.
 Caliban : Be not afeard, the isle is full of noises,
 Sounds and sweet airs, that give delight and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears, and sometimes voices
 That, if I then had waked after long sleep,
 Will make me sleep again: and then, in dreaming,
 The clouds me thought would open and show riches
 Ready to drop upon me; that, when I waked,
 I cried to dream again.
- (i) What has just happened due to which Caliban tells Stephano not to be afraid? What is the attitude of Trinculo and Stephano to what they hear? [1]
 (ii) What does Caliban say about the sounds on the island? [2]
 (iii) What is meant by ‘twangling instruments’? Describe the effect of the sounds on Caliban. [2]

- (iv) Against the background of the extract, explain why the island is known to be enchanted? [2]
- (v) What does Stephano say about the music on the island? Where is the sound leading them? What do these three conspirators plan to do? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
- (a) twangling
- (b) methought

CANDIDA — *George Bernard Shaw*

Question 2

Choose **two** of the passages (a) to (c) and answer briefly the questions which follow:

- (a) Morell : (*Offering his hand with thorough decision*) Shake hands, Burgess. Now you're talking honestly. I don't think they'll make me a bishop; but if they do, I'll introduce you to the biggest jobbers I can get to come to my dinner parties.
- (i) Who is Burgess? For how long had he not visited the Morells? [1]
- (ii) Why had Morell been annoyed with Burgess? [2]
- (iii) According to Burgess, how had he become a "model employer"? [2]
- (iv) What is Morell's reaction to this news? [2]
- (v) Why does Burgess think that Morell is harming working men? [2]
- (vi) Do you feel that Burgess has really changed? Why? [1]
- (b) Marchbanks : Happy! Your marriage! You think that! You believe that.
- Morell : (*Buoyantly*). I know it, my lad. Larouchefoucauld said that there are convenient marriages, but no delightful ones. You don't know the comfort of seeing through and through a thundering liar and rotten cynic like that fellow. Ha! Ha! Now, off with you to the park, and write your poem. Half past one, sharp, mind: we never wait for anybody.
- (i) Who is Marchbanks? Where did Morell find him for the first time? [1]
- (ii) What does Marchbanks think about Morell's married life? [2]
- (iii) Why does Morell call Larouchefoucauld a liar? [2]
- (iv) What are Morell's views on marriage? [2]
- (v) What is Marchbanks attitude towards Candida? [2]
- (vi) What is meant by, 'Convenient marriages, but not delightful ones'? [1]

- (c) Morell : [*incredulously*] Of Prossy?
 Candida : [*laughing*] No, No, No, No. Not jealous of anybody. Jealous for somebody else, who is not loved as he ought to be.
 Morell : Me?
 Candida : You! Why, you're spoiled with love and worship: you get far more than is good for you. No: I mean Eugene.
 Morell : [*startled*] Eugene!
- (i) Why would Candida be jealous of Prossy? [1]
 (ii) Does Candida accept Morell's observation? Why? [2]
 (iii) Why does Candida say that Morell is spoiled with "love and attention"? [2]
 (iv) What does Candida think of Eugene? [2]
 (v) How does Morell react to Candida's observation? [2]
 (vi) Who interrupts the conversation between Candida and Morell? What does he ask? [1]

SECTION B

(Answer **four** questions on at least **three** textbooks which may include **EITHER**
The Tempest OR Candida.)

THE TEMPEST — *Shakespeare*

Question 3

- (a) Give a vivid account of the first meeting between Miranda and Ferdinand. [8]
 (b) How had Prospero engineered their meeting and attraction for one another? [6]
 (c) What does the conversation between the two young people tell you about their natures? [6]

Question 4

[20]

Discuss how Act III, Scene i, brings out the love between Ferdinand and Miranda. Why is the scene significant?

CANDIDA — *George Bernard Shaw*

Question 5

- (a) Describe the interaction between Morell and Burgess. [8]
 (b) What are the reasons for Morell's dislike of his father-in-law? [6]
 (c) What do you conclude about the two characters from their conversation? [6]

Question 6 [20]

Narrate the conversation between Proserpine and Marchbanks in Act II. What do you conclude about their attitudes to love?

THINGS FALL APART — *Achebe*

Question 7

- (a) Describe the circumstances which led to Ikemefuna living with Okonkwo. [8]
- (b) How does Ikemefuna make a place for himself in Okonkwo's household? [6]
- (c) Describe the friendship between Nwoye and Ikemefuna. [6]

Question 8 [20]

Give a vivid description of the first day of the Feast of the New Yam? What insight do you get about Okonkwo through his behaviour during the feast?

Question 9 [20]

Describe the public trial held in the village to resolve the conflict between Uzowulu and Mgbafo. What does the trial tell you about tribal traditions?

CONTEMPLATIONS

Question 10

- (a) Referring closely to the essay 'Dream Children', what had the narrator told the children about their great-grand mother, their uncle and their dead mother? [8]
- (b) What were Lamb's memories related to the big house where his grandmother lived? [6]
- (c) Comment on the ending of the narrative. [6]

Question 11 [20]

Examine the rules for living happily with others as laid down by Sir Arthur Helps in his essay, 'On the Art of Living with Others'.

Question 12 [20]

What has inspired you in Dr. A.P.J. Abdul Kalam's essay, 'My Visions for India'? Examine with close reference to the text.

ECHOES

Question 13

- (a) Referring closely to the story 'The Chinese Statue', relate how Sir Alexander Heathcote came into the possession of the Chinese statue. [8]
- (b) How was the generosity of the old craftsman reciprocated? [6]
- (c) What was the reason for the statue to be auctioned? [6]

Question 14

[20]

In the story 'Salvatore' by W. Somerset Maugham, how does the narrator depict that even though the protagonist faced a number of disappointments in life, he was an example of radiance and goodness?

Question 15

[20]

The story 'Quality' depicts the struggle of a lone artist for survival in the world of vulgar commercialism using cheap methods of cut-throat competition and mass production. Discuss.

REVERIE

Question 16

- (a) Referring closely to the poem 'John Brown', describe how the mother of John Brown glorified war and heroism. [8]
- (b) When did the son realise the futility of war and what was the realisation? [6]
- (c) How did John Brown repay his mother for her lopsided view about the glory of war? [6]

Question 17

[20]

With appropriate textual references, establish 'The Spider and the Fly' as a cautionary tale for the naïve and the innocent.

Question 18

[20]

'The Gift of India' starts as a celebration of India's contribution to the causes of others but ends as a cry against war and destruction. Discuss with close reference to the text.