

Code No. 1002

CLASS : 11th (Eleventh)

Series : 11-M/2019

Roll No.

ENGLISH (Elective)

(Only for Fresh/School Candidates)

Time allowed : 3 hours]

[Maximum Marks : 80

- Please make sure that the printed pages in this question paper are **16** in number and it contains **11** questions.
- The **Code No.** on the top of the question paper should be written by the candidate on the front page of the answer-book.
- Before beginning to answer a question, its Serial Number must be written.
- Don't leave blank page/pages in your answer-book.
- Except answer-book, no extra sheet will be given. Write to the point and do not strike the written answer.
- Candidates must write their Roll Number on the question paper.
- Before answering the question, ensure that you have been supplied the correct and complete question paper, **no claim in this regard, will be entertained after examination.**

1002

P. T. O.

General Instructions :

- (i) *This question paper is divided into **two** Sections : **A** and **B**.*
- (ii) *All the sections are **compulsory**.*
- (iii) *Attempt all parts of a question together.*
- (iv) *Stick to the word-limit wherever prescribed.*

SECTION – A

1. Read the passage given below and answer the questions that follow :

I don't believe there's any man who in his heart of hearts wouldn't rather be called brave than have any other virtue attributed to him. And this elemental, if you like, unreasoning, male attitude, is a sound one, because courage is not merely a virtue, it's the virtue. Without it there are no other "Virtues. Faith, hope, charity, all the rest don't become virtues until it takes courage to exercise them. Courage isn't only the basis of all virtue, it's its expression. True, you

may be bad and brave, but you can't be good without being brave.

Courage is a mental state – an affair of the spirit – and so it gets its strength from spiritual and intellectual sources. The way in which these spiritual and intellectual elements are blended, I think, produces roughly the two types of courage. The first, an emotional state which urges a man to risk injury or death – physical courage. The second, a more reasoning attitude which enables him coolly to stake career, happiness, his whole future, on his judgement of what he thinks either right or worthwhile – moral courage.

Now these two types of courage, physical and moral, are very distinct. I have known many men who had marked physical courage but lacked moral courage. Some of them were in high places but they failed to be great in themselves because they lacked it. On the other hand, I've seen men who undoubtedly possessed moral courage very cautious about taking

physical risks, but I've never met a man with moral courage who couldn't when it was really necessary, face bodily danger. Moral courage is a higher and a rarer virtue than physical courage.

To be really great, a man – or for that matter, a nation – must possess both kinds of courage. In this the Japanese were an interesting study. No other army has ever possessed mass physical courage as the Japanese did. Its whole strength lay in the emotional bravery of the individual soldier. The Japanese generals shared their men's physical bravery to the full, but they lacked, to a man, moral courage. They hadn't the moral courage to admit when their plans had failed and ought to have been changed, to tell their superiors that their orders couldn't be carried out, and to retreat while there was still time. We played on this weakness and by it the Japanese commanders lost their battles and destroyed their armies.

All men have some degree of physical courage. It's surprising how much. Courage, you know, is like having money in the bank. We start with a certain capital of courage, some large, some small, and we proceed to draw on our balance. But don't forget, courage is an expendable quality. We can use it up. If there are heavy, and what is more serious, if there are continuous calls on our courage, we begin to overdraw. If we go on overdrawing we go bankrupt, we break down.

Questions : $1 \times 8 = 8$

- (i) What could not be called by any man in his heart ?
- | | |
|-----------|--------------|
| (a) Brave | (b) Virtuous |
| (c) Cool | (d) Hot |
- (ii) What does not become virtue until it takes courage to exercise ?
- | | |
|-------------|----------------------|
| (a) Faith | (b) Hope |
| (c) Charity | (d) All of the above |

- (iii) What is courage ?
- (a) Physical state
 - (b) Mental state
 - (c) Both (a) & (b)
 - (d) Neither (a) nor (b)
- (iv) What is a higher and a rarer virtue than physical courage ?
- (a) Moral courage
 - (b) Spiritual courage
 - (c) Intellectual courage
 - (d) None of the above
- (v) Who has possessed mass physical courage ever ?
- (a) Indians
 - (b) Pakistanis
 - (c) Japanese
 - (d) Britishers

- (vi) Where did the strength of Japanese army lay ?
- (a) Emotional bravery
 - (b) Physical bravery
 - (c) Intellectual bravery
 - (d) Spiritual bravery
- (vii) What is like having money in the bank ?
- (a) Courage
 - (b) Currency notes
 - (c) Cheques
 - (d) Drafts
- (viii) What will happen if we go on overdrawing the courage ? We will become
- (a) Bankrupt
 - (b) Happy
 - (c) Sad
 - (d) Emotional

2. Read the stanza given below and answer the questions that follow :

*Know then thyself, presume not God to scan;
The proper study of mankind is man.
Plac'd on this isthmus of a middle state,
A being darkly wise, and rudely great :
With too much knowledge for the sceptic side,
With too much weakness for the stoic's pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a god, or beast;
In doubt his mind or body to prefer;
Born but to die, and reas'ning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little, or too much:
Chaos of thought and passion, all confus'd;
Still by himself abus'd, or disabus'd;
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurl'd:
The glory, jest, and riddle of the world!*

Questions : $1 \times 8 = 8$

- (i) What does the poet want human beings to do ?
- (ii) What does the poet not want human beings to do ?
- (iii) What is the proper study of mankind ?
- (iv) What doubt has the man have ?
- (v) What is man's relationship to human beings and things ?
- (vi) What does a man do even though he is the Sole judge of truth ?
- (vii) What is the root cause of man's confusion ?
- (viii) Who is "the glory, jest and riddle of the world" ?

SECTION – B

3. Read the passage given below and answer the questions that follow :

It is twilight. A thick wet snow is slowly twirling around the newly lighted street lamps and lying in soft thin layers on roofs, on horses'

backs, on people's shoulders and hats. The cabdriver, Iona Potapov, is quite white and looks like a phantom: he is bent double as far as a human body can bend double; he is seated on his box: he never makes a move. If a whole snowdrift fell on him, it seems as if he would not find it necessary to shake it off. His little horse is also quite white, and remains motionless; its immobility, its angularity and its straight wooden-looking legs, even close by, give it the appearance of a gingerbread horse worth a *kopek*. It is, no doubt, plunged in deep thought. If you were snatched from the plough, from your usual gray surroundings, and were thrown into this slough full of monstrous lights, unceasing noise and hurrying people, you too would find it difficult not to think.

Questions : $1 \times 5 = 5$

- (i) Name the story and its writer.
- (ii) What is twilight ?
- (iii) What is the name of the cabdriver ?

- (iv) What do you know about the little horse of the cabdriver ?
- (v) In what mood was the cabdriver ?

4. Read the stanza given below and answer the questions that follow :

*His loud sharp call
seems to come from nowhere.
Then, a flash of turquoise
in the pipal tree
The slender neck arched away from you
as he descends,
and as he darts away, a glimpse
of the very end of his tail.*

Questions :

1 × 5 = 5

- (i) Name the poem and the poet.
- (ii) Who is "he" in the stanza ?
- (iii) Where does the loud sharp call come from ?
- (iv) What does the peacock do as he descends ?
- (v) Find words from the stanza which means the same as :
 - (a) move rapidly & lightly,
 - (b) a quick look.

5. Read the passage given below and answer the questions that follow :

My beautiful new watch had run eighteen months without losing or gaining, and without breaking any part of its machinery or stopping. I had come to believe it infallible in its judgments about the time of day, and to consider its constitution and its anatomy imperishable. But, at last, one night, I let it run down. I grieved about it as if it were a recognised messenger and forerunner of calamity. But by and by I cheered up, set the watch by guess, and commanded my bodings and superstitions to depart.

Questions :

1 × 5 = 5

- (i) Name the chapter and its author.
- (ii) For how long has the author's beautiful new watch run ?
- (iii) How is the new watch infallible ?
- (iv) How did the author grieve about the watch ?
- (v) What did the author do by and by ?

6. Answer in about **100** words : 7

Comment on the way in which the theme of Mulk Raj Anand's story "*A Pair of Mustachios*" has been introduced.

OR

What were the voices that Paul heard ? Did they lead him to success in the real sense ?

(The Rocking-Horse Winner)

7. Answer in about **100** words : 7

What depiction of true love is given in William Shakespeare's "Let me not to the marriage of true minds" ?

OR

What does the bird in Philip Larkin's poem "*Coming*" announce ? How is this related to the title ?

8. Answer in about **100** words : 7

Why does Russell Call the three passions 'simple' ?
(My Three Passions)

OR

What is the central argument of the speaker in S. Chandrasekhar's "*Patterns of Creativity*" ?

9. Answer any **five** of the following in about **30** words each selecting at least **two** from each part : $2 \times 5 = 10$

- (a) (i) Where did Uncle Oscar take both Bassett and Paul and why ?

(The Rocking-Horse Winner)

- (ii) Where did the author set forth looking for Garridebs ? With what result ?

(The Adventures of the Three Garridebs)

- (iii) Who is Mammachi ? What does she do in Arundhati Roy's "*Pappachi's Moth*" ?

- (iv) Who is Mala ?

(The Third and Final Continent)

- (b) (i) What kind of love is William Shakespeare talking of in "Let me not to the marriage of true minds" ?

- (ii) State the central issue in the poem "*Telephone Conversation*".
- (iii) Justify the title of the poem "*The World is Too Much With Us*".
- (iv) What does the poem "*Mother Tongue*" bemoan ?

10. Answer any **five** of the following in about **30** words each : $2 \times 5 = 10$

- (i) Where can the roots of India's literary traditions be traced ? *(Tribal Verse)*
- (ii) What is a good book ?
(What is a Good Book)
- (iii) Do you think the fundamental aspect of the novel is its story-telling aspect ? *(The Story)*
- (iv) Was the author interested in the dance as a child ? Who enforced this on her ?
- (v) Why did the author finally give up on his watch ? *(My Watch)*

- (vi) How have the three passions contributed to the quality of Russell's life ?

(My Three Passions)

- (vii) What is Shelley's attitude towards science ?

(Patterns of Creativity)

11. Write a short note each on any **four** of the following : $2 \times 4 = 8$

Simile; Metaphor; Alliteration; Sonnet; Ode;
Irony; Pathos; Satire.