

AGA KHAN UNIVERSITY EXAMINATION BOARD

HIGHER SECONDARY SCHOOL CERTIFICATE

CLASS XI

MODEL EXAMINATION PAPER 2020

Literature in English

Time: 3 hours Marks: 100

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**

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2. There are **THREE** sections. Attempt **ALL** sections. Section I addresses 'Novels'. It has two parts. Attempt any **ONE** part from Section I. Section II addresses 'Short Stories' and Section III addresses 'Poetry'. In each section there are Constructed Response Questions and a choice in Extended Response Questions.
3. When answering the questions:

Read each question carefully.
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.
4. The marks for the questions are shown in brackets ().

Section I — Novels

(Total 35 Marks)

Part A

(ATTEMPT ANY ONE PART FROM SECTION I)

Charles Dickens: *A Tale of Two Cities*

Q.1.

(Total 20 Marks)

Read the given passage and answer the questions that follow.

A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other. A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret; that every room in every one of them encloses its own secret; that every beating heart in the hundreds of thousands of breasts there, is, in some of its imaginings, a secret to the heart nearest it! Something of the awfulness, even of Death itself, is referable to this. No more can I turn the leaves of this dear book that I loved, and vainly hope in time to read it all. No more can I look into the depths of this unfathomable water, wherein, as momentary lights glanced into it, I have had glimpses of buried treasure and other things submerged. It was appointed that the book should shut with a spring, for ever and for ever, when I had read but a page. It was appointed that the water should be locked in an eternal frost, when the light was playing on its surface, and I stood in ignorance on the shore. My friend is dead, my neighbour is dead, my love, the darling of my soul, is dead; it is the inexorable consolidation and perpetuation of the secret that was always in that individuality, and which I shall carry in mine to my life's end. In any of the burial-places of this city through which I pass, is there a sleeper more inscrutable than its busy inhabitants are, in their innermost personality, to me, or than I am to them?

As to this, his natural and not to be alienated inheritance, the messenger on horseback had exactly the same possessions as the King, the first Minister of State, or the richest merchant in London. So with the three passengers shut up in the narrow compass of one lumbering old mail coach; they were mysteries to one another, as complete as if each had been in his own coach and six, or his own coach and sixty, with the breadth of a county between him and the next.

The messenger rode back at an easy trot, stopping pretty often at ale-houses by the way to drink, but evincing a tendency to keep his own counsel, and to keep his hat cocked over his eyes. He had eyes that assorted very well with that decoration, being of a surface black, with no depth in the colour or form, and much too near together—as if they were afraid of being found out in something, singly, if they kept too far apart. They had a sinister expression, under an old cocked-hat like a three-cornered spittoon, and over a great muffler for the chin and throat, which descended nearly to the wearer's knees. When he stopped for drink, he moved this muffler with his left hand, only while he poured his liquor in with his right; as soon as that was done, he muffled again.

“No, Jerry, no!” said the messenger, harping on one theme as he rode. “It wouldn't do for you, Jerry. Jerry, you honest tradesman, it wouldn't suit your line of business! Recalled—! Bust me if I don't think he'd been a drinking!”

His message perplexed his mind to that degree that he was fain, several times, to take off his hat to scratch his head. Except on the crown, which was raggedly bald, he had stiff, black hair, standing jaggedly all over it, and growing downhill almost to his broad, blunt nose. It was so like Smith's work, so much more like the top of a strongly spiked wall than a head of hair, that the best of players at leap-frog might have declined him, as the most dangerous man in the world to go over.

While he trotted back with the message he was to deliver to the night watchman in his box at the

door of Tellson's Bank, by Temple Bar, who was to deliver it to greater authorities within, the shadows of the night took such shapes to him as arose out of the message, and took such shapes to the mare as arose out of her private topics of uneasiness. They seemed to be numerous, for she shied at every shadow on the road.

What time, the mail-coach lumbered, jolted, rattled, and bumped upon its tedious way, with its three fellow-inscrutables inside. To whom, likewise, the shadows of the night revealed themselves, in the forms their dozing eyes and wandering thoughts suggested.

Tellson's Bank had a run upon it in the mail. As the bank passenger—with an arm drawn through the leathern strap, which did what lay in it to keep him from pounding against the next passenger, and driving him into his corner, whenever the coach got a special jolt—nodded in his place, with half-shut eyes, the little coach-windows, and the coach-lamp dimly gleaming through them, and the bulky bundle of opposite passenger, became the bank, and did a great stroke of business. The rattle of the harness was the chink of money, and more drafts were honoured in five minutes than even Tellson's, with all its foreign and home connection, ever paid in thrice the time. Then the strong-rooms underground, at Tellson's, with such of their valuable stores and secrets as were known to the passenger (and it was not a little that he knew about them), opened before him, and he went in among them with the great keys and the feebly-burning candle, and found them safe, and strong, and sound, and still, just as he had last seen them.

- a. Identify the genre of the given excerpt from the novel, '*A Tale of Two Cities*'. Give THREE reasons to support your answer. (4 Marks)

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- d. Discuss any TWO characteristics of Charles Dickens's writing style. Give any THREE references from the given excerpt to support your answer. (6 Marks)

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Q.2.

(Total 15 Marks)

Compose a response of about **250** words on any **ONE** of the given questions.

EITHER

- a. Discuss how '*A Tale of Two Cities*' can be adapted for modern audiences.

OR

- b. Critically evaluate how Dickens parallels his personal and political views in '*A Tale of Two Cities*'.

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Part B

(ATTEMPT ANY ONE PART FROM SECTION I)

Q.3.

(Total 20 Marks)

Read the given passage and answer the questions that follow.

Bapsi Sidhwa: *An American Brat*

Monday morning returned Manek to a sense of his other responsibilities and set the pattern for the next few weeks. He would awaken, examine the fish tank, and grow mournful at the demise of yet another goldfish. He became obsessed with their welfare and viewed each new catastrophe as a personal failing.

5 He leafed through books on the care of fish and visited pet shops for advice.

Sometimes when he returned late after working on an assignment in the library bearing little plastic pouches of fish food and fish tonics, he was stricken to discover another casualty. Those were black days, and Manek would bury himself in his books. Feroza knew enough to keep out of his way.

10 While Manek was out all day, Feroza watched a small black and white TV with the fascination of a cobra charmed by the flute, her hooded hand moving hypnotically from the bag of potato chips on her lap to her mouth.

15 Sometimes Feroza varied her routine and read the Harlequin romances she had discovered at a grocery store, murder mysteries, or the P. G. Wodehouse she had brought from Lahore. Her hand traveled as hypnotically to her mouth with whatever she was relishing as she read as it did when she watched TV.

When she remembered to, she put a few drops of fish tonic into the tank.

20 She varied her diet: during the commercials she might open a can of cocktail sausages, baked beans or sardines, sprinkle them with lemon juice and red pepper, and, to prologue the delight, ate them in tiny nibbles. For dessert she licked spoonfuls of condensed milk or opened a can of peaches and often combined the two.

Manek had stacked a corner of the wardrobe floor with canned foods and the freezer compartment in his small fridge with pizzas. Judging from his own experience, he knew how much Feroza would relish them.

25 Manek let Feroza eat her fill for a week and then, looking at the empty space on the wardrobe floor and the nearly empty freezer compartment, announced, "You can open any four cans a day, whether it is soup or fruit or ham or mushrooms. No more than four frankfurters or four slices of bacon, and only one pizza a day. If you're still hungry, you can eat *dal* and rice, or bread and butter. You'll get fat and sick if you eat like this, and I'll get broke and thin. You'll also get fed up."

30 "Never. I could eat this all my life!"

"That's what I thought too," said Manek. "Now I can't beat the sight of frankfurters and sardines."

35 Feroza could not believe her good luck where food was concerned. It was an extravagant bonus – like so many of the unexpected delights her visit to America was to provide. She had presumed that canned foods like olives, mushrooms, condensed milk, asparagus, clams, were as precious and rare in America as they were in Pakistan, to be served up only on special show-off occasions.

Feroza was curiously reluctant to venture outside the attic without Manek. She declined his offer to drop her off and pick her up from shopping malls or Harvard Square. For all her brash posturing and tossing of braids, she responded so diffidently to the friendly overtures of the other Pakistani and Indian students inhabiting the lower portions of the house that they reluctantly left her alone.

- a. Identify any **THREE** personality traits of Manek from the given excerpt by giving a textual evidence of each. (6 Marks)

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- b. Describe any TWO uses of dialogue in the given excerpt. (4 Marks)

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c.

- i. Describe Feroza's relationship with food as presented in the given excerpt. (3 Marks)

- ii. Give ONE reason and ONE evidence of Feroza missing Pakistan. (2 Marks)

- d. Discuss the style of narration in the given excerpt. Give any THREE reasons to support your answer. (5 Marks)

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Q.4.

(Total 15 Marks)

Compose a response of about **250** words on any **ONE** of the given questions.

EITHER

- a. Critically discuss Bapsi Sidhwa's representation of gender and community in her novel, '*An American Brat*'.

OR

- b. Explore the main theme of '*An American Brat*' with reference to post-colonial literature.

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Section II — Short Stories

(Total 30 Marks)

Q.5.

(Total 15 Marks)

Answer the following questions from the recommended short stories:

- a. In your opinion, what is the main message of O' Henry's story, '*The Gift of Magi*'? Give at least FOUR textual references to support your answer. (5 Marks)

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- b. Summarise '*The Destructors*' by Graham Greene in no more than 120 words. (5 Marks)

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- c. Describe any TWO characteristics of D.H. Lawrence's writing style in his essay, '*Give Her a Pattern*'. Provide a textual evidence for each. (5 Marks)

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Q.6.

(Total 15 Marks)

Compose a response of about **250** words on any **ONE** of the following questions:

EITHER

- a. Evaluate the relevance of '*Sultana's Dream*' in the modern world with reference to Feminism.

OR

- b. Explore the historical elements present in the essay, ‘*Give Her a Pattern*’ by D. H. Lawrence.

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Section III — Poetry

(Total 35 Marks)

Q.7.

(Total 20 Marks)

a. Identify the

- i. name of the poem from the given verses. (1 Mark)
- ii. poetic device used in the given verses with an example. (2 Marks)

‘Love’s not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.’

b. Describe any TWO main ideas present in ‘*The Raven*’ by Edgar Allen Poe by stating a textual evidence for each. (4 Marks)

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- c. In your opinion, what is the underlying message of Robert Frost's poem, '*The Road Not Taken*'? Cite at least TWO textual references to support your opinion. (3 Marks)

- d. Explain the given lines with reference to the context. (10 Marks)

‘As soon as it can raise its head
the lawnmower
obsessed with flattening it into velvet,
mows it down again.
How you strive and endeavour
to level woman down too!
But neither the earth's nor woman's
desire to manifest life dies.
Take my advice: the idea of making a footpath was a good one.’

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Compose a response of about **250** words on any **ONE** of the following questions:

a. Discuss the degree to which ‘*My Last Duchess*’ compares to other works from the Victorian period. Give textual references to support your answer.

b. Explore the historical elements in ‘*Kidnapped*’ by Ruperake Petaia.

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