

AGA KHAN UNIVERSITY EXAMINATION BOARD

HIGHER SECONDARY SCHOOL CERTIFICATE

CLASS XI EXAMINATION

APRIL/ MAY 2019

English Compulsory Paper I

Time: 55 minutes Marks: 40

INSTRUCTIONS

1. Read each question carefully.
2. Answer the questions on the separate answer sheet provided. DO NOT write your answers on the question paper.
3. There are 100 answer numbers on the answer sheet. Use answer numbers 1 to 40 only.
4. In each question, there are four choices A, B, C, D. Choose ONE. On the answer grid, black out the circle for your choice with a pencil as shown below.

Correct Way					Incorrect Ways				
1	(A)	(B)	●	(D)	1	(A)	(B)	(C)	(D)
					2	(A)	(B)	(C)	(D)
					3	(A)	(B)	(C)	(D)
					4	(A)	(B)	(C)	(D)

Candidate's Signature

5. If you want to change your answer, ERASE the first answer completely with a rubber, before blacking out a new circle.
6. DO NOT write anything in the answer grid. The computer only records what is in the circles.

Listening Comprehension Section

In this section you will hear two passages. Each one will be played two times.

Listen carefully to the first passage and then read questions 1 to 10. You will have two minutes' reading time.

The passage will then be played again. You can make notes on your question paper.

When the passage has finished, enter your answers on your separate answer sheet. You will have four minutes to pencil in your answers.

Follow the instructions on the front page of Paper I to show which of the options, A, B, C or D, you have selected for each question.

Listening Passage I

This recording describes ochre.

(**Note:** The word 'ochre' is pronounced as oh-kar.)

Source: Adapted from '*Ochre: The World's First Red Paint*' By Laura Geggel, on www.livescience.com

Mark your responses to these questions on your multiple choice answer sheet.

1. The FIRST information given by the speaker about ochre is that it is/ was
 - A. a natural dye.
 - B. preferred for painting caves.
 - C. being used by artists in recent times.
 - D. a prehistoric clay only used for masterpieces.
2. The FIRST information given by Paul Pettitt in the heard text is about ochre's
 - A. usability.
 - B. occurrence.
 - C. accessibility.
 - D. composition.
3. In the heard text, Pettitt said, "Anybody who is using caves or operating in and around valleys will quite easily discover ochre."

This statement supports the claim that ochre is

- A. very visible.
- B. mined frequently.
- C. abundantly found.
- D. only found in caves.

4. The MOST likely reason for ochre paintings to be found in caves, as inferred from the heard text, is that it is
- A. used since prehistoric times.
 - B. best suited for underground architecture.
 - C. in contrast with the surrounding of the cave.
 - D. easily visible in the dim light of the caves.
5. According to the heard text, the oldest drawing of a cow-like beast made using ochre was discovered in
- A. Africa.
 - B. Russia.
 - C. Australia.
 - D. Indonesia.
6. The speaker says, "It's common to find ochre-covered burials". The MAIN purpose for using ochre in this context given by the speaker was to
- A. stain clothes, graves and bones.
 - B. keep mosquitos away from the deceased.
 - C. perform rites and rituals for the deceased.
 - D. increase the visibility of graves in darkness.
7. The speaker says, "Ochre can also be used as a crayon in drawing".
- The reason given for this is that ochre is
- A. soft.
 - B. inexpensive.
 - C. easily accessible.
 - D. an oxidising agent.
8. According to the heard text, ochre can also be used as a
- I. fertiliser
 - II. sunblock
 - III. decomposer
 - IV. medicine
- A. I and II.
 - B. I and III.
 - C. II and III.
 - D. II and IV.
9. The speaker shows the use of ochre through all of the following means EXCEPT
- A. expert opinion.
 - B. relevant properties.
 - C. historical references.
 - D. political significance.
10. The most LIKELY reason for people who visit caves and observe their hands coloured red or yellow is due to
- A. ochre's suppleness.
 - B. the illumination of the caves.
 - C. ochre being an oxidizing agent.
 - D. their interaction with ochre found in the caves.

Now, we will play the second passage. It will also be played two times.

Listen carefully to the second passage, and then read questions 11 to 20. You will have two minutes' reading time. The passage will then be played again.

When the passage has finished, enter your answers on your separate answer sheet. You will have four minutes to pencil in your answers.

Listening Passage II

In this recording, the speaker mentions how marketers can learn from social movements.

Source: Adapted from '*How Social Movements Change Minds*' by Greg Satell
(Harvard Business Review)

Mark your responses to these questions on your multiple choice answer sheet.

11. The speaker begins the passage by
 - A. suggesting that marketing is difficult work.
 - B. informing how to gain attention from marketers.
 - C. suggesting that people need to be more attentive.
 - D. advising the listener into working hard to market an idea.
12. The social movement mentioned in the heard passage is the
 - A. March to America.
 - B. March to Washington.
 - C. March of African American.
 - D. March for the Independence of America.
13. The speaker mentions that according to cognitive psychologists, people see things in the context of
 - A. historical occasions.
 - B. personal connections.
 - C. preconceived associations.
 - D. systems that exist in society.
14. In the heard passage, the speaker says, 'The outside observer may only notice the movement when the dominoes start falling'.

The underlined phrase MOST likely refers to

 - A. unfortunate incidents.
 - B. downfall of a movement.
 - C. observable chain of events.
 - D. reflective strategies of a movement.

15. The speaker mentions three strategies used by successful movements. The second strategy mentioned by the speaker is to
- A. form personal networks.
 - B. appeal to the mainstream.
 - C. create enthusiasm in people.
 - D. confront preconceived notions.
16. The speaker says, 'The arc of history is long — the length of a career, rather than a marketing campaign'.
- The speaker uses this analogy to compare
- A. arc with length.
 - B. history with career.
 - C. social movements with marketing.
 - D. marketing with other careers from history.
17. According to the speaker, Martin Luther King Junior's, 'I Have A Dream' speech appealed to audiences as it
- A. targeted American establishment.
 - B. attracted the interest of most Americans.
 - C. appealed to other successful movements.
 - D. targeted the perceptions of African Americans.
18. The information provided by the speaker regarding social movements appear to be
- A. nostalgic.
 - B. exemplary.
 - C. optimistic.
 - D. cautionary.
19. During the second lesson, the speaker returns again to the historical movement. The purpose of this is to
- A. invoke the love for the movement.
 - B. prove that it grabbed the marketer's attention.
 - C. grab the attention of the reader midway through the passage.
 - D. exemplify the importance of smaller steps that lead to a bigger outcome.
20. Towards the end of the heard text, the speaker suggests that successful movements appeal to the mainstream so that they
- A. understand people.
 - B. reach a wider audience.
 - C. create enthusiasm in people.
 - D. take longer time to influence audiences.

Reading Comprehension Section

You have 30 minutes' time for the reading comprehension section. This section has two reading passages; each followed by 10 multiple choice questions. You are advised to spend approximately 15 minutes on each of the given passages.

Read the passage carefully and then answer the multiple choice questions which follow:

Reading Passage I

With the number of professional résumé writers available to turn a phrase and put a spin on your qualifications, the importance of writing your own résumé may be minimised. Throughout your career, you must be able to summarise your work history, outline your skills and emphasise traits you have that could qualify you for future work. Without the ability to craft a professional qualifications' statement such as a résumé, your career might reach a dead end.

Résumé writing is important for making the transition from school to the workforce. When you are in learning mode, you are focused on the theory that underlies the kind of work you're interested in. However, once you complete your education, you must focus on the practical application of your skills. This is true for everyone, from high school graduates to students receiving post-graduate university degrees and every type of schooling in between. Your ability to transfer learning to actual demonstrations of your skills and knowledge in a work environment should be part of your description of your capabilities and qualifications in a résumé.

Once you are in the workforce, your résumé contains a summary of what you do for a living. Whether you are an executive assistant or the executive manager of a large corporation, you must be able to explain what you do. The ability to explain your responsibilities and the purpose of your duties is what enables you to move from one position to another. A well-written résumé is proof that you understand how your tasks and responsibilities fit into the overall goals of the organisation for which you work.

Although a résumé is not the most effective way to demonstrate your composition skills, it does show your ability to write in a comprehensible manner so that employers understand your capabilities. A résumé generally is written in fragmented language and is, therefore, not an ideal illustration of writing skills. A solid résumé will accurately explain your background, areas of expertise and qualifications – an important tool to help you compete with other applicants in the job market.

Your résumé often is a reflection of your self-confidence. People who struggle with writing their own résumés must rely on friends and professional résumé writers to pull together a document that makes them look good on paper. If you do not have confidence in your skills and if you are unable to showcase your qualifications, writing a résumé can be quite a challenge. If you are not sure you can write a good résumé, there is nothing wrong with getting help. Sending in a letter-perfect résumé will give you more confidence than trying to get by on your own uncertain efforts.

- Updating your résumé forces you to reevaluate your strategies. In doing so, you can identify the areas where you need to improve and areas where you have been successful. The importance of maintaining an up-to-date résumé helps you to review your personal goals as well. Over the course of your career, you will come to better understand your professional traits and your personal traits and how they mesh with the workplace.

Source: Adapted from the article ‘*What Is the Importance of Résumé Writing?*’ by Ruth Mayhew

Mark your responses to these questions on your multiple choice answer sheet.

21. The purpose of the first paragraph is to
- A. enable the reader to write a résumé.
 - B. illustrate how a résumé should appear.
 - C. describe the characteristics of a résumé.
 - D. establish the significance of a good résumé.
22. The quality of a good résumé explained in paragraph 3 is that the résumé should show
- A. managerial skills.
 - B. composition skills.
 - C. academic qualification.
 - D. professional competence.
23. In line 22, the term ‘fragmented language’ implies that the language of a résumé is
- A. clear.
 - B. incoherent.
 - C. composed of phrases.
 - D. composed of sentences.
24. In line 28, the word ‘document’ refers to a/ an
- A. letter.
 - B. résumé.
 - C. certificate.
 - D. application.
25. ‘However, once you complete your education, you must focus on the practical application of your skills ... your skills and knowledge in a work environment should be part of your description of your capabilities and qualifications in a résumé.’
- The underlined words from the given excerpt closely demonstrate
- A. emphasis.
 - B. distinction.
 - C. description.
 - D. comparison.

PLEASE TURN OVER THE PAGE

26. In line 30, the author says, "If you are not sure you can write a good résumé, there is nothing wrong with getting help." The author's tone is
- A. sarcastic.
 - B. advisory.
 - C. demeaning.
 - D. accommodating.
27. The passage does NOT give any information about the
- A. format of a résumé.
 - B. content of a résumé.
 - C. language of a résumé.
 - D. professional writers of résumé.
28. In paragraphs 4, 5 and 6, the author MAINLY gives
- A. suggestions for writing a résumé.
 - B. personal views about a good résumé.
 - C. description of people who lack writing skills.
 - D. preference to hiring professional résumé writers.
29. In the given passage, the tone of the author is
- A. concerned.
 - B. enthusiastic.
 - C. disinterested.
 - D. straightforward.
30. The given text type can be classified as
- A. composite.
 - B. persuasive.
 - C. instructional.
 - D. impressionistic.

Now read the following passage carefully and answer the questions that follow.

Reading Passage II

“I see . . .” said the vampire* thoughtfully, and slowly he walked across the room towards the window. For a long time, he stood there against the dim light from the nearby street and the passing beams of traffic. The boy could see the furnishings of the room more clearly now, the round oak table, and the chairs. A wash basin hung on one wall with a mirror. He set his
5 briefcase on the table and waited.

“But how much tape do you have with you? Enough for the story of a life?” asked the vampire, turning now so the boy could see his profile. “Sure, if it’s a good life. Sometimes, I interview as many as three or four people a night if I’m lucky. But it has to be a good story. That’s only fair, isn’t it?”

10 “Admirably fair,” the vampire answered. “I would like to tell you the story of my life, then. I would like to do that very much.” “Great,” said the boy. And quickly he removed the small tape recorder from his briefcase, making a check of the cassette and the batteries. “I’m really anxious to hear why you believe this, why you...”

“No,” said the vampire abruptly. “We can’t begin that way. Is your equipment ready?” “Yes,”
15 said the boy. “Then sit down. I’m going to turn on the overhead light.”

“But I thought vampires didn’t like light,” said the boy. “If you think the dark adds to the atmosphere.” But then he stopped. The vampire was watching him with his back to the window. The boy could make out nothing of his face now and something about the still figure there distracted him. He started to say something again but he said nothing. And then he sighed with
20 relief when the vampire moved towards the table and reached for the overhead cord. At once the room was flooded with a harsh yellow light. And the boy, staring up at the vampire, could not repress a gasp.

His fingers danced backwards on the table to grasp the edge. “Dear God!” he whispered and then he gazed, speechless, at the vampire. The vampire was utterly white and smooth, as if he
25 were sculpted from bleached bone, and his face was as seemingly inanimate as a statue, except for two brilliant green eyes that looked down at the boy intently like flames in a skull. But then the vampire smiled almost wistfully and the smooth white substance of his face moved with the infinitely flexible but minimal lines of a cartoon. “Do you see?” he asked softly. The boy shuddered, lifting his hand as if to shield himself from a powerful light. His eyes moved slowly
30 over the finely tailored, black coat he’d only glimpsed in the bar, the long folds of the cape, the black silk tie knotted at the throat, and the gleam of the white collar that was as white as the vampire’s flesh. He stared at the vampire’s full black hair, the waves that were combed back over the tips of the ears and the curls that barely touched the edge of the white collar.

“Now, do you still want the interview?” the vampire asked. The boy’s mouth was open before
35 the sound came out. He was nodding. Then he said, “Yes.”

The vampire sat down slowly opposite him and, leaning forward, said gently, confidentially, “Don’t be afraid. Just start the tape.” And then he reached out over the length of the table.

The boy recoiled, sweat running down the sides of his face. The vampire clamped a hand on the

PLEASE TURN OVER THE PAGE

boy's shoulder and said, "Believe me, I won't hurt you. I want this opportunity. It's more
40 important to me than you can realise now. I want you to begin." "You weren't always a
vampire, were you?" the boy began.

"No," answered the vampire. "I was a twenty-five year old man when I became a vampire and
the year was seventeen ninety-one."

Source: Adapted from '*Interview with the Vampire*' by Anne Rice

Vampire*: A mythical creature that is supposed to come back to life after been dead and survives
by drinking the blood of the living beings.

Mark your responses to these questions on your multiple choice answer sheet.

31. The words 'thoughtfully' and 'slowly' (line 1) have been used to indicate
- A. the behaviour of the vampire.
 - B. the character of the vampire.
 - C. the habits of the vampire.
 - D. the mood of the vampire.
32. The main focus of paragraph 1 is to
- A. describe the scene.
 - B. introduce the vampire.
 - C. indicate the author's thoughts.
 - D. highlight the mood of the vampire.
33. The story presents many direct quotes from the vampire and the boy. This technique has been
MOST LIKELY used to
- A. foreshadow later events.
 - B. present the author's thoughts about the character.
 - C. present a glimpse into characters' thoughts and feelings.
 - D. illustrate the effect of scenes on the readers' senses and perceptions.
34. The word 'profile', as used in paragraph 2, indicates
- A. appearance.
 - B. a defined portrait.
 - C. an elaborate sketch.
 - D. detailed information.

35. The boy was surprised when the vampire offered to turn on the lights because he thought that vampires
- A. do not like light.
 - B. disappear in light.
 - C. look ghastly in light.
 - D. cannot speak in light.
36. “The boy could make out nothing of his face now...” (paragraph 5). This means that the vampire’s face
- A. could not be seen.
 - B. was expressionless.
 - C. appeared to be scary.
 - D. was harsh and dramatic.
37. Which word in paragraph 5 indicates that the boy got scared of the appearance of the vampire?
- A. Gasp
 - B. Harsh
 - C. Overhead
 - D. Distracted
38. In paragraph 6, ‘bleached bone’, ‘statue’ and ‘flames in a skull’ have been used to describe the
- A. face of the vampire.
 - B. mood of the vampire.
 - C. feelings of the boy towards the vampire.
 - D. reactions of the boy towards the vampire.
39. Lines 29-33 mainly highlight that the vampire was
- A. very organised.
 - B. very scary to look at.
 - C. inanimate and wistful.
 - D. well-dressed and groomed.
40. The overall atmosphere of the story indicates
- A. irony and humour.
 - B. thrill and suspense.
 - C. tragedy and irony.
 - D. tension and tragedy.

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April/ May 2019
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