

ISC Class 12 Elective English Specimen Paper 1

Written by the Future Topper subject team on the CISCE examination pattern. Not an official CISCE paper.
Found a mistake? Write to contactfuturetopper@gmail.com

Maximum Marks: 80 | Time Allowed: Three hours | Reading Time: 15 minutes

Section A: 10 one-mark multiple-choice questions. Section B: five short answers of 2 marks. Section C: three long answers of 20 marks, one each on the novel, the play and poetry.

General Instructions

Write your answers on the separate answer paper provided. The first 15 minutes are for reading the paper, and you may not write during that time. The paper has three sections. In Section A answer the multiple-choice set on the one novel and the one play you have studied, and all of Question 3. In Section B answer Question 4 on your novel, Question 5 on your play and any one part of Question 6. In Section C answer three questions: one of Questions 7 and 8 (novel), one of Questions 9 and 10 (drama) and Question 11 (poetry); within each of these answer either part (i) or both parts of part (ii). Answer on the same novel and the same play throughout the paper. Marks for each question, or part of a question, are shown in brackets. No extract from any prescribed text is printed in this paper: close reference to the text in your own words earns the same credit as quotation. Credit is given for textual detail and for your own response, so support every point from the text and do not retell the story for its own sake. This paper carries 80 marks. The remaining 20 marks of the subject are for project work, assessed in school by your teacher and a Visiting Examiner.

SECTION A (10 Marks)

Attempt all three questions. In Question 1 answer the set on ONE novel and in Question 2 the set on ONE play.

Question 1 [3]

Novel. Choose the correct answer to each part and write only the option you choose. Answer the three parts on ONE novel only, either (a) or (b). Each part carries 1 mark.

(a) The Book Thief by Markus Zusak

(i) Liesel steals her first book

- (a) from the Hubermanns' bookshelf on her first night (b) from the snow beside her brother's grave, where a gravedigger had dropped it
(c) from a second-hand stall at the Molching market (d) from a bookshop window on Munich Street during a parade

(ii) Hans Hubermann first teaches Liesel to read

- (a) in the classroom, where the nuns keep her back after the others leave (b) from Rudy Steiner, using comics he finds in the street
(c) at the kitchen table, by reading Mein Kampf aloud to her every evening (d) at night after her nightmares, and later with words painted on the basement wall

(iii) Max Vandenburg leaves 33 Himmel Street because

- (a) Hans has given bread to a Jewish prisoner, so the house may be searched (b) Rudy Steiner finds him in the basement and threatens to report the family
(c) Rosa can no longer feed an extra mouth and tells him he must go (d) he receives forged papers that will allow him to leave Germany

OR

(b) The Namesake by Jhumpa Lahiri

(i) The baby is registered in the hospital under the name Gogol because

- (a) Ashima insists on naming him after the Russian writer she loves best (b) the nurses cannot pronounce the Bengali name the parents have chosen
(c) the letter with the name chosen by Ashima's grandmother never arrives (d) Bengali custom forbids a child to be named before his rice ceremony
- (ii) On Gogol's fourteenth birthday Ashoke gives him
(a) a volume of the short stories of Nikolai Gogol (b) a camera for the family's journey to Calcutta
(c) a wristwatch that had belonged to his grandfather (d) the old blanket he had carried on the train
- (iii) Maxine's parents, Gerald and Lydia Ratliff, take Gogol to their summer house
(a) on Cape Cod (b) on the coast of Maine
(c) on a farm in Vermont (d) beside a lake in New Hampshire

Question 2 [3]

Drama. Choose the correct answer to each part and write only the option you choose. Answer the three parts on ONE play only, either (a) or (b). Each part carries 1 mark.

(a) An Enemy of the People by Henrik Ibsen

- (i) Dr Stockmann discovers that the water of the Baths is
(a) salt water that has seeped into the pipes from the fjord (b) contaminated by refuse draining from the tanneries at Molledal
(c) poisoned by waste from a chemical works the Mayor has built (d) drawn from a spring that runs almost dry every summer
- (ii) Aslaksen withdraws his support for the doctor because
(a) he learns that the doctor means to stand against the Mayor (b) Morten Kiil threatens to take his printing work elsewhere
(c) the Mayor shows that the ratepayers would bear the cost of the repairs (d) Hovstad refuses to let him print the doctor's article
- (iii) When the Mayor first confronts his brother over the report, he demands that Thomas
(a) declare in public that his findings were exaggerated (b) publish the report at once, but under the Mayor's name
(c) leave the town before the bathing season begins (d) send his findings to the tannery owners for comment

OR

(b) Tughlaq by Girish Karnad

- (i) The Brahmin Vishnu Prasad, who wins his case against the state in the opening scene, is in fact
(a) the Sultan's own spy in disguise (b) Sheikh Imam-ud-din in disguise
(c) a servant of Barani's in disguise (d) Aziz, a Muslim washerman in disguise
- (ii) The play suggests that the Sultan came to the throne
(a) after winning a great war against the Mongols (b) after the deaths of his father and brother
(c) when the nobles chose him in place of his elder brother (d) by marrying the daughter of the previous Sultan
- (iii) When his step-mother comes to rebuke him about the state of the kingdom, the Sultan is
(a) hunting in the royal park (b) writing his history of the reign
(c) playing chess (d) inspecting the new copper coins

Question 3 [4]

Poetry (Fireflies). Choose the correct answer to each part and write only the option you choose. Each part carries 1 mark.

- (i) In Carol Ann Duffy's *Mrs Midas*, the speaker is
 (a) the wife of the man whose touch turns everything to gold (b) the daughter whom the king accidentally turns to gold
 (c) a servant who reports the king's wish to the court (d) the god who grants the king his wish
- (ii) In the second stanza of Sylvia Plath's *Mirror*, the mirror describes itself as
 (a) a candle (b) the moon (c) a window (d) a lake
- (iii) According to Gieve Patel's *On Killing a Tree*, a tree is finally killed only when
 (a) its trunk is hacked right through with an axe and burnt (b) its branches are lopped and its leaves stripped away
 (c) its root is pulled out and left to scorch and wither in the sun (d) it is felled and its stump is buried under stones
- (iv) At the end of Seamus Heaney's *Digging*, the speaker resolves to dig
 (a) with his father's spade (b) with his pen
 (c) in his grandfather's turf bog (d) for new potatoes in the garden

SECTION B (10 Marks)

Attempt five parts in all: two parts on ONE novel (Question 4), two parts on ONE play (Question 5) and any one part of Question 6.

Question 4 [4]

Novel. Answer the two parts on ONE text only, either (a) or (b).

(a) The Book Thief

- (i) Why does Rudy Steiner smear himself with charcoal and run at the Hubert Oval, and what does the episode show about him? [2]
- (ii) What does Max Vandenburg do with pages of *Mein Kampf* while he is hiding in the basement, and why does this matter? [2]

OR

(b) The Namesake

- (i) Explain the difference between a *daknam* and a *bhalonam*, and how the confusion between them affects Gogol. [2]
- (ii) Why is Gogol uncomfortable when Nikolai Gogol is discussed in his English class at high school? [2]

Question 5 [4]

Drama. Answer the two parts on ONE text only, either (a) or (b).

(a) An Enemy of the People

- (i) Why is Dr Stockmann delighted when the university report arrives in Act I, and what does his delight reveal about him? [2]
- (ii) What happens to Captain Horster as a result of his support for Dr Stockmann? [2]

OR

(b) Tughlaq

- (i) Give the two reasons the Sultan announces for moving his capital from Delhi to Daulatabad. [2]

- (ii) Why does the Sultan send Sheikh Imam-ud-din to Ain-ul-Mulk, and what does the episode reveal about the Sultan? [2]

Question 6 [2]

Poetry. Answer any ONE of the following.

- (i) In Journey of the Magi, identify two images in the valley that the Magi reach at dawn which point forward to the death of Christ, and explain one of them. [2]

OR

- (ii) What is the effect of the rhetorical questions that the speaker of Still I Rise addresses to her listener? [2]

OR

- (iii) What does Sujata Bhatt mean in Search for My Tongue by having two tongues in one mouth? [2]

SECTION C (60 Marks)

Attempt three questions: one of Questions 7 and 8, one of Questions 9 and 10, and Question 11. Within each question answer either part (i) or both parts of part (ii).

Question 7 [20]

The Book Thief. Answer either (i), or both parts of (ii).

- (i) Zusak's narrator is Death. Discuss how this choice of narrator shapes the tone, the structure and the meaning of The Book Thief. [20]

OR

- (ii) Answer both (a) and (b).

- (a) Write a character sketch of Hans Hubermann, showing how his quiet courage is revealed. [10]
(b) Comment on the significance of the title The Book Thief. [10]

Question 8 [20]

The Namesake. Answer either (i), or both parts of (ii).

- (i) The Namesake is a novel about names and the identities they carry. Discuss this view with reference to Gogol's name and his decision to change it. [20]

OR

- (ii) Answer both (a) and (b).

- (a) Trace the change in Ashima from her arrival in Cambridge to the end of the novel. [10]
(b) Discuss the part played by Maxine and the Ratliff family in Gogol's life. [10]

Question 9 [20]

An Enemy of the People. Answer either (i), or both parts of (ii).

- (i) The conflict between Dr Thomas Stockmann and his brother Peter is a conflict between conscience and authority. Discuss, and say whether you see the doctor as a hero or a fool. [20]

OR

- (ii) Answer both (a) and (b).

- (a) Describe how the public meeting in Act IV is turned against Dr Stockmann, and comment on its dramatic importance. [10]
(b) Discuss the roles of Mrs Stockmann (Katherine) and Petra in the play. [10]

Question 10 [20]

Tughlaq. Answer either (i), or both parts of (ii).

- (i) The Sultan in Tughlaq is both an idealist and a tyrant. Discuss. [20]

OR

(ii) Answer both (a) and (b).

(a) Aziz has been described as a parody of the Sultan. Discuss. [10]

(b) Discuss the importance of prayer as a recurring element in the play. [10]

Question 11 [20]

Poetry (Fireflies). Answer either (i), or both parts of (ii).

(i) Write a critical appreciation of The Love Song of J. Alfred Prufrock, showing how Eliot presents a modern man paralysed by self-consciousness. [20]

OR

(ii) Answer both (a) and (b).

(a) How does Sylvia Plath use the contrast between whiteness and the red tulips in Tulips to show the speaker's state of mind? [10]

(b) How does Benjamin Zephaniah convey the experience of refugees in We Refugees, and how does he make it universal? [10]

ANSWER KEY AND MARKING SCHEME

A full model answer is given for every part. In Questions 1 to 3 award 1 mark for each correct option. In Questions 4 to 6 the 2 marks are for two distinct and accurate points drawn from the text, as shown in each marking line; accept any wording that carries the sense. The Section C answers are set out as the points a good answer would make; they are indications, not the only acceptable answers, and a candidate who argues a different case with accurate reference to the text must be given full credit. Section C is marked on three criteria: knowledge of the text, argument and analysis, and organisation and expression, in the proportion 8, 8 and 4 for a 20-mark answer and 4, 4 and 2 for a 10-mark answer. An answer that retells the plot without answering the question should not rise above the middle band, and an answer that argues well but with little reference to the text should not reach the top band. Quotation is not required: accurate close reference earns full credit. Do not penalise a candidate for following a different English translation of *An Enemy of the People* in the spelling of names.

Question 1 [3]

(a) The Book Thief by Markus Zusak.

- (i) (b) She picks up The Grave Digger's Handbook, dropped by an apprentice gravedigger at her brother Werner's burial, before she has even learnt to read.
- (ii) (d) The midnight lessons begin after her nightmares, using the gravedigger's manual, and continue in the basement, where the words are painted on the wall.
- (iii) (a) Hans's public act of mercy on the march to Dachau draws attention to the household, and Max leaves that night so that they will not be found sheltering a Jew.

OR

(b) The Namesake by Jhumpa Lahiri.

- (i) (c) The grandmother's letter is lost in the post, the hospital requires a name on the birth certificate, and Ashoke supplies Gogol as a pet name for the time being.
- (ii) (a) Ashoke gives him The Short Stories of Nikolai Gogol; the boy puts it aside unread, and it is the book he opens at the end of the novel.
- (iii) (d) The Ratliffs' summer house is beside a lake in New Hampshire, where Gogol is absorbed into their easy, unselfconscious family life.

1 mark for each correct option. Mark only the set on one text: if a candidate answers both sets, mark the first set attempted. No mark is deducted for a wrong option.

Question 2 [3]

(a) An Enemy of the People by Henrik Ibsen.

- (i) (b) The university's analysis confirms that the water is polluted by decaying organic matter from the tanneries in the valley above the town.
- (ii) (c) Aslaksen speaks for the householders, and once the Mayor makes clear that they would pay for the repairs through the rates, his famous moderation turns against the doctor.
- (iii) (a) The Mayor asks his brother to keep silent and then to declare publicly that further investigation has shown the danger to be much less than he thought, threatening his post if he refuses.

OR

(b) Tughlaq by Girish Karnad.

- (i) (d) Aziz has taken a Brahmin's name because he sees that the Sultan's even-handed laws can be exploited; his success is the first sign of the gap between the Sultan's ideals and their results.
- (ii) (b) The deaths of his father and brother, which he is understood to have arranged, shadow the whole reign and the play's concern with violence and prayer.
- (iii) (c) He is at the chessboard, an image of the strategist who moves men like pieces.

1 mark for each correct option. Mark only the set on one text: if a candidate answers both sets, mark the first set attempted. No mark is deducted for a wrong option.

Question 3 [4]

- (i) (a) The poem is a dramatic monologue by Midas's wife, who tells, with comic and rueful realism, how his foolish wish ruined their marriage.
- (ii) (d) The mirror becomes a lake over which the woman bends; the candles and the moon are the flattering lights she turns to, which the mirror calls liars.
- (iii) (c) The poem insists that chopping will not do, since the bark heals and new twigs grow; the root, the source, must be torn out and exposed until it dries and withers.
- (iv) (b) Having no spade to follow his father and grandfather, he resolves to dig with the pen held between his finger and thumb: writing becomes his version of their labour.

1 mark for each correct option. No mark is deducted for a wrong option.

Question 4 [4]**(a) The Book Thief.**

- (i) Rudy blackens himself with charcoal to be Jesse Owens, the black American athlete who won four gold medals at the Berlin Olympics, and runs the hundred metres at the Hubert Oval in imitation of him. The episode shows his boldness, his love of running and his innocence: he admires a hero without seeing that Nazi racial doctrine forbids it, and his father has to warn him that he must never do it again.

Identifies the imitation of Jesse Owens, the black American Olympic champion 1. Shows what it reveals: Rudy's daring and innocent admiration set against Nazi racial ideas, or his father's alarmed warning 1.

- (ii) Max cuts out pages of Mein Kampf, paints them white and on them writes and illustrates small books for Liesel, The Standover Man and later The Word Shaker. The pages of the book that drives the persecution are turned into gifts of friendship, which is Zusak's image of words being reclaimed from Hitler for kindness.

Paints over the pages and makes books for Liesel, The Standover Man or The Word Shaker 1. Significance: the words of hatred are overwritten by friendship, the novel's theme of the double power of words 1.

OR

(b) The Namesake.

- (i) A daknam is a pet name used only by family and close friends at home; a bhalonam is the good name used in the outside world, at school and on official papers. Gogol was meant to be only a pet name, but because the hospital needed a name and Gogol himself refused the good name Nikhil on his first day at school, the pet name became his public name, and he grows up carrying a private name that fits neither of his worlds.

Correct distinction between the pet name for home and the good name for the world 1. Effect on Gogol: the pet name becomes his public name, the root of his embarrassment and confusion of identity 1.

- (ii) His English teacher, Mr Lawson, teaches The Overcoat and tells the class about Nikolai Gogol's life: that he was eccentric and unhappy, never married and died in misery after starving himself. Gogol is mortified because his classmates now associate his name with this strange figure, and he refuses to read the story, which deepens his resentment of the name his father gave him.

The teacher's account of Nikolai Gogol's odd and unhappy life and death 1. Gogol's embarrassment that his own name is tied to it, and his refusal to read the story 1.

Question 5 [4]**(a) An Enemy of the People.**

- (i) The report confirms his suspicion that the Baths are polluted, and he is delighted because he believes he has done the town a great service and that it will be grateful to him; he even says he wants no reward. His delight reveals his idealism and his naivety: he assumes that the truth will be welcomed and does not foresee that money and reputation will be set against it.

The report proves the pollution, and he expects the town's gratitude 1. Reveals his idealism and his naivety about how the town will respond 1.

- (ii) Horster lends his house for the public meeting at which the doctor is shouted down, and afterwards the shipowner Vik dismisses him from command of his ship. He nonetheless stands by the family, offering to take them to America and then giving the doctor rooms in his house for the school.

Lends his house for the meeting and is dismissed by his employer Vik 1. Remains loyal, offering passage to America or rooms for the school 1.

OR

- (b) Tughlaq.

- (i) First, Daulatabad lies nearer the centre of his empire and is safer from the invasions that threaten Delhi from the north-west. Second, it is a city with a large Hindu population, and he presents the move as a step towards bringing Hindus and Muslims together in a single state.

Its central position and safety from invasion from the north 1. Its Hindu population, as a step towards Hindu-Muslim unity 1.

- (ii) The Sultan sends the Sheikh, his public critic, who resembles him closely, as an envoy to the rebel Ain-ul-Mulk, dressed in royal robes and on an elephant; the enemy takes him for the Sultan and he is killed in the battle, which the Sultan wins. It reveals the Sultan's cold cunning: he silences an opponent and gains a military advantage in one move, using even a man's integrity as an instrument.

He is sent in royal dress to the rebel, mistaken for the Sultan and killed 1. Reveals the Sultan's ruthless cunning and willingness to use people 1.

Question 6 [2]

- (i) The three trees on the low sky point to the three crosses of the Crucifixion, and the hands dicing for pieces of silver at the open door of a tavern recall both the soldiers who gambled for Christ's clothes and the silver paid to Judas. The white horse galloping away and the vine-leaves over the lintel can also be accepted. These details make the journey to the Birth carry the shadow of the Death, which the speaker cannot yet understand.

Any two of the three trees, the dicing for silver, the white horse or the vine over the tavern door 1. A correct explanation of one of them as foreshadowing the Crucifixion or the betrayal 1.

OR

- (ii) The questions, asking whether her confidence and pride upset the listener, turn the tables on the oppressor: she is not asking for approval but mocking his discomfort at seeing her unbroken. Their tone is teasing and defiant, and by putting the burden of explanation on him they make her own rising seem natural and certain.

They confront and mock the oppressor's discomfort rather than seeking his approval 1. They create a defiant, teasing tone that makes her resilience appear certain 1.

OR

- (iii) The two tongues are two languages, the mother tongue, Gujarati, and the foreign tongue, English, used daily in a new country. She fears that the mother tongue, unused, will rot and die; but the poem shows it growing back like a plant at night in her dreams, so that the image expresses both her fear of losing her identity and its resilience.

Identifies the tongues as her mother tongue and the foreign language 1. Explains the fear of losing the mother tongue and its regrowth, or the divided identity of the bilingual speaker 1.

Question 7 [20]

- (i) A good answer would argue that Death as narrator turns a war story into a meditation on mortality and on what makes human beings worth remembering. Points to look for: (1) Death is not cruel but weary, overworked by the war and haunted by human beings, which gives the novel its tone of sorrowful compassion rather than horror. (2) Death notices colours at each death, white snow, black, red, and the colours of the sky, which gives the narrative its painterly, fragmented style. (3) Death announces events in advance, most strikingly Rudy's death, so suspense lies not in what happens but in how; the reader watches the characters' happiness knowing it is doomed, which deepens the pathos. (4) The interjections in bold, the lists and the short headed notes break up the narrative and keep the reader aware of a teller. (5) Death meets Liesel three times, at Werner's death on the train, at the crash of the enemy pilot and at the bombing of Himmel Street, and these encounters frame the plot. (6) Death carries away Liesel's own book from the rubble and returns it to her when she dies as an old woman, so the narrator becomes the keeper of her story. (7) A narrator outside the war can see Germans as individuals, Hans, Rosa, Rudy, rather than as a nation, so the novel's moral judgment falls on cruelty, not on a people. Credit a candidate who argues that the device sometimes distances the reader or makes the ending too predictable, provided the case is supported.

Note for the examiner: Accept any well-supported view of the device, including a critical one.

Knowledge of the text: accurate and relevant detail drawn from across the work 8. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 8. Organisation and expression: an introduction that states a position, paragraphs that each develop one point, a conclusion, and accurate, fluent English 4.

OR

- (ii) Two 10-mark answers.

- (a) Points to look for: Hans is an ordinary house painter and accordion player, gentle, patient and unambitious, with eyes Liesel describes as kind and silver. His kindness is shown in the midnight reading lessons he gives Liesel after her nightmares and in the words he paints on the basement wall. His courage is quiet and costly. He keeps a promise made to Erik Vandenburg, the Jewish soldier who saved his life in the First World War, by hiding Erik's son Max in his basement at great risk. He refuses at first to join the Nazi party and paints over the slurs daubed on a Jewish shop. He gives bread to an old Jewish prisoner on the march to Dachau and is whipped for it, an act that forces Max to leave and earns Hans his conscription into the air-raid unit. He does not think of himself as a hero, and his guilt after Max leaves shows his conscience. He is killed in the bombing of Himmel Street, and Liesel's farewell to him is one of the most moving moments in the book. Reward a candidate who shows that his courage lies in small acts of decency rather than in grand gestures.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

- (b) Points to look for: Liesel steals books, beginning with The Grave Digger's Handbook at her brother's grave, then further books taken at real risk to herself; each theft marks a stage in her growth. Her stealing is not simple wrongdoing: it is a hunger for words in a world that has taken her family from her, and reading becomes her way of making sense of loss. Books are central to the novel's argument about the power of words. Hitler's words, in Mein Kampf and in speeches, drive the persecution, while Max, Hans and Ilsa Hermann use words for kindness, and Liesel's reading in the air-raid shelter calms her neighbours. Liesel finally writes her own story, also called The Book Thief, in the basement, and this saves her life when the bombs fall. The title thus describes a girl who takes words back from those who misuse them. Reward a candidate who notes that Death, who keeps her book, is in a sense a book thief too.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

Question 8 [20]

- (i) A good answer would trace the name from accident to burden to understanding. Points to look for: (1) The name begins by accident: the grandmother's letter is lost and the hospital demands a name, so Ashoke chooses the name of the writer whose book, as the reader later learns, saved his life in the train crash of 1961. (2) The Bengali custom of a pet name and a good name breaks down in America; Gogol refuses the good name Nikhil on his first day at school, so the private name becomes public. (3) As a boy he resents a name that is neither Indian nor American, and his embarrassment grows when he learns of Nikolai Gogol's strange life in his English class. (4) Before going to Yale he legally becomes Nikhil, and as Nikhil he feels freer and more American, yet the change divides him, since his family still calls him Gogol; he lives two lives with two names. (5) Lahiri shows that changing a name does not erase what it means: Ruth, Maxine and Moushumi each know a different version of him. (6) When Ashoke finally tells him the story of the crash and the book, Gogol realises that the name carried his father's survival and love, and after Ashoke's death the name becomes a link to him. (7) The novel ends with Gogol beginning to read the stories his father gave him, a sign that he has come to accept the name and the history behind it. Credit a candidate who connects this with Lahiri's wider theme of second-generation immigrants caught between cultures.

Knowledge of the text: accurate and relevant detail drawn from across the work 8. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 8. Organisation and expression: an introduction that states a position, paragraphs that each develop one point, a conclusion, and accurate, fluent English 4.

OR

- (ii) Two 10-mark answers.

- (a) Points to look for: Ashima arrives in Cambridge, Massachusetts, as a young bride after an arranged marriage, homesick, lonely and frightened of raising a child in a country without family; she clings to Bengali food, saris and letters from home. Motherhood and the circle of Bengali friends she gathers give her a role, and she becomes the centre of the community's festivals and gatherings. She suffers as her children grow away from Bengali ways, and she is pained by Gogol's change of name and his relationship with Maxine. Her independence begins while Ashoke is away teaching in Cleveland: with the children grown, she takes a part-time job at the public library, where she makes American friends of her own, and learns to live alone in the house. His sudden death there is the great test, and it deepens that independence: she grieves deeply but manages the house and her own life. By the end she decides to sell the house on Pemberton Road and divide her time between Calcutta and America, recognising that she now belongs to both places and wholly to neither. The candidate should show that Ashima moves from dependence and exile to a quiet strength.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

- (b) Points to look for: Maxine is confident, wealthy and at ease with herself; her parents, Gerald and Lydia, live in a house in Manhattan full of books and conversation and spend summers at a lake house in New Hampshire. Gogol is drawn not only to Maxine but to the whole family, whose relaxed, cultured life seems the opposite of his parents' anxious immigrant world; he more or less moves into their house and adopts their habits. The relationship expresses his wish to escape his Bengali identity, and he feels a guilty relief at being away from his family. The turning point is Ashoke's death: Gogol, in mourning, needs his family and its rituals, and Maxine cannot understand why he will not let her share his grief in her own way; the relationship ends soon afterwards. The episode shows that the escape he sought was not possible and that his roots matter more than he had thought. Credit a candidate who notes that the Ratliffs are generous, so the failure is one of difference rather than of villainy.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

Question 9 [20]

- (i) A good answer would show the conflict on both the personal and the public level. Points to look for: (1) The brothers are opposites: Peter, the Mayor and head of the Baths committee, is cautious, formal and concerned with order and reputation; Thomas is impulsive, warm and devoted to the truth as he sees it. (2) Their rivalry is old: Peter resents Thomas's claim to have originated the Baths, and Thomas resents Peter's control. (3) When the report arrives, Peter argues from cost, from the town's livelihood and from authority; he threatens Thomas's post and demands a public retraction, and he wins over Aslaksen and the press by warning them of the burden on the ratepayers. (4) Thomas argues from conscience: the Baths are poisoning visitors, and a town built on a lie is rotten. (5) Peter controls the public meeting in Act IV and succeeds in having Thomas declared an enemy of the people. (6) Ibsen does not make Thomas simply admirable: he is vain, tactless and naive, and his speech against the majority becomes arrogant. (7) Yet he refuses to compromise when he is offered every temptation, including Kiil's shares and the newspaper's offer, and at the end he chooses to stay and teach. A candidate may argue that he is a hero, a fool or a mixture of both, and should be rewarded for weighing the evidence; reward the view that Ibsen intended both, a man who is right about the water and partly wrong about people.

Knowledge of the text: accurate and relevant detail drawn from across the work 8. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 8. Organisation and expression: an introduction that states a position, paragraphs that each develop one point, a conclusion, and accurate, fluent English 4.

OR

- (ii) Two 10-mark answers.

- (a) Points to look for: the meeting is held in Captain Horster's house because no public hall will be lent. The doctor's opponents act first: Aslaksen is elected chairman on the Mayor's suggestion, and the Mayor proposes that the doctor be forbidden to speak about the Baths. Hovstad declares that the newspaper no longer supports him. Unable to speak of the water, the doctor turns to a larger theme, attacking the compact majority and the leaders who flatter it, which infuriates the crowd. The meeting resolves that he is an enemy of the people, with only one drunken voice against. Dramatically it is the climax of the play: the private quarrel becomes public, the crowd is shown being managed by its leaders, and the hero's courage and his arrogance are both on display. Reward a candidate who notes the irony that a meeting held in the name of free discussion is used to silence the one man with the facts.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

- (b) Points to look for: Katherine is a devoted wife whose first concern is her husband's security and her children's future; she urges caution, fears ruin and at first wants him to give way to his brother. But when he is attacked she stands by him, saying she will not let him be treated so, and by the end she accepts the hardship his choice brings. Petra, his daughter, is a schoolteacher, outspoken and idealistic, who shares her father's love of truth; she condemns the hypocrisy of teaching lies at school, rejects Hovstad when she learns that he supported her father for selfish reasons, and is dismissed from her post by Mrs Busk because of her father's stand. At the end she is to help him teach the street boys. The two women represent two responses to the crisis, prudent love and fearless idealism, and both choose loyalty. Reward a candidate who notes that Petra is the nearest thing in the play to a younger version of the doctor.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

Question 10 [20]

- (i) A good answer would trace how the Sultan's ideals turn into cruelty. Points to look for: (1) The opening scene presents him as a visionary: he submits to the judgment of his own court, compensates a Hindu who has sued the state and speaks of justice, equality and a kingdom where Hindus and Muslims live as one. (2) He is learned, a reader of philosophy and poetry, and he despises the narrow orthodoxy of the clerics. (3) His schemes, the transfer of the capital to Daulatabad and the copper token currency, are bold ideas that fail because his people cannot follow him and because men like Aziz exploit them. (4) His methods are increasingly ruthless: he arranges for Sheikh Imam-ud-din to die in the Sultan's robes, he crushes the conspiracy of Shihab-ud-din and orders the conspirators' bodies to be displayed, and he bans prayer. (5) The rumour that he came to the throne by the deaths of his father and brother shadows him throughout. (6) He has his step-mother stoned to death when he learns that she poisoned Najib. (7) By the end he is isolated; Barani leaves, and the Sultan, exhausted, rewards the impostor Aziz, almost acknowledging him as a double. The candidate should conclude that Karnad shows the idealism and the tyranny as connected: an impatient visionary who will not accept the slowness of human beings forces his ideals on them by violence. Credit a candidate who points out the pathos of his loneliness.

Knowledge of the text: accurate and relevant detail drawn from across the work 8. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 8. Organisation and expression: an introduction that states a position, paragraphs that each develop one point, a conclusion, and accurate, fluent English 4.

OR

- (ii) Two 10-mark answers.

- (a) Points to look for: Aziz is a washerman and a cheat who, with his friend Aazam, lives by exploiting each of the Sultan's schemes. He begins by disguising himself as the Brahmin Vishnu Prasad and winning the case in the opening scene; he and Aazam look for profit in the forced march to Daulatabad; and he finally murders Ghiyas-ud-din Abbasid and arrives at court in his place, to be welcomed as a holy man. Like the Sultan he is clever, unscrupulous and able to use idealistic language for his own ends; he presents himself as the most faithful follower of the Sultan's laws. Where the Sultan's ideals are sincere and end in cruelty, Aziz has no ideals and thrives. When he is exposed, the Sultan, instead of punishing him, recognises something of himself in him and gives him a post. The subplot thus mirrors the main plot in a comic and cynical key and shows the Sultan's schemes from below.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

- (b) Points to look for: prayer is the meeting point of religion and politics. The conspirators plan to murder him while he prays, so that worship becomes the cover for murder; after the plot he bans prayer throughout the kingdom, a measure that turns the clerics and the people further against him. The ban is to be lifted only when a descendant of the Khalif, Ghiyas-ud-din Abbasid, arrives to sanctify the kingdom, and the man who arrives is the murderer Aziz in disguise, so the restoration of prayer is founded on a fraud. The motif shows how religion is used as an instrument of power by the Sultan and his enemies alike, and it underlines the Sultan's spiritual emptiness: a ruler who began by speaking of faith and justice ends unable to find peace even when prayer is restored.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

Question 11 [20]

- (i) A good answer would treat theme, technique and the candidate's response. Points to look for: (1) Form: a dramatic monologue, or more exactly an interior monologue, in which Prufrock addresses an unidentified companion, possibly a part of himself, as he contemplates visiting a drawing room and asking an overwhelming question he never names. (2) The epigraph from Dante's *Inferno*, spoken by a soul who speaks only because he thinks no one will report it, suggests a confession from a kind of hell. (3) The opening images of the anaesthetised evening, the half-deserted streets, cheap hotels and sawdust restaurants and the yellow fog behaving like a cat create a world of numbness and drift. (4) Prufrock's indecision is shown in the repetition that there will be time, the questions whether he dares, and his fear of being pinned and examined by other people's eyes; his life measured out with coffee spoons sums up its triviality. (5) His self-mockery: he is balding and thin, imagines his head on a platter but insists he is no prophet, and declares he is not Prince Hamlet but an attendant lord, sometimes almost the Fool. (6) Irregular rhyme, refrains, sudden shifts and fragments mirror a mind that cannot hold to a purpose. (7) The close moves from ageing and trivial choices about his hair and a peach to the mermaids he does not think will sing to him and a final image of drowning when human voices wake him, so the poem ends in defeat. Reward a personal response that sees humour and pathos as well as despair, and a candidate who relates the poem to modern alienation.

Note for the examiner: Accept discussion of the companion as the reader, another person or a divided self, if supported.

Knowledge of the text: accurate and relevant detail drawn from across the work 8. Argument and analysis: a clear line of argument that answers the question as set, interpreting rather than retelling 8. Organisation and expression: an introduction that states a position, paragraphs that each develop one point, a conclusion, and accurate, fluent English 4.

OR

- (ii) Two 10-mark answers.

- (a) Points to look for: the speaker is in hospital after an operation, and the whiteness of the room, the sheets and the nurses represents the peace she craves: she has given her name, her clothes and her body to others and wishes to be nobody, emptied and pure. The tulips, a gift, are too red and too excitable; they hurt her, their redness speaks to her wound, they seem to breathe and to watch her, and she compares them to dangerous animals and to a weight dragging her down. Red stands for life, love, family and the demands of the living world, which she resists; white stands for withdrawal and something close to death. By the end her heart is beating and she tastes warm, salty water, and health is described as a far country, so that the tulips pull her unwillingly back towards life. Reward a candidate who sees the ambivalence: the poem neither simply celebrates life nor simply longs for death.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.

- (b) Points to look for: the speaker repeatedly says he comes from a beautiful or musical place, and each time the beauty is set against violence and repression, persecution for a song, hatred of skin colour or religion, denial of schooling to girls, a great forest turned into a field and its people gone. The repetition and juxtaposition show that refugees are not people from nowhere but people who have lost a cherished home. The language is plain and the rhythm close to speech, as in performance poetry, which makes the voice direct and personal. The poem then turns to a collective voice, insisting that any of us can be a refugee, that floods and storms as well as war drive people from their homes, and that it can take only a day to lose everything, so the reader cannot treat refugees as other people. The effect is to replace pity with recognition. Reward comment on the shift from first person singular to plural.

Knowledge of the text: accurate and relevant detail 4. Argument and analysis: interpretation that answers the question as set 4. Organisation and expression 2.