

ISC Class 12 Elective English Specimen Paper 2

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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 takes The Shoulder Shrug

- (a) from a bookshelf in the library of the mayor's house (b) from a parcel left on the Hubermanns' doorstep at night
(c) from the smouldering ashes of the bonfire on Hitler's birthday (d) from Max's suitcase while he lies ill in the basement

(ii) During the First World War, Erik Vandenburg saved Hans Hubermann's life by

- (a) putting him forward to write letters on the day the unit was wiped out (b) carrying him wounded from the battlefield under heavy fire
(c) giving up his own place for him on a hospital train (d) waking him in time to escape a gas attack in the trenches

(iii) Ilsa Hermann is

- (a) Rudy Steiner's elder sister, who works in a shop (b) a nun who teaches Liesel at the school on Himmel Street
(c) Frau Holtzapfel's sister, who lives across the street (d) the mayor's wife, who lets Liesel read in her library

OR

(b) The Namesake by Jhumpa Lahiri

(i) At the meeting arranged in Calcutta to see whether she will marry Ashoke, Ashima

- (a) refuses to come into the room (b) slips her feet into the shoes he has left outside the door
(c) refuses to answer the questions put to her (d) asks him whether he means to return from America

(ii) By profession Gogol becomes

- (a) a doctor (b) an engineer, like his father
(c) a university lecturer in French (d) an architect

(iii) Gogol's marriage to Moushumi breaks down chiefly because

- (a) she begins an affair with Dimitri Desjardins (b) Gogol is offered a post in India and she refuses to go
(c) her parents disapprove of Gogol and his family (d) Gogol takes up again with Maxine Ratliff

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) Peter Stockmann is

- (a) the editor of the People's Messenger (b) the owner of the tanneries at Molledal
(c) the Mayor and the chairman of the Baths committee (d) the doctor's father-in-law

(ii) In the last act Petra reports that she has been dismissed

- (a) from the newspaper office, by Hovstad (b) from her teaching post, by Mrs Busk
(c) from the Baths, where she kept the accounts (d) from her post as governess in the Mayor's house

(iii) The remedy Dr Stockmann proposes for the Baths is

- (a) closing the tanneries at Molledal by law (b) moving the Baths to the open coast beyond the town
(c) adding chemicals to the water every morning (d) relaying the pipes so that water is drawn from higher up

OR

(b) Tughlaq by Girish Karnad

(i) Ain-ul-Mulk is

- (a) a former friend of the Sultan, now a rebel (b) the Sultan's step-brother and heir
(c) the historian of the Sultan's reign (d) the Khalif's envoy to the court

(ii) Najib dies

- (a) in battle against the army of Ain-ul-Mulk (b) of hunger on the road to Daulatabad
(c) of poison given on the step-mother's orders (d) at the hands of the conspiring nobles

(iii) The Sultan orders that his copper coins are to be

- (a) melted down and sent to the Khalif (b) accepted at the same value as silver coins
(c) used only by Hindu traders (d) withdrawn after a single year

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) The first section of T. S. Eliot's Preludes is set

- (a) at dawn on a summer morning (b) at midnight in a deserted square
(c) at noon on a market day (d) at six o'clock on a winter evening

(ii) In Maya Angelou's Awakening in New York, the speaker describes herself as

- (a) an alarm, unasked and unheeded (b) a child dreaming beside the seraphim
 (c) a subway train dragging the city awake (d) a curtain struggling against the wind
- (iii) At the opening of Sujata Bhatt's *A Different History*, the Greek god Pan is said to have
 (a) died on the night that Christ was born (b) been driven out of India by its priests
 (c) emigrated to India, where gods still roam (d) turned into one of India's sacred trees
- (iv) Benjamin Zephaniah's *What If* takes its repeated conditional pattern from
 (a) Shelley's *Ozymandias* (b) Rudyard Kipling's *If*
 (c) Blake's *The Tyger* (d) Tennyson's *Ulysses*

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) How does Liesel come to survive the bombing of Himmel Street? [2]
 (ii) What is the significance of Hans Hubermann's accordion in the novel? [2]

OR

(b) *The Namesake*

- (i) Who is Ghosh, and how does he change Ashoke's life? [2]
 (ii) What happens at Gogol's rice ceremony, and how may the incident be read? [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 Morten Kiil pleased when he first hears of the doctor's discovery? [2]
 (ii) In the last act Dr Stockmann says that one should never wear one's best trousers to fight for freedom and truth. What has happened, and what does the remark show about him? [2]

OR

(b) *Tughlaq*

- (i) What does the Sultan's step-mother ask Barani to do, and why? [2]
 (ii) Why does the copper token currency fail, and how does the failure affect the Sultan's standing? [2]

Question 6 [2]

Poetry. Answer any ONE of the following.

- (i) In *From Bombay Central*, how does the speaker respond to the smells of the railway station, and what is surprising about his response? [2]

OR

- (ii) In *The Stare*, why are the human child and the young monkey able to look at each other so long and so openly? [2]

OR

- (iii) Explain the meaning of the title *Whatever You Say Say Nothing* in the context of Heaney's poem. [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) Discuss the friendship between Liesel and Rudy Steiner and its importance in *The Book Thief*. [20]

OR

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

- (a) Write a character sketch of Rosa Hubermann. [10]
(b) Discuss the bond between Max Vandenburg and Liesel. [10]

Question 8 [20]

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

- (i) Discuss how Lahiri presents the Ganguli family's life between America and Calcutta. [20]

OR

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

- (a) How does Moushumi's story mirror and differ from Gogol's? [10]
(b) Discuss the part played by Sonia in the novel. [10]

Question 9 [20]

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

- (i) *An Enemy of the People* shows how the press, public opinion and respectable citizens can turn against the truth when their interests are threatened. Discuss with reference to Hovstad, Billing and Aslaksen. [20]

OR

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

- (a) What part does Morten Kiil play in the play, especially in the last act? [10]
(b) Comment on the ending of the play. [10]

Question 10 [20]

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

- (i) By the end of the play the Sultan stands utterly alone. Trace how he comes to lose the people around him, and comment on the pathos of his isolation. [20]

OR

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

- (a) Compare Najib and Barani as counsellors of the Sultan. [10]
(b) Discuss the relationship between the Sultan and his step-mother. [10]

Question 11 [20]

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

- (i) Write a critical appreciation of Carol Ann Duffy's *War Photographer*. [20]

OR

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

- (a) In *Post Mortem*, how does Gieve Patel use a detached, clinical manner to say something about human life and death? [10]
(b) How does Heaney explore the conflict between individual freedom and loyalty to one's community in *Casualty*? [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) (c) She snatches it, still hot, from the remains of the book burning in Molching on Hitler's birthday, and is seen doing so by Ilsa Hermann.
- (ii) (a) Erik put Hans forward for a letter-writing task because of his neat handwriting, so Hans missed the attack in which Erik and nearly all the others died; this is the debt Hans repays by sheltering Max.
- (iii) (d) The mayor's wife, still grieving for her son, opens her library to Liesel and later gives her the blank book in which Liesel writes her story.

OR

(b) The Namesake by Jhumpa Lahiri.

- (i) (b) While the visitors talk, Ashima steps into Ashoke's shoes left outside, still warm, a quiet sign of the life they will share.
- (ii) (d) Gogol studies architecture and works for a firm in New York; Moushumi is the one who studies French.
- (iii) (a) Moushumi, restless in a marriage that feels like a return to the world she had tried to leave, begins an affair with Dimitri, and Gogol discovers it.

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) (c) As Mayor and head of the Baths committee, Peter has both political and financial authority over the Baths, which is why the doctor's report threatens him.
- (ii) (b) Mrs Busk gives Petra notice because of the hostility her father has aroused; the doctor's family is punished with him.
- (iii) (d) He proposes that the conduit pipes be relaid to draw water from above the source of pollution, an expensive work that would close the Baths for about two years.

OR

(b) Tughlaq by Girish Karnad.

- (i) (a) Ain-ul-Mulk, once the Sultan's friend, rebels and advances with a much larger army than the Sultan's.
- (ii) (c) The step-mother has Najib poisoned, believing him a dangerous influence on the Sultan.
- (iii) (b) The copper tokens are to pass at the value of silver, a modern idea of money backed by the state.

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) (d) The poem opens as a winter evening settles at six o'clock, with the smell of cooking in passageways, gusts of rain and a lonely cab-horse; the later sections move to morning and night.

- (ii) (a) She is an alarm, awake like a rumour of war, while the city and its children sleep; nobody has asked for her warning or listens to it.
- (iii) (c) Bhatt says Pan did not die but simply moved to India, where gods appear in the shape of snakes or monkeys and every tree is sacred.
- (iv) (b) Zephaniah reworks the run of if-clauses in Kipling's If for an ordinary modern person facing failing governments, money worries and injustice.

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

Question 4 [4]

(a) The Book Thief.

- (i) The sirens fail to sound on the night of the raid, so the street's people are asleep in their beds. Liesel, however, is in the basement, reading over and writing the story of her life in the book Ilsa Hermann gave her, and the basement shelters her when the bombs destroy the street. Her own book, The Book Thief, thus literally saves her life.

No warning siren, so the others die in their homes 1. She is in the basement writing her story, and the basement protects her 1.

- (ii) The accordion belonged to Erik Vandenburg, the Jewish soldier who saved Hans's life, so it carries Hans's debt and his promise, which leads to Max's arrival. Hans plays it to comfort Liesel and others, in the kitchen and in the air-raid shelter, so it stands for his warmth and for music as consolation; Liesel finds it in the rubble after his death.

Its origin with Erik Vandenburg and the debt it represents 1. Its use to comfort Liesel and others, or Liesel's finding it in the rubble 1.

OR

(b) The Namesake.

- (i) Ghosh is the fellow passenger who shares Ashoke's compartment on the train in 1961. He tells Ashoke that he has travelled abroad and urges him to go and see the world while he is young. Ghosh is killed in the crash a few hours later, and Ashoke, who survives, remembers his advice and decides to go to America, which sets the whole novel in motion.

The fellow passenger on the train who has travelled and is killed in the crash 1. His advice to go abroad, which Ashoke follows by going to America 1.

- (ii) At his annaprasan, the ceremony at which a Bengali baby is fed rice for the first time, Gogol is offered a plate holding a pen, a clod of earth and a dollar bill, so that the object he touches may predict his future as a scholar, a landowner or a man of wealth. He refuses to touch any of them and begins to cry. The incident can be read as foreshadowing his later uncertainty about who he is and which path to follow.

The ceremony and the choice of objects, with Gogol refusing to touch any and crying 1. A sensible reading, such as foreshadowing his uncertainty of identity or direction 1.

Question 5 [4]

(a) An Enemy of the People.

- (i) Kiil does not believe in the invisible creatures the doctor talks of, and he takes the whole matter as a clever trick to make fools of the town's leaders, who had once pushed him off the council. He is delighted at the idea of their humiliation and promises the doctor money for the poor if he can make them look ridiculous.

He disbelieves the science and thinks it a trick 1. He relishes the humiliation of the authorities who pushed him off the council 1.

- (ii) He has come home from the public meeting with his trousers torn in the struggle with the mob, and his windows have been smashed by stones. The remark shows his ironic humour and his resilience: he treats the attack lightly and remains committed to the fight.

His trousers were torn by the hostile crowd at the meeting 1. Shows his humour and his unbroken resolve 1.

OR

(b) Tughlaq.

- (i) She asks Barani to stay close to the Sultan and keep him away from the advisers she distrusts, because she is alarmed by his erratic rule, the unrest it has caused and his neglect of the rebellion, and she believes that a learned and humane man may restrain him.

Asks Barani to stay near the Sultan and keep bad advisers away 1. Because of her anxiety about his erratic rule and its dangers 1.

- (ii) The copper coins are easily forged: people make false coins at home and exchange them at the treasury for gold and silver, so the treasury is drained and the economy collapses. The failure ruins many people and turns them against the Sultan, who now seems foolish as well as harsh.

Forgery of the coins and the resulting economic collapse 1. The people's suffering and their loss of faith in the Sultan 1.

Question 6 [2]

- (i) The station smells of the people who use the standing trains as lavatories, mixed with diesel, hot metal, cool rails, sweat, cheap biscuits and running taps. Instead of being disgusted, the speaker accepts the smell calmly: the high, cool roof seems to gather and soften it, and he settles into his hard seat as if the smell were a divine cushion. The surprise is that squalor is met with acceptance and even reverence, as the poem finds a kind of beauty in the unpromising.

The mixture of smells, including the stationary trains used as lavatories 1. His calm, even reverent acceptance instead of disgust, which is the surprise 1.

OR

- (ii) Both are very young: neither has yet learned fear, and the human child has not yet learned the sense of superiority that adults feel towards animals. They study each other with curiosity and goodwill as equals. The poet suggests, with some sadness, that this will not last, since language and the habits of adult society will in time teach the child fear or arrogance.

Neither has learned fear, and the child has not learned human superiority 1. Their curiosity and goodwill as equals, or the sense that this openness will not last 1.

OR

- (iii) The title is a saying from Northern Ireland advising people to give nothing away in conversation, since in a divided society any remark might reveal one's religion or politics and could be dangerous. Heaney uses it to examine, with irony, both the evasive clichés of journalists and the community's habit of reticence and coded signs, which keep the violence unspoken.

The proverbial advice to reveal nothing in a divided, dangerous society 1. Heaney's ironic criticism of this reticence, or of the clichés used to discuss the Troubles 1.

Question 7 [20]

- (i) A good answer would show how the friendship grows and what it means. Points to look for: (1) Rudy, the boy next door with lemon-coloured hair, befriends Liesel soon after she arrives in Himmel Street; they race, play football and steal fruit with Arthur Berg's gang and later with Viktor Chemmel. (2) Rudy's admiration of Jesse Owens shows his spirit and his innocence. (3) He repeatedly asks Liesel for a kiss, half joking, and she always refuses; the request becomes a running thread of humour and tenderness. (4) Their loyalty is tested: Rudy rescues Liesel's book from the river after Viktor throws it in; they share bread with Jewish prisoners on the road, and Rudy is punished at the Hitler Youth for his defiance of Franz Deutscher. (5) Rudy's family suffers: his father is conscripted when he refuses to let Rudy go to a Nazi school. (6) Death tells us in advance that Rudy will die, so their happy moments are shadowed. (7) In the bombing Rudy is killed, and Liesel kisses him at last, too late, which is the emotional climax of the novel. The friendship shows childhood innocence and decency persisting under Nazism, and gives the novel its warmth and its deepest loss. Credit a personal response to the ending.

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: Rosa is short, stout and fierce, a washerwoman who takes in ironing for wealthy families, including the mayor's; she swears constantly, scolds Hans and Liesel and seems at first harsh and unloving. Beneath this she is loyal and brave: she accepts Max into her house without hesitation, nurses him when he is ill and keeps the secret. She goes to Liesel's school to bring her the news that Max has woken, pretending to scold her so that the teachers suspect nothing. When Hans is called up she sits up at night holding his accordion, which reveals her love. She dies in the bombing, and Liesel recognises then what a good woman she had been. Zusak uses her to show that kindness may be hidden behind roughness, and that courage in Nazi Germany was often the courage of ordinary domestic people.

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: Max and Liesel first connect through shared nightmares: both have lost family and both wake screaming, he of leaving his mother, she of her brother's death. Each brings the other gifts of words: Liesel describes the weather for him, since he cannot go out, and brings him newspapers; he paints over pages of Mein Kampf to write The Standover Man, about their friendship, and later The Word Shaker, a fable about the power of words for good and evil. When Max is ill Liesel brings him small treasures and reads to him. After he leaves, she searches for him among the prisoners marched through Molching, finds him and walks beside him, and both are whipped. Max survives Dachau and returns after the war, and their reunion closes the story. The bond shows friendship across the boundary the Nazis tried to impose and is central to the novel's theme that words can save as well as destroy.

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 show that each member of the family lives between the two places differently. Points to look for: (1) Ashima arrives in Massachusetts homesick for Calcutta and rebuilds a Bengali world of food, language, saris and friends in America. (2) Ashoke adapts more easily in his work but keeps his memories and habits, and the parents preserve rituals such as the rice ceremony and Bengali gatherings while adopting American festivals in their own way, such as Christmas and Thanksgiving. (3) The children grow up American: for Gogol and Sonia, the long family visits to Calcutta feel like exile, where they are treated as foreigners, while for their parents they are a homecoming. (4) Gogol's attempts to escape his background, through his name, his studies and Maxine, and his later return to it after his father's death, show the pull of both worlds. (5) Moushumi's flight to Paris shows a third way out of the same conflict. (6) At the end Ashima chooses to live half the year in each country, recognising that she belongs to both and wholly to neither. (7) Lahiri presents this not as a simple loss of culture but as a shifting, uneasy belonging that each generation negotiates. Credit a candidate who distinguishes the experience of the immigrant parents from that of their American-born children.

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: like Gogol, Moushumi is the child of Bengali immigrants and resisted her parents' expectations; she escaped by studying French, moving to Paris and later New York, as Gogol escaped by changing his name and by Maxine. Both feel they marry each other partly to please their families and partly from a comfortable familiarity. Moushumi had earlier been engaged to Graham, an American, and the collapse of that engagement after the wedding had been planned left her humiliated before the Bengali community, which adds to her sense that her marriage to Gogol is a retreat. Unlike Gogol, she continues to look for escape: she feels stifled, and begins an affair with Dimitri Desjardins, whom she had known as a teenager. Gogol discovers it and the marriage ends. Her story shows the same divided identity as his but a different response, and confirms Lahiri's view that a shared background is not enough

to make a marriage.

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: Sonia, Gogol's younger sister, grows up more at ease with American life than her brother and with less anxiety about her name and identity, so she is a foil to Gogol. As children the two share the experience of Bengali gatherings and of trips to Calcutta, and she is often his ally against their parents' expectations. After Ashoke's death she moves home to live with Ashima for a time and becomes a support to her mother, showing a closeness to the family that Gogol has to learn. Her engagement to Ben, an American outside the Bengali community, which Ashima accepts, shows how far the family has changed since the arranged marriage of its first generation. Sonia's comparatively untroubled path makes Gogol's struggle clearer. Reward a candidate who uses her to comment on the second generation.

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 each figure changing sides and why. Points to look for: (1) Hovstad, editor of the People's Messenger, first welcomes the report, partly because he wants to attack the town's ruling officials, and partly from personal interest in Petra. (2) Billing, his assistant, is loud in revolutionary talk but is secretly applying for a post as secretary to the very authorities he attacks. (3) Aslaksen, the printer and chairman of the Householders' Association, promises the support of the solid majority, provided everything is done with moderation. (4) The Mayor visits the newspaper office and explains that the repairs would cost a great deal and be paid for by the ratepayers, and that the Baths would close for two years; Aslaksen withdraws at once, and Hovstad, fearing the loss of readers, refuses to print the doctor's article and prints the Mayor's statement instead. (5) At the public meeting Hovstad publicly disowns the doctor, and Aslaksen as chairman manages the meeting against him. (6) In the last act Hovstad and Aslaksen return, suspecting that the doctor is behind Kiil's purchase of shares, and offer the paper's support for money, which shows that their principles were for sale throughout. Ibsen exposes a liberal press that speaks for the people but serves its own interest. Reward a candidate who connects this with the doctor's speech on the compact majority.

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: Kiil is Katherine's foster father, a rich old tanner whose works at Molledal are among the sources of the pollution. At first he treats the doctor's discovery as a joke against the authorities who removed him from the council. In the last act he reveals that he has used the money he intended to leave to Katherine and the children to buy shares in the Baths, cheaply, now that their value has fallen, and he tells the doctor that if he continues his campaign those shares will be worthless and his family ruined; if he withdraws, he can save both the family fortune and Kiil's reputation. This is the doctor's severest temptation, since his family's future is now at stake, and his refusal shows that his integrity is not merely tactless obstinacy. Kiil also prompts the visit of Hovstad and Aslaksen, who assume the doctor is in league with him. Reward comment on the irony that the polluter profits from the pollution.

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: in the last act the doctor's windows are broken, his landlord gives him notice, he is dismissed from the Baths, Petra and Captain Horster lose their posts and his sons are made unwelcome at school. He refuses Kiil's offer and drives out Hovstad and Aslaksen. Instead of emigrating to America as he had intended, he decides to stay and fight, setting up a school in Horster's house for street boys, with Petra's help, to train free and independent men. He ends by declaring that the strongest man in the world is the one who stands most alone, and his wife and children gather round him. The ending can be read as a triumph of integrity or as a sign of the doctor's lonely self-righteousness; Ibsen leaves both

readings open, and the candidate should weigh them.

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 the stages of isolation and weigh responsibility. Points to look for: (1) At the start the Sultan is surrounded by people who matter to him: his step-mother, his adviser Najib, the historian Barani, friends such as Ain-ul-Mulk, and a public he hopes to win over with justice. (2) His idealism separates him from his subjects, who cannot understand or share his vision, and his schemes, the move of the capital and the copper currency, bring them suffering and turn them against him. (3) Old friendship fails: Ain-ul-Mulk rises in rebellion, and the Sultan defeats him by sacrificing Sheikh Imam-ud-din. (4) The nobles conspire against him, and his punishments make him feared rather than loved. (5) Najib, the one adviser who shares his political realism, is poisoned, and when the Sultan learns that his step-mother ordered it he has her stoned to death, destroying the last person who loved him as family. (6) Barani, his conscience, is appalled by the bloodshed and finally asks leave to go. (7) At the end the Sultan is exhausted and alone, a ruler whom no one understands. The pathos lies in the fact that his loneliness is partly his own making and partly the fate of a man too far ahead of his people; a good answer should hold both. Credit reference to the Sultan's own awareness of his solitude.

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: Najib is the politician at the Sultan's side, shrewd, unsentimental and concerned with keeping power and protecting the state; he believes that a ruler must act with calculation and, where necessary, ruthlessness, and the Sultan relies on him in practical affairs. Barani is the court historian, scholarly, devout and humane, who believes in mercy and moderation and is horrified by violence; the Sultan values him as a man of learning who can understand his ideals. The two represent the two sides of the Sultan himself, the visionary and the calculating ruler, and the court becomes a debate between expediency and conscience. Najib is poisoned on the step-mother's orders, and Barani finally asks leave to go, so by the end the Sultan has lost both. The candidate should show that neither adviser can save the Sultan: Najib's realism feeds his cruelty and Barani's goodness is admired but ignored.

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 step-mother is the only person at court who speaks to the Sultan with the familiarity of family; she is anxious for him, criticises his neglect of the rebellion and the unrest his schemes have caused, and asks Barani to stay close to him and keep him from bad advisers. Her concern turns to action when she has Najib poisoned, believing him a corrupting influence. When the Sultan discovers this he has her stoned to death, in spite of her love and of the fact that she acted, as she saw it, to protect him. The episode shows the Sultan cutting himself off from the last person who loved him and marks his descent into isolation and cruelty. Reward a candidate who sees the pathos as well as the horror of the episode.

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) Subject: a war photographer, back home in England, develops his films alone in his darkroom; the poem, from *Standing Female Nude* (1985), grew out of Duffy's friendship with war photographers such as Don McCullin and Philip Jones Griffiths. (2) The opening presents the darkroom in religious terms: the rows of film are ordered like a congregation, the red light suggests a church, and the photographer is like a priest preparing to say Mass, so his work becomes a kind of solemn ritual for the dead. (3) The places named, Belfast, Beirut and Phnom Penh, show that suffering is everywhere, and the biblical reminder that all flesh is grass makes death universal. (4) The contrast between rural England, where only the weather disturbs ordinary pain, and the lands where children run across fields that may explode, exposes the comfort of the readers at home. (5) As a print develops, a stranger's face appears like a half-formed ghost, and he remembers the cries of the dying man's wife and the silent permission he sought before taking the picture; his hands, steady at the time, now tremble. (6) The editor will choose five or six of a hundred images for a Sunday supplement, and readers will feel tears for a moment between the bath and their pre-lunch drinks; the poem ends with the photographer on an aeroplane, looking down impassively at the country where he earns his living, aware that they, usually read as the readers at home, do not care. (7) Form: four regular six-line stanzas with the same rhyme pattern in each, whose order mirrors the rows of film and the photographer's effort to control what he has seen. Reward a personal response to the poem's anger at public indifference and its sympathy for the photographer's divided position.

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 poem describes a post-mortem examination from close at hand, as if by someone used to the procedure; Patel was himself a doctor. The manner is matter-of-fact: the speaker notes how quickly the body is opened from the chin to the groin and how easily the ribs, which held a person upright for six or seven decades, are broken. The examiner goes through the organs in order, the liver, the lungs, the heart, the intestines and the brain, looking for damage or bleeding. The organs, which have strained for a lifetime to understand the world, are dumped back into the body and it is neatly stitched up, and the death is recorded as being of uncertain cause. The irony lies in the contrast between a whole life of effort and the tidy, impersonal procedure and inconclusive verdict that end it: science can open the body but cannot account for the person. The single stanza of short free-verse lines and run-on sentences moves with the speed of the procedure, and the plain tone holds back feeling, which makes the quiet sense of loss stronger. Accept readings that see the detachment either as professional numbness or as restrained grief, if supported.

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 poem is an elegy for a fisherman whom Heaney knew from a pub, a quiet, independent drinker with a fisherman's quick eye, with whom the poet talked across the bar. After the shooting of thirteen civilians in Derry on Bloody Sunday in 1972 and the mass funeral that followed, a curfew was observed by the community; the fisherman ignored it, went out to drink and was killed when a bomb destroyed the pub. Heaney asks how far he was to blame for breaking the community's solidarity, which he calls the tribe's complicity, and the phrase suggests that loyalty to the tribe is also a kind of guilt. Set against the crowd of mourners is the fisherman's independence, his freedom to go where he pleased, which Heaney admires and links to his own vocation as a poet. The poem ends with the memory of going out on the lough in the fisherman's boat and with the dead man as a ghost who questions the poet again. The candidate should show that the poem does not settle the question but holds the two loyalties in tension. Credit reference to the short rhymed lines and the conversational tone.

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