

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) Prospero : Be collected
No more amazement. Tell your piteous heart
There's no harm done.
- Miranda : O woe the day.
- Prospero : No harm
I have done nothing but in care of thee,
Of thee my dear one, thee my daughter, who
Art ignorant of what thou art, naught knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

(i) Who are Prospero and Miranda? Where are they at this moment? [1]

(ii) Why does Prospero tell Miranda to "be collected"? [2]

- (iii) What does Prospero do before telling Miranda his story? Why does he do so? [2]
- (iv) What does Prospero mean when he tells Miranda that she is “ignorant of what thou art.” [2]
- (v) What had Prospero’s position been before coming to this place? Who was responsible for his condition? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
 - (a) Piteous
 - (b) Care

(b) Antonio : O, out of that no hope,
 What great hope have you? No hope that way is
 Another way so high a hope that even
 Ambition cannot pierce a wink beyond,
 But doubt discovery there.

- (i) To whom is Antonio speaking? Where are they? [1]
- (ii) Explain the circumstances which brought them to this place. [2]
- (iii) To what does Antonio refer through his words “no hope”? [2]
- (iv) How does Antonio seek to comfort his companion? [2]
- (v) Which wrong deed had Antonio committed earlier? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
 - (a) Wink
 - (b) doubt

(c) Caliban : A plague upon the tyrant that I serve!
 I’ll bear him no more sticks, but follow thee
 Thou wondrous man.

- (i) Who is Caliban? Whom does he refer to as “tyrant”? [1]
- (ii) Who is the “wondrous man”? Why does he appear wondrous to Caliban? [2]
- (iii) What is Caliban’s attitude towards the “tyrant”? Why is he afraid of this person? [2]
- (iv) What does Caliban promise to do for the “wondrous man” soon after these lines? [2]
- (v) Who else is present here? What role does this person play in the drama? [2]

- (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
- (a) Plague
- (b) Wondrous

CANDIDA — *George Bernard Shaw*

Question 2

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

- (a) Proserpine : Another lecture?
- Morell : Yes. The Hoxton Freedom Group want me to address them on Sunday morning (*he lays great emphasis on Sunday, this being the unreasonable part of the business*) What are they?
- Proserpine : Communist Anarchists I think.
- (i) Where are Morell and Proserpine? How does Morell learn about the lecture? [1]
- (ii) Why do you think Morell lays such emphasis on the word ‘Sunday’? [2]
- (iii) What does he say when he learns that they are Communist Anarchists [2]
- (iv) How do we know that Morell leads a busy life? [2]
- (v) Whom does he go on to term ‘near relatives’? What does he mean by this? [2]
- (vi) Who enters soon after this? What is Morell’s attitude towards this person? [1]
- (b) Marchbanks : I suppose a machine could be made to write love letters. (*seriously*) They’re all the same, aren’t they?
- Proserpine : (*somewhat indignantly; any such discussion, except by way of pleasantry, being outside her code of manners*) How do I know? Why do you ask me?
- Marchbanks : I beg your pardon. I thought clever people- people who can do business and that sort of thing- always had to have love affairs to keep them from going mad.
- (i) Where are Proserpine and Marchbanks? Who is Marchbanks? [1]
- (ii) Why is Proserpine annoyed with Marchbanks? [2]
- (iii) Why does Marchbanks feel that clever people had love affairs? [2]
- (iv) What does Marchbanks conclude about Proserpine? What is his reason for doing so? [2]
- (v) What does Marchbanks go on to say about love affairs in the world? [2]
- (vi) In what way, does Marchbanks feel that he is like Proserpine? [1]

- (c) Marchbanks : I was afraid of making you uneasy too. It looked as if it were a weapon. If I were a hero of old, I should have laid my drawn sword between us. If Morell had come in, he would have thought you had taken up the poker because there was no sword between us.
- Candida (*wondering*) : What? (*With a puzzled glance at him*) I can't quite follow that. Those sonnets of yours have perfectly addled me. Why should there be a sword between us?
- (i) Where are Candida and Marchbanks? What had Marchbanks been doing? [1]
- (ii) How did Marchbanks know that Candida had not been listening to him? [2]
- (iii) What reason did Candida give for her lack of attention? [2]
- (iv) What does Candida go on to tell Marchbanks? What does she want him to do and why? [2]
- (v) What is Candida's opinion of Marchbanks? [2]
- (vi) Who enters the room a little later? What effect does his arrival have on the inhabitants of the room? [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 description of the events that occur in the first scene of the play '*The Tempest*'. [8]
- (b) How does the conversation between the various characters bring out their innate nature? [6]
- (c) In what way, does Gonzalo stand out from the rest of the characters? What does he say to calm the others? [6]

Question 4

[20]

Referring closely to the relevant scenes in the play, describe how Antonio convinces Sebastian to murder Alonso? How is the conspiracy foiled?

CANDIDA — *George Bernard Shaw*

Question 5

- (a) Referring closely to the first Act of the play '*Candida*', give an account of the conversation between 'Lexy' or Rev Alexander Mill. [8]
- (b) What do you conclude about Proserpine and Candida from the conversation? [6]
- (c) When Candida finally enters, does she match up to Proserpine's assessment of her? [6]

Question 6

[20]

Burgess is presented as a blackguard yet he has certain likeable traits. Give your views with examples from the play.

THINGS FALL APART — *Achebe*

Question 7

- (a) Which characteristics of Unoka are brought out in the story '*Things Fall Apart*'? [8]
- (b) How is Okonkwo different from his father? [6]
- (c) Mention two episodes which serve to highlight Okonkwo's character. [6]

Question 8

[20]

Give a description of the Ibo society before the coming of the white man.

Question 9

[20]

Examine the various social and cultural roles filled by women in the novel.

CONTEMPLATIONS

Question 10

- (a) Which stories does the narrator tell his dream children in the Essay '*Dream Children*'? [8]
- (b) How do the children behave while the story is being told to them? [6]
- (c) How is the note of pathos brought in towards the end of the story? [6]

Question 11

[20]

Referring closely to Dr. A.P.J. Abdul Kalam's writing, discuss the visions that he had for India.

Question 12 [20]

Referring closely to the Essay '*On the Decay of the Art of Lying*', explain what the writer means by "lying is a necessity of our circumstances." What does he mean by a "silent lie"?

ECHOES

Question 13

- (a) Referring closely to the short story '*Fritz*', relate why Jayonto wanted to visit Bundi instead of any other place. [8]
- (b) What does he tell the narrator about Fritz? [6]
- (c) What is your reaction to the ending of the story? [6]

Question 14 [20]

The short story '*B. Wordsworth*' explores an unusual friendship between an old man and a boy. Discuss.

Question 15 [20]

Referring closely to the short story '*A Gorilla in the Guest Room*' describe the slow development of the narrator's relationship with a gorilla.

REVERIE

Question 16

- (a) Referring closely to the poem '*The Gift of India*', relate what Mother India says about her brave sons. [8]
- (b) What idea does the poem give you of the role of Indian soldiers during British rule? [6]
- (c) In what way is the poem a celebration and yet suffused with pathos? [6]

Question 17 [20]

Analyse the poem '*Desiderata*', as a guide to live a meaningful life.

Question 18 [20]

'*The Dolphins*' is a poem of protest against the slow destruction of Nature and natural creatures by Man. Discuss.