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སྨྱིག་ཕང་འཕྲིང་རིམ་སློབ་གྲྭ་ཁོང་མ།

ENGLISH PAPER II
(Reading and Literature)

Name:…….
Class/ Stream/ Section:…….
Date:……

Three hours and a quarter

(The first fifteen minutes of the examination are for reading the paper **only**.
Candidates must **NOT** start writing during this time.)

Instructions:

1. *This paper has four sections, **Section A** for Short Stories, **Section B** for Essay, **Section C** for Poetry and **Section D** for Drama.*
2. *In each section, there are two sets of questions: Set 1and Set II. Set I comprises of **Question nos. 1a** and **1b** and Set II corresponds to **Question no.2** across all sections.*
3. *You are required to answer **four sets** of questions in all, **one set from each section**. Your choice **must** include **one Set II question** (question no.2) from any section.*
4. *The choices offered are between the sets and not among the questions within the sets.*
5. *The intended marks for each question is given in brackets.*
6. *You are reminded to mention the section, question set number and question numbers before writing your response.*
7. *You should begin each answer on a fresh page.*
8. *No marks will be awarded for any extra questions attempted.*

To be used in analyzing the scores against the items.

Genre	**MCQ (5)**	**SAQ (20)**	**ERQ (25)**	**Total**
Short Stories				
Essay				
Poetry				
Drama				
Total				

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Section A: Short Stories

Direction: ***From the two sets of questions under this genre, choose ONE SET and write your responses in your answer sheet. Answer the questions in this section with reference to the story 'Lamb to the Slaughter' by Roald Dahl.***

Set I

Question 1a. **[1x5]**

Direction: *Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.*

1. An example of dramatic irony used in the story is
   A. A detective is killed.
   B. The detectives eat the leg of lamb.
   C. A leg of lamb is the murder weapon.
   D. We know that Mary is the killer but the police don't.

Ans:……

2. What is Mary's reaction to killing her husband?
   A. Amused.
   B. Shocked.
   C. Remorseful.
   D. Clear-minded.

Ans:…….

3. The strength of the two drinks that Mary fixes – her drink is weak and Patrick's is strong is an example of
   A. Irony.
   B. Metaphor.
   C. Symbolism.
   D. Alliteration.

Ans:…….

4. What is Mary's motive for going to get the lamb from the freezer?
   A. Lamb is Patrick's favourite meal.
   B. She wants to use it to hit Patrick.
   C. Patrick doesn't want to go out for supper.
   D. She thinks that if she goes about her business as usual, everything will be alright.

Ans:……

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5. Mary hitting Patrick with the frozen leg of lamb occurs during the
   A. Climax
   B. Resolution
   C. Rising action
   D. Falling action

Ans:……..

Question 1b. **[20]**

Direction: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.

1. Discuss the setting and how it contributes to the mood of the story. (5)

Ans:……
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2. We don't know the reason why Patrick is leaving Mary. Give two reasons why Dahl doesn't tell the readers what Patrick told Mary? (5)

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3. Is Patrick's murder premeditated? Point out two evidence from the story to prove your point. (5)

Ans:

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4. Some readers find the story disturbing while others find it humorous. What is your take on it? Support your answer with two concrete examples from the text. (5)

Ans:……
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Set II

Question 2. **[25]**

Direction: *Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.*

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1. The point of view used in stories is important. The point of view used in this story is from Mary's perspective. Discuss how that defines this story focusing on at least two points. (10)

Ans……

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2. Provide a critical analysis of Mary's character starting from the beginning of the story and through the course of the story to the end. Validate your answer with references and examples from the text. (15)

Ans:……
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Section B: Essay

Direction: ***Read the essay given below carefully. From the two sets of questions on this text, choose ONE SET and write your responses in your answer sheet.***

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HORRORS

The evolution of horror films certainly doesn't compare to the wondrous and lengthy evolution of humankind. Horror films are, however, a vivid reflection of the twentieth century's ever- changing morals, values and fears. Although horror films have certainly changed over the years, saying that yesteryear's horror films are better than today's is as arguable as stating that humans are better now than they were a half century ago. Do we not commit the same atrocities (rape, thievery, murder) as our grandparents or our great grandparents did?

The year 1931 marked the coming of age of the horror genre. Although there had previously been scattered examples of films that dramatized the horrible and the grotesque, the horror film did not flourish until Universal released *Dracula*, featuring Bela Lugosi as the irrepressible Transylvanian count of Bram Stoker's classic novel; shortly after, Universal released *Frankenstein*, featuring Boris Karloff as Mary Shelley's monstrous novel creation. As the genre prospered, in 1932 Karloff appeared in *The Mummy*; in 1933 Claude Rains was *The Invisible Man* and *King Kong* made a monkey of himself; and in 1940 Lon Chaney, Jr., was transformed into *The Wolf Man* to add to horror's growing assemblage of monsters and spooks. Interestingly, this new genre, in which all of the major Hollywood studios were involved, spawned a plethora of new stars who would become known as "horror stars" (such as Karloff, Lugosi, and Chaney, Jr.)

The horror genre's sudden success was indeed puzzling because these films succeeded during the economic depression that occurred after 1929. In fact, audiences relentlessly flocked to this macabre new genre. Perhaps the audiences of that era equated the grim stories of countless people and villages being destroyed by various creatures with the Great Depression, which in reality destroyed many people and cities. Perhaps they hoped that, like the films in which the creature dies at the end and a sense of balance is restored to the village, the poverty and despair induced by the Depression would also be conquered and a sense of order would be restored.

Curiously, Dracula, Frankenstein, and other assorted monsters achieved a weird kind of commercial immortality with their sudden success. Thus the studios set out on a steady and profitable progress through a series of sequels in which the creatures returned as themselves or as "sons", "daughters", and "ghosts" in such films as *Son of Kong*, *The Invisible Man Returns*, *The Mummy's Ghost*, and *The Bride of Frankenstein*.

However, there's a limit to human invention, if not human credulity. Horror films came out with the regularity of a monthly magazine. By the mid- 1940's Hollywood had gorged the public past horror satiety. In a desperate attempt to rejuvenate horror's sagging box- office, Hollywood united horror filmdom's monsters **(***Frankenstein Meets the Wolf Man)*, a move that slowed down the erosion of box- office dollars but didn't stop it. Feeling that the imaginary horror of a film couldn't possibly compete with the true horror tales of Nazism and World War II circulating in the United

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States, Hollywood lamely blamed World War II for the continuing plummet of horror's box- office popularity. Finally, horror expired in self- parody as it was exploited for cheap laughs: *Abbott and Costello Meet Frankenstein, The Dead End Kids Meet the Spook*, and so on. Ironically a genre in which death was a constant staple died the most unkind of deaths itself by 1945.

After the war, little was heard of horror until the advent of science fiction in 1950 when the genre, like a Phoenix rising from its own ashes, entered its second cycle. With the big Hollywood studios generally abandoning horror like a wounded, dying animal, various small, independent film companies, ranging from the fairly big American International Pictures to the ultra cheap Astor, became the most consistent suppliers of horror films. The independents shrewdly manipulated and exploited the prevalent fears and changing values of that era. The independent's skilful exploitation of the public's fear of imminent nuclear destruction, for example gave birth to the "atomic- age monsters", who were either normal living organisms, transformed into mutants by incessant human dabbling in the atomic field (in such films as *Colossal Man* and *Attack of the Crab Monsters*), or supposedly extinct dinosaurs unleashed from their centuries' long "dormancy" deep below ocean floors or ice caps because of atomic testing, as in *Beast* from *20,000 Fathoms*. More subtle was the independents' shrewd, artful exploitation of McCarthyism for a generally unknowing audience. Such films as *The Incredibly Strange Creatures Who Stopped living and Became Mixed- Up Zombies. It Conquered the World, and I Married a Monster from Outer Space,* although seemingly only crude productions dealing with aliens conquering us and or infiltrating our very human existence, purposely paralleled (if somewhat indiscreetly) the shocking real- life aspects of McCarthyism. Indeed these films' menacing fictional aliens served as metaphors for the Mc-Carthyite vision of Communists infiltrating and conquering our land.

(*Ways to Writing)*

Set I

Question 1a. **[1x5]**

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Direction: *Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.*

1. The horror film flourished only after
   A. Universal released Frankenstein.
   B. Karloff appeared in The Mummy.
   C. Universal released Dracula.
   D. Claude rains was The Invisible Man.

Ans:……

2. The sudden success of this genre was puzzling as
   A. It was before the economic depression.
   B. It was during the economic depression.
   C. It was after the economic depression.
   D. It was before 1929.

Ans:……

3. They believed these films succeeded because
   A. The audience loved the "horror stars".
   B. The audience wanted the producers to profit.
   C. The audience enjoyed the destroying of villages by the creatures.
   D. The audience hoped that a sense of order would be restored just like in the movie.

Ans:……..

4. It was felt that the continuous downfall of horror's popularity was because
   A. The imaginary horror couldn't possibly compete with the true horror tales of Nazism.
   B. Hollywood united horror filmdom's monsters.
   C. Horror films came out with the regularity of a monthly magazine.
   D. There was a series of sequels in which the creatures returned as sons, daughters and ghosts.

Ans:……..

5. The advent of science fiction in 1950 was the result of
   A. The losing popularity of the "horror stars".
   B. Independent's shrewd manipulation and exploitation of the prevalent fears and changing values.

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C. Small, independent companies becoming consistent suppliers.
D. Phoenix rising from its own ashes.

Ans:…….

Question1b. **[20]**

Direction: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.

1. What do horror films represent according to the writer's viewpoint? (5)

Ans:……
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2. In what ways did the year 1931 prove to be the coming of the age of the horror genre? (5)

Ans:..……
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3. Give two probable causes of the success of the horror films. (5)

Ans:……
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4. How was the world war responsible in keeping up the interest in horror films? Why did the interest die after the war? (5)

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Ans:……

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Set II

Question 2. **[25]**

Direction: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.

1. State how the horror genre re-emerged after the war**.** **(10 marks)**

Ans:……

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2. Which is your favorite horror film and why? **(15 marks)**

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Ans:……

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Section C: Poetry

Direction: ***Read the poem given below carefully. From the two sets of questions on this poem, choose ONE SET and write your responses in your answer sheet.***

The Wild Swans at Coole - W.B. Yeats

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come over me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away?

Set I

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Question 1a. **[1x5]**

Direction: Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.

1. The rhyme scheme used by the poet for the poem is
   A. ABCDEE
   B. ABCADD
   C. ABCBDD
   D. None of the above.

Ans:……

2. The genre of this poem is...
   A. Ode
   B. Lyric
   C. Eclogue
   D. Elegy

Ans:……

3. The type of stanza used by the poet for the poem is
   A. Septet
   B. Octave
   C. Sestet
   D. Cinquain

Ans:…….

4. The speaker of the poem is a person who
   A. Enjoys nature
   B. Enjoys watching wild swans
   C. Enjoys walking by the lake
   D. Enjoys autumn season

Ans:……..

5. The poem is most like set at
   A. Lake
   B. Sea
   C. Forest
   D. Beach

Ans:…….

Question 1b. **[20]**

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Direction: *Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.*

1. Give vivid description of the poem's setting as done in the first stanza. (5)

Ans:……
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2. What do you think could be the reason for the speaker to claim 'my heart is sore'? (5)

Ans:……
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3. Identify one example of alliteration and explain how it is different from assonance and consonance. (5)

Ans:……

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4. What is the speaker hoping for in the final stanza?

Ans:……

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Set II

Question 2. **[25]**

Direction: *Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.*

1. What do you think could be the theme deployed in the poem? Justify with evidences from the poem. (10)

Ans:……

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2. Paraphrase the poem in your own words. (15)

Ans:……

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Section D: Drama

Direction: ***From the two sets of questions under this genre, choose ONE SET and write your responses in your answer sheet.***

Set I

Question 1. **[1x5]**

Direction: *Each question below is followed by four responses. Choose the correct answer or response that best fits the given question and write it in your answer sheet.*

1. The main concern of Antonio in the beginning of the play is

   A his merchandise
   B his love of life
   C his melancholy
   D his friends

Ans:……

2. The purpose of a comic scene in Shakespeare's play is
   A to make fun of some characters
   B to provide relief to the audience after a tense scene
   C to create laughter in audience
   D to balance the moods of the audience

Ans:……..

3. In Act 3, scene 1, Shylock says Antonio has "scorned my nation, thwarted my bargains, cooled my friends…" The phrase, "scorned my nation" means

A humiliated my race
B condemned my native land
C hated my religion
D disliked my culture

Ans:……

4. Antonio's response to Shylock's insistent manner in fetching his flesh is

A angry and violent
B regretful and pleading
C proud and courageous
D quiet and peaceful

Ans:……..

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5. Based on the Garden Scene at Belmont, what is Lorenzo's opinion on people who don't like music?

A they are clever
B they are tyrannical
C they are amusing
D he has no opinion

Ans:…….

Question 1b. **[20]**

Direction: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them briefly.

1. Neapolitan Prince is certainly not in Portia's good book. State two reasons that support the statement. (5)

Ans……
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2. If Prince of Morocco is to be treated as a modest person despite his boisterous character, which two evidences would prove him to be one? (5)

Ans:……

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3. Imagine you are Fancy personified in the song being played for Bassanio, while going to choose the casket. Introduce yourself as Fancy aptly as you can. (5)

Ans:……

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4. Jessica runs away from her own father. Express your impression on her in 100 words.

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Set II

Question 2. **[25]**

Direction: Read the following questions carefully. Copy the number of the questions onto your answer sheets and answer them accordingly.

1. Shylock calls both Antonio and Bassanio as Christian prodigals. What are two basis for his accusations? (10)

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2. Discuss the role of money in the play “The Merchant of Venice”. (15)

Ans:……
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