

AGA KHAN UNIVERSITY EXAMINATION BOARD

SECONDARY SCHOOL CERTIFICATE

CLASS X

Literature in English

Time: 3 hours Marks: 75

Note: The question types in this model paper can also be used as examples and for practice for Annual and Re-sit Examinations 2021. However, for texts to be assessed in 2021, please refer to the Rationalised Examination Specifications.

INSTRUCTIONS

Please read the following instructions carefully.

1. Check your name and school information. Sign if it is accurate.

**I agree that this is my name and school.
Candidate's Signature**

2. The question types in this model paper can also be used as examples and for practice for Annual and Re-sit Examinations 2021. However, for texts to be assessed in 2021, please refer to the Rationalised Examination Specifications.

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3. There are THREE sections. Attempt ALL sections. Section I addresses 'Plays'. It has two parts. Attempt any ONE part from Section I. Section II addresses 'Essays' and Section III addresses 'Poetry'. In each section there are Constructed Response Questions and a choice in Extended Response Questions.
4. When answering the questions:
Read each question carefully.
Use a black pointer to write your answers. DO NOT write your answers in pencil.
Use a black pencil for diagrams. DO NOT use coloured pencils.
DO NOT use staples, paper clips, glue, correcting fluid or ink erasers.
Complete your answer in the allocated space only. DO NOT write outside the answer box.
5. The marks for the questions are shown in brackets ().

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Section I: Plays

Part A

(Total 25 Marks)

(ATTEMPT ANY ONE PART FROM SECTION I)

Arthur Miller: *Death of a Salesman*

Q.1.

(Total 10 Marks)

Read the passage carefully and answer the questions that follow:

Charley: You take it too hard. To hell with it. When a deposit bottle is broken you don't get your nickel back.

Willy: That's easy enough for you to say.

Charley: That ain't easy for me to say.

5 Willy: Did you see the ceiling I put up in the living-room?

Charley: Yeah, that's a piece of work. To put up a ceiling is a mystery to me. How do you do it?

Willy: What's the difference?

Charley: Well, talk about it.

Willy: You gonna put up a ceiling?

10 Charley: How could I put up a ceiling?

Willy: Then what the hell are you bothering me for?

Charley: You're insulted again.

Willy: A man who can't handle tools is not a man. You're disgusting.

Charley: Don't call me disgusting, Willy.

15 [UNCLE BEN, *carrying a valise and an umbrella, enters the forestage from around the right corner of the house. He is a stolid man, in his sixties, with a mustache and an authoritative air. He is utterly certain of his destiny, and there is an aura of far places about him. He enters exactly as Willy speaks.*]

Willy: I'm getting awfully tired, Ben.

20 [Ben's music is heard. Ben looks around at everything.]

Charley: Good, keep playing; you'll sleep better. Did you call me Ben?

[Ben looks at his watch.]

Willy: That's funny. For a second there you reminded me of my brother Ben.

Ben: I only have a few minutes. [He strolls, inspecting the place. Willy and Charley continue

25 *playing.*]

Charley: You never heard from him again, heh? Since that time?

Willy: Didn't Linda tell you? Couple of weeks ago we got a letter from his wife in Africa. He died.

Charley: That so.

Ben [*chuckling*]: So this is Brooklyn, eh?

30 Charley: Maybe you're in for some of his money.

Willy: Naa, he had seven sons. There's just one opportunity I had with that man . . .

Ben: I must make a train, William. There are several properties I'm looking at in Alaska.

Willy: Sure, sure! If I'd gone with him to Alaska that time, everything would've been totally different.

35 Charley: Go on, you'd froze to death up there.

Willy: What're you talking about?

Ben: Opportunity is tremendous in Alaska, William. Surprised you're not up there.

Willy: Sure, tremendous.

- a. Describe any TWO characteristics of Willy based on the given scene from the play, '*Death of a Salesman*'. (3 Marks)

- b. Describe the symbolic significance of the ceiling in the given scene. Mention a reason to support your answer. (2 Marks)

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- c. Based on the given scene, discuss any TWO characteristics of the writing style of Arthur Miller.
Give a textual reference for each. (5 Marks)

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Q.2.

(Total 15 Marks)

Compose a response of about **200** words to any **ONE** of the options **a** or **b**.

EITHER

- a. Discuss how the play, '*Death of a Salesman*' critiques today's capitalist society. Give textual references to support your answer.

OR

- b. Critically analyse the role of seeds in the final segment of Act II in '*Death of a Salesman*'. Provide textual references to support your answer.

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(ATTEMPT ANY ONE PART FROM SECTION I)

Part B

George Bernard Shaw: *Pygmalion*

Q.3.

(Total 10 Marks)

Read the passage carefully and answer the questions that follow:

MRS PEARCE [*hesitating, evidently perplexed*] A young woman asks to see you, sir.

HIGGINS. A young woman! What does she want?

MRS PEARCE. Well, sir, she says you'll be glad to see her when you know what she's come about. She's quite a common girl, sir. Very common indeed. I should have sent her away, only I
5 thought perhaps you wanted her to talk into your machines. I hope I've not done wrong; but really you see such queer people sometimes – you'll excuse me, I'm sure, sir –

HIGGINS. Oh, that's all right, Mrs. Pearce. Has she an interesting accent?

MRS PEARCE. Oh, something dreadful, sir, really. I don't know how you can take an interest in it.

10 HIGGINS [*to Pickering*] Let's have her up. Shew her up, Mrs Pearce [*he rushes across to his working table and picks out a cylinder to use on the phonograph*].

MRS PEARCE [*only half resigned to it*] Very well, sir. It's for you to say. [*She goes downstairs*].

HIGGINS. This is rather a bit of luck. I'll shew you how I make records. We'll set her talking: and I'll take it down first in Bell's visible Speech; then in broad Romic; and then we'll get her on
15 the phonograph so that you can turn her on as often as you like with the written transcript before you.

MRS PEARCE [*returning*] This is the young woman, sir.

*The flower girl enters in state. She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this
20 deplorable figure, with its innocent vanity and consequential air, touches Pickering, who has already straightened himself in the presence of Mrs Pearce. But as to Higgins, the only distinction he makes between men and women is that when he is neither bullying nor exclaiming to the heavens against some featherweight cross, he coaxes women as a child coaxes its nurse when it wants to get anything out of her.*

25 HIGGINS [*brusquely, recognizing her with unconcealed disappointment, and at once, babylike, making an intolerable grievance of it*] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [*To the girl*] Be off with you: I don't want you.

30 THE FLOWER GIRL. Don't you be so saucy. You ain't heard what I come for yet. [*To Mrs Pearce, who is waiting at the door for further instruction*] Did you tell him I come in a taxi?

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MRS PEARCE. Nonsense, girl! what do you think a gentleman like Mr. Higgins cares what you came in?

35 THE FLOWER GIRL. Oh, we are proud! He aint above giving lessons, not him: I heard him say so. Well, I aint come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

HIGGINS. Good enough for what?

THE FLOWER GIRL. Good enough for yə—oo. Now you know, dont you? I'm coming to have lessons, I am. And to pay for em tə-oo: make no mistake.

40 HIGGINS [*stupent*] Well!!! [*Recovering his breath with a gasp*] What do you expect me to say to you?

THE FLOWER GIRL. Well, if you was a gentleman, you might ask me to sit down, I think. Dont I tell you I'm bringing you business?

HIGGINS. Pickering: shall we ask this baggage to sit down, or shall we throw her out of the window?

45 THE FLOWER GIRL [*running away in terror to the piano, where she turns at bay*] Ah-ah-oh-ow-ow-ow-oo! [*Wounded and whimpering*] I wont be called a baggage when Ive offered to pay like any lady.

Motionless, the two men stare at her from the other side of the room, amazed.

PICKERING [*gently*] But what is it you want?

50 THE FLOWER GIRL. I want to be a lady in a flower shop stead of sellin at the corner of Tottenham Court Road. But they wont take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him – not asking any favor – and he treats me zif I was dirt.

a. Describe at least THREE characteristics of Higgins evident in the given excerpt. (3 Marks)

- b. Identify TWO ways in which the use of exclamation marks in the given excerpt enhances the setting of the scene. (3 Marks)

- c. Compare in TWO points the dialogues of the flower girl and other characters in the given excerpt. (2 Marks)

- d. Briefly describe how the setting of the given scene depicts the treatment of the lower classes. (2 Marks)

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Q.4.

(Total 15 Marks)

Compose a response of about **200** words to any **ONE** of the options **a** or **b**.

EITHER

- a. Analyse how George Bernard Shaw depicts female characters in the play, '*Pygmalion*', that undermine the traditional roles set for them in 20th century England.

OR

- b. Explore how George Bernard Shaw uses dramatic techniques to reveal the character of Henry Higgins.

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Section II: Essays

(Total 25 Marks)

Q.5.

(Total 10 Marks)

Answer the following questions from the recommended essays:

- a. To what extent are Dan Geddes's views on gossip in his essay '*Gossip as a Social Currency*' relevant to our personal lives? Discuss any TWO reasons to justify your opinion. (4 Marks)

- b. Describe the main idea of '*Why I Write*'. Give ONE textual evidence to support your answer. (2 Marks)

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- c. Helen Keller says in her essay, '*Three Days to See*', that she is convinced that "the seeing see little". Explain the given phrase and cite any TWO supporting details from the text to support your answer. (4 Marks)

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Q.6.

(Total 15 Marks)

Compose a response of about **200** words to any **ONE** of the options **a** or **b**.

EITHER

- a. Explore the ways in which Intizar Hussain analyses the cultural heritage and cultural reformation of Lahore in his essay '*My Fifty Years in Lahore*'.

OR

- b. With reference to Amy Tan's essay '*Mother Tongue*', elaborate the ways in which her mother's English affects people outside the Chinese American community. Give textual details to support your answer.

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Section III: Poetry

(Total 25 Marks)

Q.7. (Total 10 Marks)

Answer the following questions from the recommended poems.

a. Describe the personal context of '*On His Blindness*' with a textual reference. (3 Marks)

b. From the given verses, identify the

The nature of your punishment.
It was not words or blows,
I had had beatings; as for words,
There were not many of those,
Sharp; or warm, between us. What you said
Was that you'd cut me dead.

i. name of the poem. (1 Mark)

ii. rhyming scheme. (1 Mark)

- c. Describe the tone of '*Shall I Compare Thee to a Summer's Day*'. Give a textual reference to support your answer. (3 Marks)

- d. Discuss the social relevance of the poem, '*The Albatross*' in TWO points. (2 Marks)

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EITHER

- OR**

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