

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 Much Ado about Nothing OR Bernard Shaw's Arms and the Man.*

*Note: You are required to select questions on one play only,
EITHER Much Ado about Nothing OR Arms and the Man in Sections A and B.
The intended marks for questions or parts of questions are given in brackets [].*

SECTION A

(Answer one question)

MUCH ADO ABOUT NOTHING — Shakespeare

Question 1

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

- (a) Benedick : I can see yet without spectacles, and I see no such matter. There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?
- Claudio : I would scarce trust myself though I had sworn the contrary, if Hero would be my wife.

- (i) Whom is Benedick referring to in the above lines? [1]
- (ii) Benedick says: 'I see no such matter.' What does he mean by it? [2]
- (iii) Explain the lines: [1½]

"There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December".

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Turn over

- (iv) What does the comparison of Beatrice with May suggest about Benedick? [2]
- (v) What does Claudio mean by 'sworn the contrary'? [2]
- (vi) Give the meaning of the following words as they are used in the context of the passage: [1½]

possessed; fury; intent

- (b) Don John : Come, let us to the banquet
[*Exeunt all but Claudio*]
- Claudio : Thus answer I in name of Benedick,
But hear these ill news with the ears of Claudio.
'Tis certain so; the prince woos for himself.
Friendship is constant in all other things
Save in the office and affairs of love.
Therefore all hearts in love use their own tongues.
Let every eye negotiate for itself,
And trust no agent; for beauty is a witch
Against whose charms faith melteth into blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewell, therefore, Hero.
[*Enter Benedick*]
- Benedick : Count Claudio?
- Claudio : Yea, the same.

- (i) Where are the speakers? Describe Claudio's state of mind. [1]
- (ii) What has Don John just revealed to Claudio? [2]
- (iii) Explain the lines:
"Therefore all hearts in love use their own tongues.
Let every eye negotiate for itself,
And trust no agent;" [1½]
- (iv) How does Don John succeed in conveying his thoughts to Claudio? What is his intention in doing so? [2]
- (v) Why is 'beauty' said to be a 'witch'? Which aspect of Claudio is seen here? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1½]
ill; save; office;

(c) Don John : Fie, fie, they are
 Not to be nam'd my lord, not to be spoke of,
 There is not chastity enough in language
 Without offence to utter them. Thus, pretty lady,
 I am sorry for thy much misgovernment.

Claudio : O Hero! What a Hero hadst thou been
 If half thy outward graces had been plac'd
 About thy thoughts and counsels of thy heart!
 But fare thee well, most foul, most fair; farewell
 Thou pure impiety and impious purity
 For thee I'll lock up all the gates of love,
 And on my eyelids shall conjecture hang
 To turn all beauty into thoughts of harm,
 And never shall it more be gracious.

- (i) Where are the speakers? What leads Claudio to speak in this manner? [1]
- (ii) What are the charges levelled against Hero by Don Pedro? [2]
- (iii) Explain the lines: [1½]
 "What a Hero hadst thou been
 If half thy outward graces had been plac'd
 About thy thoughts and counsels of thy heart!"
- (iv) What are the immediate reactions of Leonato and Hero to Claudio's words? [2]
- (v) What impressions do we form about Leonato in this scene? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1½]

misgovernment; impiety; conjecture

Question 2

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

(a) Raina : Come away from the window (*She takes him firmly back to the middle of the room. The moment she releases him he turns mechanically towards the window again. She seizes him and turns him back, exclaiming*) Please! (*He becomes motionless, like a hypnotized rabbit, his fatigue gaining fast on him. She releases him, and addresses him patronizingly*). Now listen. You must trust to our hospitality. You do not yet know in whose house you are. I am a Petkoff.

The Man : A pet what?

Raina : [*rather indignantly*] I mean that I belong to the family of the Petkoffs, the richest and best known in our country.

The Man : Oh yes, of course. I beg your pardon. The Petkoffs, to be sure. How stupid of me!

Raina : You know you never heard of them until this moment. How can you stoop to pretend!

The Man : Forgive me. I'm too tired to think; and the change of subject was too much for me. Don't scold me.

- (i) Why did the man keep turning to the window? [1]
- (ii) Which examples of the social superiority of the Petkoffs does Raina give the man? [2]
- (iii) Which opera does Raina mention? With whom does she compare herself? What does this tell you about her? [2]
- (iv) In Raina's opinion, what should the man have done instead of threatening her? [2]
- (v) What does the man tell Raina about his father? Why does he do so? [2]
- (vi) What does the man do at the end of the scene? [1]

(b) Sergius : Louka! (*she stops and looks defiantly at him*)
A gentleman has no right to hurt a woman under any circumstances. [*with profound humility, uncovering his head*] I beg your pardon.

Louka : That sort of apology may satisfy a lady. Of what use is it to a servant?

Sergius : [*rudely crossed in his chivalry, throws it off with a bitter laugh, and says slightly*] Oh! You wish to be paid for the hurt? [*He puts on his shako, and takes some money from his pocket*].

Louka : [*her eyes filling with tears in spite of herself*] No: I want my hurt made well.

Sergius : [*sobered by her tone*] How?

(i) Why does Sergius ask Louka's pardon? [1]

(ii) Why had he hurt her? [2]

(iii) Why does Louka remind Sergius that she is a servant? [2]

(iv) Why do Louka's eyes fill with tears? [2]

(v) How does Louka want her hurt made well? [2]

(vi) How does Sergius react to the suggestions? [1]

(c) Raina : [*timidly*] Nine thousand hotels?

Bluntschli : Hotels! Nonsense. If you only knew! Oh, it's too ridiculous. Excuse me: I must give my fellow orders about starting. [*He leaves the room hastily, with the documents in his hand*].

Louka : [*knowing instinctively that she can annoy Raina by disparaging Bluntschli*] He has not much heart, that Swiss. He has not a word of grief for his poor father.

Raina : [*bitterly*] Grief ! A man who has been doing nothing but killing people for years! What does he care? What does any soldier care? [*She goes to the door, restraining her tears with difficulty*].

Louka : Major Saranoff has been fighting too; and he has plenty of heart left. [*Raina, at the door, draws herself up haughtily and goes out*].

(i) What news has Bluntschli just received? [1]

(ii) What makes Raina ask, 'Nine thousand hotels'? [2]

(iii) Why is Bluntschli in such a hurry to leave? What does Louka comment about him? [2]

- (iv) Why is Raina upset with Bluntschli? [2]
- (v) Why, in your opinion, does Louka compare Bluntschli to Sergius? What does she comment when Raina leaves the room? [2]
- (vi) Who enters the room at this point? What news does he give Louka? [1]

SECTION B

(Answer four questions on at least three textbooks which may include EITHER *Much Ado about Nothing* OR *Arms and the Man*.)

MUCH ADO ABOUT NOTHING — *Shakespeare*

Question 3

[20]

Referring closely to the play, trace Don John's plots against Claudio and Don Pedro from their earliest beginnings. How do the plots end?

Question 4

[20]

Shakespeare's minor characters play an important part in the development of the plot. What purpose do Dogberry, Verges and the Company of the Watch serve in the play *Much Ado About Nothing*?

ARMS AND THE MAN — *George Bernard Shaw*

Question 5

[20]

Referring closely to specific instances in the play '*Arms and the Man*', discuss how Shaw presents class distinctions and social snobbery.

Question 6

[20]

Sergius tells Bluntschli in the play "you're not a man, you're a machine." Do you agree with Sergius' assessment of Bluntschli? Give your views.

IVANHOE — *Sir Walter Scott*

Question 7

[20]

With close reference to the novel *Ivanhoe* discuss how the central plot revolves around the conflicts and tensions between the Normans and the Saxons.

Question 8**[20]**

The character of King Richard I is presented in *Ivanhoe* not only with all his admirable qualities but also with his shortcomings. Elaborate with close reference to the text.

Question 9**[20]**

Walter Scott appears sympathetic to Isaac's troubles. How does Scott highlight the treatment given to Jews through the character of Isaac?

ISC COLLECTION OF ESSAYS**Question 10****[20]**

Referring closely to the essay *Unbirthday and Other Presents*, discuss why E V Lucas feels that 'unbirthday' gifts are better than the regular gifts people give.

Question 11**[20]**

How does G. K Chesterton in his essay *On Running after one's Hat*, romanticize difficult situations by dwelling on the notion that "An inconvenience is only an adventure wrongly considered."?

Question 12**[20]**

Referring closely to the essay *On Going on a Journey*, give Hazlitt's views about the manner in which a change of place brings about a change in ideas, opinions and feelings.

ISC COLLECTION OF SHORT STORIES**Question 13****[20]**

Ichabod Crane, the central character of the short story '*The Legend of Sleepy Hollow*', is a person who arouses both our amusement and pity. Discuss.

Question 14**[20]**

In your opinion, does Boori Ma, the main protagonist of the story *A Real Durwan*, deserve the fate that she meets at the end of the story? Give reasons for your answer.

Question 15**[20]**

The anthology 'ISC Collection of Short Stories' includes several stories in which a woman is the central character. Which female character has awakened your admiration, sympathy or interest and why?

ISC COLLECTION OF POEMS

Question 16

[20]

Discuss how the speaker in the poem *Do Not Go Gentle Into That Good Night* rages against the traditional acceptance of death.

Question 17

[20]

Wilfred Owen paints a horrific picture of a nightmarish memory on the battlefield. How does *Dulce et Decorum Est* become Owen's condemnation and bitter response to war?

Question 18

[20]

In the poem *Breaking Out*, the poet shows the gradual transformation of a young girl into a confident and independent individual who breaks the conventional stereotypes of society. Discuss with close reference to the text.