



# ELECTIVE ENGLISH

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**Maximum Marks: 80**

**Time Allotted: Three Hours**

**Reading Time: Additional Fifteen Minutes**

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## Instructions to Candidates

- You are allowed **additional fifteen minutes** for **only** reading the question paper.
- You must **NOT** start writing during reading time.
- This question paper has **8 printed pages**.
- It is divided into **two sections** and has **7 questions** in all.
- All questions are compulsory. Answer **all** questions.
- **Question 1** has **twenty subparts**. **Any ten subparts** from any **three textbooks** have to be attempted.
- While attempting **Multiple Choice Questions** in Section A, you are required to **write only ONE option as the answer**.
- **Question 2** has **ten subparts** which are short answer questions. Candidates have to attempt **any five** subparts on any three textbooks.
- **Section B** has **seven questions** which are long answer questions. Each question carries 20 marks marks.
- The intended marks for questions are given in brackets [ ].

## Instruction to Supervising Examiner

- Kindly read **aloud** the Instructions given above to all the candidates present in the examination hall.

## SECTION A – 20 MARKS

(Attempt **any ten** subparts on any three textbooks of Question 1 and **any five** subparts of Question 2)

### Question 1

Choose the most appropriate option from among those given for **any ten** of the questions or statements from **any three** of the prescribed textbooks.

#### TO KILL A MOCKINGBIRD – *Harper Lee*

- (i) How old was Jem when he broke his arm? **(Recall)** [1]
- (a) Nearly thirteen
  - (b) Nearly fourteen
  - (c) About nine
- (ii) The first chapter focusses on telling stories. This primarily serves to **(Analysis)** [1]
- (a) lengthen the novel with introductory background.
  - (b) tie characters to family and history.
  - (c) make the story appealing to a wider audience.
- (iii) What literary significance does Mr Radley’s sealing the knot-hole in the tree have? **(Understanding)** [1]
- (a) It is ironical.
  - (b) It is descriptive.
  - (c) It is symbolic.
- (iv) Which one of the following lines from the novel is thematically significant? **(Evaluate)** [1]
- (a) “Atticus told me to delete the adjectives and I’d have the facts.”
  - (b) “Until I feared I would lose it, I never loved to read. One does not love breathing.”
  - (c) “You never really understand a person until you climb into his skin and walk around in it.”

## THE HUNGRY TIDE: *Amitav Ghosh*

- (v) According to legend, who was Bon Bibi's father? **(Recall)** [1]
- (a) Mahadev
- (b) Ibrahim
- (c) Dokkhin Rai
- (vi) Read the two statements given below from the novel and choose the correct option from the ones that follow. **(Analysis)** [1]

**Statement 1:** There was no *bindi* on her forehead and her arms were free of bangles.

**Statement 2:** Kanai was convinced that she was a foreigner.

- (a) Statement 1 is independent of Statement 2.
- (b) Statement 1 is the reason for Statement 2.
- (c) Statement 1 is the result of Statement 2.
- (vii) Why was Nirmal obsessed with Morichjhapi? **(Understanding)** [1]
- (a) Because he was a revolutionary at heart
- (b) Because Kusum lived there and he was fond of her
- (c) Because he was writing a book about the place
- (viii) What was the fate of Lucy Hamilton? **(Recall)** [1]
- (a) She died in an island tidal wave.
- (b) She never reached the island as her ship capsized.
- (c) She spent her life on the island aiding refugees financially.

## A DOLL'S HOUSE: *Henrik Ibsen*

- (ix) Why does Nora reveal her secret to Mrs Linde in Henrik Ibsen in *A Doll's House*? **(Analysis)** [1]
- (a) To ensure that Mrs Linde can also borrow money to support herself
- (b) To show Mrs Linde can be trusted to never reveal her secret to Torvald
- (c) To demonstrate her own capability of taking care of her family like a man

- (x) “A wife hasn't a right to save her husband's life?” How does the statement present a conflict between love and law? **(Understanding)** [1]
- (a) Nora must borrow money through unfair means for the love of her husband which is not a sin, but the law will punish her for this offence.
- (b) Nora loves Torvald but is aware that if she borrows money from the bank, she has to repay it with interest as per law.
- (c) Nora wanting to save her husband is love, and the conflict is with marital law that does not permit secrecy from the husband.
- (xi) The play ends with **(Recall)** [1]
- (a) the door shutting.
- (b) the wind whistling.
- (c) Nora sobbing.
- (xii) What does the Tarantella reveal? **(Analysis)** [1]
- (a) A perfectly obedient wife in Nora
- (b) A cold lack of desire in Torvald
- (c) Fiery passion in Nora

**DEATH OF A SALESMAN: *Arthur Miller***

- (xiii) Willy [*after a pause*]: I suddenly could not drive any more.” What does this confession establish about Willy right in the beginning of the play? **(Understanding)** [1]
- (a) Willy is getting older and his eyesight is failing.
- (b) Willy is physically and mentally exhausted.
- (c) Willy is dejected about shifting to Florida from New England.
- (xiv) What does Linda call Happy? **(Recall)** [1]
- (a) A philistine
- (b) A real travesty
- (c) A philandering bum

- (xv) What is the dramatic effect of Linda's words, "We're free" in the Requiem? [1]  
(Analysis)
- (a) Sad irony
  - (b) Lamentable rhetoric
  - (c) Frustrating hyperbole
- (xvi) Ben went to \_\_\_\_\_ looking for their father but ended up in \_\_\_\_\_. (Recall) [1]
- (a) Antarctica; Australia
  - (b) Arctic; Alaska
  - (c) Alaska; Africa

**NINETEENTH AND TWENTIETH CENTURY VERSE – Ed. Chris Woodhead**

- (xvii) Ted Hughes' *Pike* expresses the narrator's deep-rooted feeling of [1]  
(Understanding)
- (a) discontent.
  - (b) melancholy.
  - (c) terror.
- (xviii) Which of the following is **NOT** true of Lawrence's *Bavarian Gentians*? [1]  
(Analysis)
- (a) The poem uses flowers as symbols.
  - (b) It was written when Lawrence was staring at an early death due to tuberculosis.
  - (c) A previous visit to the Etruscan tombs, Italy, had inspired Lawrence to compose the poem.
- (xix) Edward Thomas' *As the team's head brass* talks of the impact of [1]  
(Understanding)
- (a) the First World War on rural England.
  - (b) the Potato Famine on Great Britain.
  - (c) the Plague across Europe.
- (xx) In *The Whitsun Weddings*, the poet's train (Recall) [1]
- (a) left at three forty-five.
  - (b) left at one twenty.
  - (c) reached at one twenty.

## Question 2

Briefly answer **any five** of the following questions from **any three** of the prescribed textbooks.

### TO KILL A MOCKINGBIRD – *Harper Lee*

- (i) According to Miss Stephanie, what happened when Boo was pasting items in his scrapbook? [2]  
(Recall)
- (ii) What lesson did Atticus want Jem to learn from Mrs Dubose? [2]  
(Understanding)

### THE HUNGRY TIDE: *Amitav Ghosh*

- (iii) Explain any one reason that, in your opinion, makes the Sunderbans symbolic of human life. [2]  
(Evaluate)
- (iv) Why does Kanai say that Nirmal had risen from his ashes to summon him? [2]  
(Understanding)

### A DOLL'S HOUSE: *Henrik Ibsen*

- (v) What does Nora expect Torvald to do when he learns of her crime? [2]  
(Understanding)
- (vi) Mention *any two* terms of endearment Torvald uses to address Nora. Why are these terms thematically significant? [2]  
(Interpret)

### DEATH OF A SALESMAN: *Arthur Miller*

- (vii) With the help of two distinct examples from the text, appraise Charley as a friend. [2]  
(Evaluate)
- (viii) Identify *any two* symbols in the play and briefly explain one point of significance of each. [2]  
(Analysis)

### NINETEENTH AND TWENTIETH CENTURY VERSE – *Ed. Chris Woodhead*

- (ix) What did the poet learn about himself from the “friend in specs” in *Wild Oats*? [2]  
(Understanding)
- (x) In *The Shield of Achilles*, what was Thetis’ reaction to “what the god had wrought”? Why did she feel this way? [2]  
(Analysis)

## SECTION B – 60 MARKS

Attempt **three** questions from Section B on **any three** out of the five prescribed textbooks.

### TO KILL A MOCKINGBIRD – *Harper Lee*

#### Question 3

- (i) Imagine yourself in Scout's place, wearing a ham costume and walking back with Jem after the Halloween pageant. Based on what Harper Lee writes about that evening, what would you see, hear and feel? Would the experience leave a lasting impact on you? *Briefly* explain why or why not. [20]  
(Application)

OR

- (ii) Write short notes on how the following characters contribute to the themes of the novel in their own way. (Analysis)
- (a) Tom Robinson [10]
- (b) Mayella [10]

### THE HUNGRY TIDE: *Amitav Ghosh*

#### Question 4

- (i) Narrate in detail how Kanai gets to know about the legend of Bon Bibi. What does he learn? Why do the people of the tide country revere Bon Bibi? [20]  
(Analysis)

OR

- (ii) Write short notes on:
- (a) Nilima's work at Lusibari [10] (Recall)
- (b) character and role of Moyna [10] (Evaluate)

### A DOLL'S HOUSE: *Henrik Ibsen*

#### Question 5

- (i) Comment on the relationship between Mrs Linde and Nils Krogstad, and the decisions made by them. [20]  
(Evaluate)

OR

- (ii) Write short notes on:
- (a) why the Nora-Torvald relationship is an unbalanced one, with control in the hands of Torvald. [10] (Evaluate)
- (b) the consequences of Torvald discovering the truth about Nora. [10] (Recall)

## DEATH OF A SALESMAN: *Arthur Miller*

### Question 6

- (i) Happy Loman, although overshadowed by his elder brother, plays a significant role in the play. Do you agree or disagree with this statement? Support your opinion with judiciously selected evidence from the play. [20]

(Evaluate)

OR

- (ii) Write short notes on:
- (a) Biff's habit of stealing. [10]  
(b) Dave Singleman as a role model for a misguided follower. [10]

(Recall)

(Analysis)

## NINETEENTH AND TWENTIETH CENTURY VERSE – *Ed. Chris Woodhead*

### Question 7

- (i) *The Stag* by Ted Hughes places the stag and the spectators in a hunt that contrasts grace and cruelty. Comment. [20]

(Analysis)

OR

- (ii) Write short notes on:
- (a) Why the thrushes are an essential part of *March* by Edward Thomas. [10]  
(b) How W. H. Auden's *Musee des Beaux Arts* portrays human suffering. [10]

(Evaluate)

(Understanding)



## ELECTIVE ENGLISH

### ANSWER KEY

#### SECTION A – 20 MARKS

(Attempt **any ten** subparts of Question 1 and **any five** subparts of Question 2)

#### Question 1

Candidates should select and write **ONLY ONE** option as the answer.

#### TO KILL A MOCKINGBIRD – *Harper Lee*

- (i) (a) Nearly thirteen [1]
- (ii) (b) tie characters to family and history. [1]
- (iii) (c) It is symbolic. [1]
- (iv) (c) “You never really understand a person until you climb into his skin and walk around in it.” [1]

#### THE HUNGRY TIDE: *Amitav Ghosh*

- (v) (b) Ibrahim [1]
- (vi) (a) Statement 1 is independent of Statement 2. [1]
- (vii) (a) Because he was a revolutionary at heart [1]
- (viii) (b) She never reached the island as her ship capsized. [1]

#### A DOLL’S HOUSE: *Henrik Ibsen*

- (ix) (c) To demonstrate her own capability of taking care of her family like a man [1]
- (x) (a) Nora must borrow money through unfair means for the love of her husband which is not a sin, but the law will punish her for this offence. [1]
- (xi) (a) the door shutting. [1]
- (xii) (c) Fiery passion in Nora [1]

#### DEATH OF A SALESMAN: *Arthur Miller*

- (xiii) (b) Willy is physically and mentally exhausted. [1]
- (xiv) (c) A philandering bum [1]
- (xv) (a) Sad irony [1]
- (xvi) (c) Alaska; Africa [1]

**NINETEENTH AND TWENTIETH CENTURY VERSE – Ed. Chris Woodhead**

- (xvii) (c) terror. [1]
- (xviii) (c) A previous visit to the Etruscan tombs, Italy, had inspired Lawrence to compose the poem. [1]
- (xix) (a) the First World War on rural England. [1]
- (xx) (b) left at one twenty. [1]

**Question 2**

Candidates have to answer **any five** of the following questions from **any three** of the prescribed textbooks.

**TO KILL A MOCKINGBIRD – Harper Lee**

- (i) • Boo drove his scissors into his father's leg, pulled them out, wiped them on his pants, and resumed his activities as if nothing happened. [2]
- Mrs Radley ran out screaming that Boo was trying to kill them, but when the sheriff came, he found Boo in the living room, still cutting up the Tribune.

*(Candidates are required to chronicle four clear recall points to indicate accurately unfounded but macabre gossip.)*

- (ii) Atticus wanted Jem to learn what true courage was by using Mrs Dubose's attitude to pain and self-reliance. [2]

*(Candidates have to give an explanation of what the lesson was, supported by Atticus's words to Jem about what courage is.)*

**THE HUNGRY TIDE: Amitav Ghosh**

- (iii) The islands are known for disappearing and recreating themselves by the tides. The Sundarbans become a metaphor for the changing lives of the characters as they traverse its rivers. [2]

*(Any opinion derived from the nature of the Sunderbans as applied to human life and justified by candidates with evidence from the novel.)*

- (iv) Nirmal was dead. He had left behind some papers for Kanai which were lost. Now that they were found, it was like his summons for Kanai. [2]

*(Candidates have to provide reasons for saying so. Understanding has to be supported by above substantiation.)*

### **A DOLL'S HOUSE: *Henrik Ibsen***

- (v) Love, sacrifice of image, taking the blame [2]

*(Candidates have to cite above evidence to bring out expectation of love, concern and protection.)*

- (vi)
  - Little lark, my little skylark, my little squirrel, little featherhead, little soul, little spendthrift, little person. [2]
  - Diminutive – sense of belittling and control – empty-headed, pretty thing of no real use

*(Any two terms used by Torvald have to be mentioned with their significance interpreted.)*

### **DEATH OF A SALESMAN: *Arthur Miller***

- (vii)
  - Examples: Charley has tried to bring Willy's unrealistic dreams down to earth – Charley foresees Willy's destruction and tries to save him by offering him a job [2]
  - He gives the final eulogy about what it meant for Willy to live and die as a salesman,
  - He thereby shows his true understanding of Willy and his aspirations.

*(Candidates have to assess Charley as a friend by citing any two relevant examples.)*

- (viii) Identify any two symbols in the play and briefly explain one point of significance of each. [2]

Seeds, stockings, flute (music), overshadowing buildings (no trees, yard), diamonds, jungle (woods burning), house and household goods (car) under mortgage

*(Any two symbols are to be mentioned with one point each bringing out failure, guilt, desire to leave a legacy, American Dream)*

### **NINETEENTH AND TWENTIETH CENTURY VERSE – *Ed. Chris Woodhead***

- (ix) Selfish – withdrawn – easily bored of love [2]

*(Qualities are to be recalled but the answer must reflect candidates' understanding of who taught poet that he was all of this)*

- (x)
  - Thetis cried out in dismay - her son, Achilles, would not live long [2]
  - Hints that values of the classical age represented by Achilles too would not survive.

*(Recall of Thetis' reaction validated by credible interpretation)*

## SECTION B – 60 MARKS

Attempt **three** questions from Section B on **any three** out of the five prescribed textbooks.

### TO KILL A MOCKINGBIRD – Harper Lee

#### Question 3

- (i) • Narration – carnival on Maycomb County’s agricultural products and casts Scout to play the part of a ham - costume out of chicken wire – children last to leave – shoes - Jem thinks he heard something – Cecil- the heavy costume prevents Scout from walking fast – scary sounds - shuffling and dragging feet as if wearing heavy shoes, the swish of thick cotton pants [20]
- Near the “big oak tree” “Shuffle-foot” does not stop. Jem screams to Scout to run but she falls. She can hear sounds of scuffle, the kicking and flesh scraping the undergrowth - something crushes the chicken wire of her costume, “Metal ripped on metal” – fall - rolling
- Jem’s protectiveness - a dull crunch and eventually Jem's scream - flabby male stomach whose owner says “Uff!” – tight arms - jerked backwards and flung on the ground - scuffling sounds, groans – as if four people - Scout moves closer hitting against trousers, belt buckle, buttons, a prickly “stubble on the face” and the stench of “stale whiskey” tells her that its neither Jem nor Atticus – streetlight - man passing under it - carrying Jem. Jem’s arm is “dangling crazily” in front of him.

*(Candidate should narrate from Scout’s point of view with focus on sights, sounds, sense, touch perceived by Scout rather than a general narration. Candidate should ideally use first person but stick to what author narrates.)*

*Impact:*

- Scout recognises their neighbour “Hey, Boo,” only to be corrected by Atticus to call him “Mr Arthur Radley.”
- Scout leads Boo down to the hall to the porch and the rocking chair in shadow. She sits beside him.
- He whispers to Scout to be taken home who walks with him to his house never to be seen again. Scout stands in Boo's shoes and re-lives the past months through his eyes.
- She realises the true meaning of understanding another person by merely standing on the Radley porch and seeing the events of the past year from that point.

*(The above points on Scout are for reference only. Candidates may or may not use the above points closely. While flexibility in this part of the answer (analysis) may be permitted, the opinion on the impact should not be completely divergent from the event in the novel.)*

OR

(ii) (a) Tom Robinson [10]

Tom – age, background, Mayella’s overtures – his courtesy, her obvious lie, his mistake in saying he felt sorry – prejudice – lies accepted out of racial bias even though he is clean and courteous and she the ‘white trash’ – decision to try and escape – justice and injustice

(b) Mayella [10]

Hierarchy and social status even in white society – desire to escape (geraniums) – unable to accept politeness – her word taken due to prejudice  
*(Candidates must analyse the characters’ relevance vis-à-vis the themes in the novel. Themes must be brought out supported by character qualities relevant to them.)*

### THE HUNGRY TIDE: Amitav Ghosh

#### Question 4

(i) • Kanai got to know about the legend when he saw the performance of *The Glory of Bon Bibi* [20]

- Elaboration of legend - Medina –twins to Ibrahim – Bon Bibi and Shah Jongoli,
- both chosen for a “divine mission” had to travel to “the country of eighteen tides” in order to make it fit for humans to inhabit.
- Dokkhin Rai – representative of hatred and “insatiable desires”
- Strange noises – arrival of the twins – pitched battle
- Bon Bibi merciful – one half of country would remain a wilderness for Dokkhin Rai; the other half was hers and made fit for human settlement
- Careful balance until human greed intervened.
- Dhona and his seven ships – Dukhey – warned by his mother to call upon Bon Bibi if in trouble
- Kedhokali Char in Dokkhin Rai’s territory – strange things (some description)
- Bargain between Dhona and the demon – cargo of honey and wax in exchange for Dukhey.
- Dukhey left stranded – black and gold tiger, the demon in disguise – Dukhey called out to Bon Bibi.
- Bon Bibi saved the boy and her brother punished Dokkhin Rai.
- Dukhey nursed back to health and sent home with wealth.

#### Reasons

- People believed that Bon Bibi ruled over the jungle. The tigers, crocodiles and other beasts did her bidding. She was the one to call upon when in danger.

- Bon Bibi’s law: “the law of the forest, which was that the rich and the greedy would be punished while the poor and righteous were rewarded.”
- Closely interwoven with the lives of the island dwellers, Bon Bibi was someone for protection – “saviour of the weak and a mother of mercy to the poor”

*(Candidates are required to write a narration of performance and what Kanai learns through it – reasons for veneration – answer should address all aspects, not only narration of legend)*

**OR**

(ii)

- (a) Nilima’s work at Lusibari **[10]**
- Mashima, meaning aunt - Nirmal and Nilima reached Lusibari in 1950 and due to Nirmal’s revolutionary activities, they decide to settle in Lusibari
  - Nilima spoke with local women and was appalled to learn that many became widows in their twenties and pre-emptively dressed as widows when their husbands went out to sea
  - A union named “Badabon Development Trust” - social service - quite practical and did not react against the government fearing to lose its support for her trust
  - Accepted Piya’s plan to develop a conservation and research plan based in Lusibari - funding for the Babadon Trust and work with the locals.

*(Candidates have to accurately recall Nilima’s efforts for the community.)*

- (b) Character and role of Moyna **[10]**
- Moyna was one of the trainees at Lusibari – started with this basic training in hygiene, nutrition, midwifery and other commonplace things but rose in ranks – had a very good record –
  - Fokir’s wife – determined – knowledgeable about and proud of the hospital and its services – “both ambitious and bright” and had educated herself “through her own efforts” – persuaded to marry a fine man but a man who was illiterate and caught crabs for a living – resolved her son would not face the same future and wanted him to go to school- aware that the new techniques of the avaricious fishermen would destroy the ecology – becomes the voice of the author’s environmental concerns.
  - Did care for her husband’s safety – there was a restlessness about her at odds with the apparent demureness of sari, kohl and vermilion – a woman of unexpressed passion – jealous and worried – an unexplained intimacy between Kanai and her at their very first meeting.

- Mourned her husband – Moyna was looked after by Piya who devised a means of raising funds for her and for her son’s education – Moyna is left alone but well cared for

*(Candidates have to describe character traits with substantiation and role of voice of author, part of the complex relationships among characters)*

### **A DOLL’S HOUSE: *Henrik Ibsen***

#### **Question 5**

- (i) **[20]**
- A relationship in the past, which could not thrive due to the sacrifice of personal happiness that Mrs Linde had to make for the sake of her family (which is also a recurrent idea in the play).
  - Krogstad interpreted her marriage as a rejection of him and a betrayal.
  - Comment: Mrs Linde’s choice of marrying a wealthier man was not what she wanted but a necessity of the times - the limited social choices available to women, and the roles and expectations placed on women by society in general—struggles for women’s self-identity in a patriarchal society.
  - The plot is set in motion by her appearance in Helmer household as she seeks a job in Torvald’s bank - Torvald thinks of giving Krogstad’s job to Linde after dismissing him from the bank - the job Mrs Linde seeks would replace Krogstad which sets the blackmail into action.
  - Without children or responsibilities as such she seeks work in order to make ends meet and find some purpose in life. Her life is seemingly a complete contrast to the sheltered life led by Nora.
  - Mrs Linde suggests that even the dishonourable man needs to earn a living and that is the time we as readers get a whiff of her relationship with Krogstad.
  - Mrs Linde's unconventional action of proposing to Krogstad, a widower with several children, a doubtful reputation and no money is most likely a marriage of convenience to guard against the loneliness in old age.
  - Mrs Linde’s offer is sincere and independent of the situation involving Nora. Mrs Linde has it in her power to avert the disclosure of Nora's forgery by persuading Krogstad to withdraw his incriminating letter to Helmer, but she does not do so - believes in honesty and that the Helmers must recognise the truth about themselves
  - Mrs Linde and Krogstad’s possible relationship seems to be a complete contrast to Nora and Helmer’s - by clearing up the past and acceptance of each other’s failings there is hope that lies and manipulation are not essential. *(The answer must analyse the nature of the relationship and the effect on lives and not include a mere narration of their choices – how they move apart and reunite and the effect of each stage on the events of the play – the impact of their decisions on other characters’ lives – ‘comment’ not ‘describe’ or ‘narrate’.)*

OR

(ii)

- (a) • The two are related as Husband – wife. Torvald believes he is a moral pillar but is one only as long as his social image is intact – his own standing more important than his wife and her needs [10]
- Stereotypical unequal relationship – Torvald sees Nora as immature, incapable – doll, skylark, spendthrift – he himself is a steady professional
  - Though Torvald is the dominating one, commanding and expecting Nora to fit his view of a woman and a wife, he is the weaker character. Nora is the stronger and more practical one.
  - Nora takes a risk and sacrifices hours to work to restore Torvald to health – blackmail – but Torvald does not appreciate or value the effort
  - She expects him to understand, especially after his declarations of wanting to be her saviour but is disillusioned.
  - The relationship is marked by deception – macaroons, secrets – of each other as well as of the self
  - The relationship does not last once the truth is out. Nora walks out and Torvald who wants to salvage the relationship is left alone.

*(Candidates have to assess Torvald-Nora relationship, interpret reasons for the inequality and infer how they lead to control imbalance in the marriage. Evidence must be cited from the play.)*

- (b) • Torvald's volte-face on declarations of love – his denouncement of Nora – preoccupation with social image [10]
- Nora's realisation of the truth – her response to Torvald
  - Nora's decision
  - Torvald's plea

*(Candidates are required to narrate and describe – accuracy of recall is required to answer this question.)*

### DEATH OF A SALESMAN: *Arthur Miller*

#### Question 6

- (i) • Static character who undergoes no change in the course of the play despite upheaval in the family [20]
- Constant attempt to get father's attention – (lost weight)
  - Physical appearance
  - Conversation between Happy and Biff – Happy's seemingly successful career, true designation, his frustration, his 'revenge' on executives – womanizer who brags about his exploits

- He does not think it is immoral to lie – tells Biff to say what Willy wants to hear – does not face the truth of his own life as Biff does
- Name ironical – only seems successful but is not truly happy
- Leaves Willy at the restaurant – embarrassed at the collapse
- Will continue to follow Willy’s misplaced dream

*(Candidates have to first state their agreement or disagreement, then describe the character with focus on qualities that bring out his role.)*

**OR**

(ii)

(a) Biff’s habit of stealing. **[10]**

- Basketball, football, lumber – cheating in exam - later pen
- Willy’s encouragement versus Linda’s disapproval – Willy as a father
- Consequence – jail – stole self out of jobs – his recriminations

*(Accuracy of recall is important – description should reflect understanding or analysis of the consequences of the habit and its reflection of protagonist Willy and / or the themes)*

(b) Dave Singleman as a role model for a misguided follower. **[10]**

- Willy’s idol – another sign of Willy’s misplaced notion of success
- Dave Singleman – representative of sales through personality and connections
- Best salesman, 84 years old, sold merchandise in 34 states
- How he worked from his hotel room – phoned and never left room – worked by himself
- Green velvet slippers
- Funeral of Dave Singleman – what Willy hoped his funeral will be like – hundreds of people attending – complete contrast to Willy’s own funeral
- Willy drawn by the manner of his death rather than the promise of a better life offered by Ben

*(Candidates have to describe qualities of Dave Singleman idolised by Willy. They have to argue and show how Willy based his dreams on ideals that let him down.)*

**NINETEENTH AND TWENTIETH CENTURY VERSE – Ed. Chris Woodhead**

**Question 7**

- (i) **[20]**
- Grace of stag – movement and covering of distance – noble in its realm
  - Crowds – sound, excitement, anticipation
  - Imagery used – elaboration and examples
  - Coming together of both – stag’s desperation – loss of grace before human cruelty – comment on wanton cruelty of the terrible planet

- Comment on use of contrast for thematic purpose

*(Candidates are required to explain stanzas and lines to bring out the contrast. They should not summarise the poem but give their own opinion in the light of the given statement.)*

**OR**

(ii)

- (a)
  - Context – personal situation of poet
  - Setting – weather – effect – cold despondency
  - Change - wonder – liveliness of thrushes – impact even later
  - The theme of hope amid gloom**[10]**

*(Candidates have to assess the significance of thrushes and support their answer by an explanation of the relevant section of poem – imagery – effect)*

- (b)
  - The museum (Brussels) and Old Masters – Flemish painters Breughel
  - Three paintings possibly being referred to – Census at Bethlehem, The Massacre of the Innocents, Landscape with the Fall of Icarus
  - Painters knew the truth of human suffering – world apathetic to it – and showed it in their works. Examples; someone doing mundane tasks – eating, opening window, walking Children oblivious to miraculous birth, Dogs and horse
  - Icarus – the fall – ploughman, sun, ship – all carried on while a young boy plunged to his death**[10]**

*(Candidates have to describe and refer to paintings to conclude how these convey the message about human suffering in the world.)*