

AGA KHAN UNIVERSITY EXAMINATION BOARD

HIGHER SECONDARY SCHOOL CERTIFICATE

CLASS XII

Literature in English

Time: 3 hours Marks: 100

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.

RUBRIC

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 'Prose' 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 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

(Total 35 Marks)

(ATTEMPT ANY ONE PART FROM SECTION I)

Part A

William Shakespeare: *The Merchant of Venice*

Q.1.

(Total 20 Marks)

Read the given passage carefully and answer the questions that follow.

Belmont: A room in Portia's house.

A flourish of cornets. Enter the Prince of MOROCCO, a tawny Moor all in white, and three or four followers accordingly; with PORTIA, NERISSA, and their train

MOROCCO Mislike me not for my complexion,

The shadowed livery of the burnished sun,

To whom I am a neighbour and near bred.

Bring me the fairest creature northward born,

5 Where Phoebus' fire scarce thaws the icicles,

And let us make incision for your love

To prove whose blood is reddest, his or mine.

I tell thee, lady, this aspect of mine

Hath feared the valiant; by my love I swear

10 The best-regarded virgins of our clime

Have loved it too. I would not change this hue,

Except to steal your thoughts, my gentle queen.

PORTIA In terms of choice I am not solely led

By nice direction of a maiden's eyes.

15 Besides, the lottery of my destiny

Bars me the right of voluntary choosing.

But if my father had not scanted me,

And hedged me by his wit to yield myself

His wife who wins me by that means I told you,

20 Yourself, renowned prince, then stood as fair

As any comer I have looked on yet

For my affection.

MOROCCO Even for that I thank you.

Therefore I pray you lead me to the caskets

- 25 To try my fortune. By this scimitar,
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,
I would o'er-stare the sternest eyes that look,
Outbrave the heart most daring on the earth,
30 Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when a roars for prey,
To win thee, lady. But alas the while,
If Hercules and Lichas play at dice
Which is the better man, the greater throw
35 May turn by fortune from the weaker hand.
So is Alcides beaten by his rage,
And so may I, blind Fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

- 40 PORTIA You must take your chance,
And either not attempt to choose at all
Or swear before you choose, if you choose wrong
Never to speak to lady afterward
In way of marriage: therefore be advised.

- 45 MOROCCO Nor will not. Come, bring me unto my chance.

PORTIA First, forward to the temple; after dinner
Your hazard shall be made.

MOROCCO Good fortune then,
To make me blest – or curséd'st among men!

[*Cornet. Exeunt*]

- a. Discuss how the word 'fortune' has been used in the given scene in TWO points. (4 Marks)

- b. Elaborate on the significance of Greek mythology in the given scene. Provide THREE points to support your answer. (6 Marks)

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- c. How would you describe the relationship between Morocco and Portia with reference to the given scene? Provide THREE reasons to support your answer. (6 Marks)

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- d. With reference to the given scene, explain the significance of
- i. the last line. (2 Marks)

- ii. Morocco's heroic exploits as observed through his speech. (2 Marks)

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Q.2.

(Total 15 Marks)

Compose a response of about 250 words to any **ONE** of the options **a** or **b**.

EITHER

- a. Critically explain the contrast made between Venice and Belmont in '*The Merchant of Venice*'. Provide substantial textual references in your answer.

OR

- b. In '*The Merchant of Venice*', Portia and Nerissa disguise themselves as a male lawyer and clerk, respectively.

With reference to the given statement, analyse the significance of their 'mistaken identities' in the play by using Marxist Criticism.

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(ATTEMPT ANY ONE PART FROM SECTION I)

Part B

William Shakespeare: *Macbeth*

Q.3.

(Total 20 Marks)

Read the given passage carefully and answer the questions that follow.

MACBETH

[*Looking at his hands*] This is a sorry sight.

LADY MACBETH

A foolish thought, to say a sorry sight.

5 MACBETH

There's one did laugh in's sleep, and one cried

"Murder!"

That they did wake each other: I stood and heard them;

But they did say their prayers, and addressed them

10 Again to sleep.

LADY MACBETH

There are two lodged together.

MACBETH

One cried "God bless us!" and, "Amen", the other;

15 As they had seen me with these hangman's hands.

Listening their fear, I could not say, "Amen,"

When they did say, "God bless us!"

LADY MACBETH

Consider it not so deeply.

20 MACBETH

But wherefore could not I pronounce "Amen"?

I had most need of blessing, and "Amen"

Stuck in my throat.

LADY MACBETH

25 These deeds must not be thought

After these ways: so, it will make us mad.

MACBETH

Methought I heard a voice cry, "Sleep no more!

Macbeth does murder sleep," – the innocent sleep;

30 Sleep, that knits up the ravelled sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast; –

LADY MACBETH

35 What do you mean?

MACBETH

Still it cried, "Sleep no more!" to all the house:
"Glamis hath murdered sleep, and therefore Cawdor
Shall sleep no more, Macbeth shall sleep no more!"

40 LADY MACBETH

Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go, get some water,
And wash this filthy witness from your hand. –

45 Why did you bring these daggers from the place?

They must lie there; go, carry them, and smear
The sleepy grooms with blood.

MACBETH

I'll go no more:

50 I am afraid to think what I have done;

Look on't again I dare not.

LADY MACBETH

Infirm of purpose!

Give me the daggers. The sleeping and the dead

55 Are but as pictures; 't is the eye of childhood

That fears a painted devil. If he do bleed,

I'll gild the faces of the grooms withal,

For it must seem their guilt.

[Exit. Knocking within]

- a. What does the statement “Sleep no more!” imply? Explain what this foreshadows for Macbeth with reference to the play ‘*Macbeth*’ by William Shakespeare. (5 Marks)

- b. Describe the purpose of leaving the dagger with the sleeping chamberlains. How does Lady Macbeth feel when Macbeth brings the dagger with him? Give TWO textual evidence to support your answer. (4 Marks)

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Q.4. (Total 15 Marks)

Compose a response of about 250 words to any **ONE** of the options **a** or **b**.

EITHER

- a. Compare the characters of Macbeth and Banquo in terms of ambition and lust for power. Relate the comparison to the prophecies predicted for them by the three witches.

OR

- b. Evaluate the role supernatural elements play in William Shakespeare's '*Macbeth*'. Give textual evidence to support your answer.

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Section II: Prose

(Total 30 Marks)

Q.5.

(Total 15 Marks)

Answer the following questions from the recommended prose.

- a. Describe TWO ways in which Miss Brill's observational skills are tragically ironic. (4 Marks)

- b. Discuss any TWO themes presented in '*The Ballad of the Flexible Bullet*'. Give a textual reference for each. (4 Marks)

- c. Evaluate the cultural relevance of '*History and the Reader*' in the world today. Provide TWO reasons in support of your argument with a textual reference for each. (4 Marks)

- d. Identify any ONE theme which is common in both essays, '*Interlopers*' and '*Another Kind of Migration*'. (1 Mark)

- e. With reference to '*A Modest Proposal*',

- i. identify any ONE literary device used in the essay. (1 Mark)

- ii. provide ONE textual evidence for the device identified in part (i). (1 Mark)

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Q.6. (Total 15 Marks)

Compose a response of about 250 words to any **ONE** of the options **a** or **b**.

EITHER

- a. Analyse the degree to which ‘*A Modest Proposal*’ is a critique of 18th century Ireland. Provide textual references to support your answer.

OR

- b. Critically discuss the essay, ‘*My Mother Never Worked*’ by using Feminist Criticism.

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(Total 35 Marks)

(Total 20 Marks)

Answer the following questions from the recommended poems:

- a. Describe at least TWO ways in which ‘*Vultures*’ by Chinua Achebe is culturally significant in the Pakistani society. (4 Marks)

- b. Explain the given lines with reference to the context. (6 Marks)

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

- c. Discuss a use of hyperbole in the poems, '*Go and Catch a Falling Star*' and '*Lady of Shallot*'. (4 Marks)

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- d. Describe at least TWO ways in which '*The Lady of Shallot*' can be categorised as a ballad. (4 Marks)

- e. Briefly describe the degree to which '*The Flask*' is related to our lives? (2 Marks)

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Q.8.

(Total 15 Marks)

Compose a response of about 250 words to any **ONE** of the options **a** or **b**.

EITHER

- a. To what degree does '*Elegy Written in a Country Churchyard*' represents the democratic spirit of Thomas Grey. Provide literary references from the poem to support your answer.

OR

- b. Critically analyse '*Go and Catch a Falling Star*' as a metaphysical poem by giving textual evidence to substantiate your answer.

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