

ISC Solved Paper 2020

English Paper-2 (Literature)

Class-XII

(Maximum Marks : 100)

(Time allowed : Three hours)

Answer **one** question from Section A and **four** questions from Section B.

In Section B choose questions on at least **three** textbooks which **may** include **EITHER**

Shakespeare's *The Tempest* OR Bernard Shaw's *Candida*

Note: You are required to select questions on **one play only.**

EITHER *The Tempest* OR *Candida* in Sections A and B.

The intended marks for questions or parts of questions are given in brackets[].

SECTION A

(Answer any one question)

1. Choose two of the passage (a) to (c) and answer briefly the questions that follow:

*** (a) Prospero :** This blue-eyed hag was hither brought with child,
And here was left by th' sailors. Thou, my slave,
As thou report'st thyself, was then her servant,
And for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers
And in her most unmitigable rage,
Into a cloven pine....

- (i) What leads Prospero to talk about the 'blue-eyed hag' ? [1]
- (ii) Why was she brought to this island? [2]
- (iii) What account do we get of Ariel's suffering in the cloven pine? Who had saved him and how? [2]
- (iv) How does Prospero describe the hag's son? [2]
- (v) What does Prospero threaten to do to Ariel now? What effect does his threat have on Ariel? [2]
- (vi) Give the meanings of the following words in the context of the passage: [1]
Abhorr'd, cloven

*** (b) Caliban :** I prithee let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts,
Show thee a jay's nest, and instruct thee how
To snare the nimble marmoset. I'll bring thee
To clust'ring filberts, and sometimes I'll get thee

Young scamels from the rock. Wilt thou go with me?

- (i) To whom is Caliban speaking these lines? [1]
- (ii) Briefly describe the circumstance under which he had met them. [2]
- (iii) Who does he think they are? Why? [2]
- (iv) To which other person had Caliban shown such a slavish attitude? What had the result been? [2]
- (v) How do his present listeners respond to his words? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1]
Snare, marmoset

(c) Ariel : Thy thoughts I cleave to. What's thy pleasure?

Prospero : Spirit, we must prepare to meet with Caliban.

Ariel : Ay, my commander. When I presented Ceres
I thought to have told thee of it, but I fear'd
Lest I might anger thee.

Prospero : Say again, where didst thou leave these varlets?

- (i) For whom is the term 'varlets' being used? [1]
- (ii) What comical behavior of theirs does Ariel narrate now? [2]
- (iii) Where had these people been going? Why? [2]
- (iv) Where did Ariel leave them eventually? What did they do then? [2]
- (v) What does Prospero tell Ariel to do? Why? [2]
- (vi) Give the meaning of the following words as they are used in the context of the passage: [1]
Cleave, varlets

- Ans. (i) The term 'varlets' has been used for the three rogues – Stephano, Trinculo and Caliban.
 (ii) Ariel narrated that their faces were flushed with drinking. They pretended to be brave and aimed blows in air. They stamped the ground for kissing their feet. They were determined for their plot to kill Prospero.
 (iii) These people had been going through thorny briars, sharp furze bushes, prickly gorse and thorns towards Prospero's house to kill him.
 (iv) Ariel had left them in the pool near Prospero's cell where they were covered with dirt and dirty water up to their chins.
 (v) Prospero asked Ariel to remain invisible and bring some flashy garments of Prospero and set those clothes as a decoy to catch Stephano, Trinculo and Caliban.
 (vi) cleave - cling
 varlets - rogues

*CANDIDA – George Bernard Shaw

*2. Choose two of the passage (a) to (c) and answer briefly the question which follow:

- (a) Morell : (thoughtfully) Hm! Time for him to take another look at Candida before she grows out of his knowledge. *(He resigns himself to the inevitable, and goes out).*

Lexy looks after him with beaming worship. Miss Garnett, not being able to shake Lexy, relieves her feelings by worrying typewriter.

- Lexy : What a good man! What a thorough loving soul he is!

(He takes Morell's place at the table, making himself very comfortable as he takes out a cigarette).

- Proserpine: (Impatiently, pulling the letter she has been working at off the typewriter and folding it) Oh, a man ought to be able to be fond of his wife without making a fool of himself about her.

- Lexy : *(shocked)* Oh, Miss Prossy!

- (i) Who is Morell talking about? How does he react when he gets to know about the arrival of this person? [1]
 (ii) What advice has Morell given Lexy about marriage? [2]
 (iii) What does Proserpine say further to express her displeasure? [2]
 (iv) When Lexy expresses unhappiness at Proserpine's feeling against Candida, how does Prossy defend herself? [2]
 (v) Judging by Lexy's disbelief, how does Proserpine condemn men's ideas about women? [2]
 (vi) How does Lexy voice his regret then? [1]

- (b) Marchbanks:(stopping her mysteriously) Hush! I go about in search of love; and I find it in unmeasured stores in the bosoms of others. But when I try to ask for it, this horrible shyness strangles me; and I stand dumb, or worse than dumb, saying meaningless things: foolish lies. And I see the affection I am longing for given to dogs and cats and pet birds, because they come and ask for it. (Almost whispering) it must be asked for: it is like a ghost: it cannot speak unless it is first spoken to. (At his usual pitch, but with deep melancholy) All the love in the world is longing to speak; only it dare not, because it is shy! shy! shy! That is the world's tragedy. (With a deep sigh, he sits in the visitor's chair and buries his face in his hands.)

Proserpine :(amazed, but keeping her wits about her: her point of honor in encounters with strange young men) Wicked people get over that shyness occasionally, don't they?

- (i) Where are Marchbanks and Proserpine? [1]
 (ii) How does Marchbanks offend Proserpine? [2]
 (iii) What are Marchbank's ideas of love? [2]
 (iv) What is 'like a ghost'? Why has he used this reference? [2]
 (v) What does Marchbanks tell about his shyness to Proserpine? [2]
 (vi) Does Marchbanks agree with Proserpine when she says that wicked people do not feel shy? [1]

- (c) Marchbanks : [Convulsively] Onions!
 Candida : Yes, onions. Not even Spanish ones: nasty little red onions. You shall help me to slice them. Come along.

[She catches him by the wrist and runs out,

Pulling him after her. Burgess rises in consternation, and stands aghast on the hearth-rug, staring after them.]

Burgess : Candy didn't oughter andle a hearl's nevvv like that. Its goin too fur with it.

- (i) Why is Marchbanks disgusted by the onions? [1]
 (ii) Why had he been similarly agitated a little earlier? [2]
 (iii) How had Candida responded then ? [2]
 (iv) Why is Burgess shocked ? [2]
 (v) What does he get to know about Marchbanks soon?
 (vi) Why does Morell appear disinterested? [1]

SECTION B

(Answer four question on at least three text books which may include EITHER The Tempest OR Candida)

THE TEMPEST – *Shakespeare*

3. Referring closely to Act IV, scene i:

- (a) Describe the blessings showered by Ceres and Iris on Miranda and Ferdinand. What is the significance of these blessings? [8]
- (b) What did Prospero tell Ferdinand just before the masque? What did he emphasize and how did Ferdinand answer him? [6]
- (c) What do you conclude about Prospero from the events that occur in the act? [6]

- Ans. (a) Iris enters and asks Ceres to appear at Juno's wish, to celebrate "a contract of true love." Ceres appears, and then Juno enters. Juno and Ceres together bless the couple, with Juno wishing them honor and riches, and Ceres wishing them natural prosperity and plenty. These blessings ensured Prospero about the future happiness of the couple. The blessings are important as the conduction of this masque tells that though Prospero was not happy with what Ferdinand's father, Alonso did to him, yet he was happy to bless the marriage of Ferdinand with his daughter Miranda. This is so because he had tested the love of Ferdinand. Ferdinand had shown that he could go to any extent just to get a look of Miranda. Prospero, was confident that such a man will never betray the love of his daughter.
- (b) Prospero, being satisfied with Ferdinand, who has well stood the test, formally engages his daughter to him. He told that he was happy that Ferdinand had successfully completed his test. He told Ferdinand that he wanted to ensure first whether Ferdinand actually loved Miranda or was just infatuated towards her. Prospero also warned him to be careful to preserve sanctity of love until they are married. He did not want Ferdinand to take her as his wife until they were properly married.
- (c) Prospero has all reasons to take revenge upon his enemies. However, he chooses the path of forgiveness. He resolves to forgive his enemies if they are repentant of their past evil deeds. Prospero is wise and extremely resourceful because he has magical powers. His wisdom makes him tolerant and charitable at the end of the play. However, he never reconciled completely with his brother. He treats him with studied contempt and neglect. He only gives him a brief verbal pardon and otherwise hardly addresses a word to him. In reality, there is anger against his enemies beneath the grant of pardon. He becomes a terrible old man. But he is also a noble, kind and generous person. He forgives all his enemies. Moreover,

his forgiveness is not only solemn and judicial but also abstract and impersonal. He does not act against his own noble deeds.

4. Prospero refers to Caliban as "A devil a born devil". In this context, evaluate the character and role of Caliban in the play.

Ans. Caliban is a complicated character in 'The Tempest'. Shakespeare tries to bring out the theory of Nature verses Nurture through this half human-half devil character. In the context of the play, nurture fails to improve the inherent nature of the 'mis-shapen knave'. In the words of Prospero, he is "a devil, on whose nature/Nurture can never stick."

Caliban, is born a monster. His mother being an evil witch named Sycorax, and his father a devil, monstrosity is woven into his character. Prospero tries to nurture his character by teaching him civilised manners and a beautiful language. Although the savage shows poetic sensibilities at times, he, very often, reverts to his base impulses and profane language.

The name Caliban itself brings to mind a cannibal-brutal and savage. True to his name, he displays these negative traits in his words and actions. He is just focused on satisfying his appetites and avoiding physical inconvenience. He would go to any length to fulfil his appetites. He would betray his benefactor, and degrade himself to a brute and a rebel. He tries to molest Miranda and does not show any remorse when rebuked; instead, he laughs gleefully and regrets that he has not been successful in filling the island with his progeny.

Caliban obeys Prospero only because he is scared of his magic and the pain inflicted by the spirits. Only physical torture can subdue him. Although Prospero gives him love and affection in the beginning, ultimately, he is forced to treat him as his slave because that is the only language he understands. He will not take any 'print of goodness'.

Hatred towards Prospero is the most striking characteristic in the creature's makeup. To an extent, this can be justified because Prospero has taken his place in the island. He, the owner of the island has been reduced to a slave, labouring to make the invader's life comfortable. However, when he persuades Stephano to take the place of Prospero, we understand that it is no spirit of freedom that he craves for. He is willing to trade one master for another.

Caliban demonstrates no sense of morality nor any ability to understand or appreciate the needs of anyone other than himself. His self-centeredness makes him little more than an animal. He wants to

indulge in his desires, without control. This is what being 'free' means to him.

Prospero uses force to control Caliban not because he wants to dominate or enslave this natural man, but because this is the traditional means to subdue a beast. However, unlike the beast that training subdues, the nature of Caliban resists all methods and he remains true to his devilish nature much to the disappointment of Prospero.

*5. Referring closely to Act III of the play *Candida*:

- Describe the conflict between Marchbanks and Morell regarding *Candida*. [8]
- Describe the auction that *Candida* initiates. Why do you think she terms it an auction? [6]
- What is the reason for the choice made by her at the end of the play? [6]

*6. In the play *Candida*, show presents *Candida* as an unconventional woman. Discuss. [20]

***THINGS FALL APART – Achebe**

*7. Referring closely to the events, answer the following:

- How is the Church established and what is the role of the white men in establishing it? [8]
- Why does Nwoyi secretly become attracted to religion of the missionaries? What was his father's reaction? [6]
- Which circumstances had led to the suicide of Okonkwo? [6]

* Note: Questions of this book has been excluded from the latest ISC Syllabus issued by CISCE for academic year 2020-2021

*8. How is the story about why mosquitoes buzz around people's ears relevant to the novel? [20]

* Note: Questions of this book has been excluded from the latest ISC Syllabus issued by CISCE for academic year 2020-2021

9. "His whole life was dominated by fear of failure and of weakness." Do you think this is true of Okonkwo? Give your views with reference to the novel. [20]

* Note: Questions of this book has been excluded from the latest ISC Syllabus issued by CISCE for academic year 2020-2021

***CONTEMPLATIONS**

*10. Referring closely to the essay 'My Visions of India', answer the following:

- Relate the first and second vision of Dr. Kalam. [8]
- What does he say about his third vision? [6]
- How does Dr. Kalam co-relate his message with the message of J.F. Kennedy? [6]

*11. Referring closely to the essay *On being Idle*, discuss how the writer treats a light subject with a serious message. [20]

*12. In the essay *On the Decay of The Art of Lying*, what makes Mark Twain argue that "the Lie, as a Virtue, A Principle, is eternal"? According to Mark Twain, what is a silent lie? What example does he give to demonstrate a silent lie? Why does he oppose injurious truth and injurious lying? [20]

ECHOES

13. Referring closely to the short story *B. Wordsworth*:

- Describe the interaction between B. Wordsworth and the young narrator. [8]
- What did the narrator learn from his friend? [6]
- Do you feel that B. Wordsworth was an escapist? Give reasons for your answer. [6]

Ans. (a) V S Naipaul explores the life of B Wordsworth, the protagonist of his story by the same name through the eyes of a young boy living in Miguel Street. The boy is intrigued by the courteous gentleman who speaks excellent English. He strikes a conversation with the stranger and it is at this point that the readers begin to learn B. Wordsworth's poetic and fantastic view on life. He tells the young boy that 'B' in his name stands for 'Black' and that he has a brother named 'White Wordsworth' with whom he shares a heart. While speaking he cries. When the boy asks him the reason, he says: "Why, boy? Why? You will know when you grow up. You're a poet, too, you know. And when you're a poet you can cry for everything." He tells the boy that he is one of the greatest poets of all time, yet he has never sold a poem. In fact, he even tries to sell a poem based on mothers to the boy's mother for four cents, but is rejected. The boy then asks him why he keeps going around. He replies that in that way he watches many things and always hopes to meet poets. When 'B' leaves the boy's place, interestingly, he wishes to see him again, hence giving a hint that the relationship between the boy and 'B' will continue to grow.

Slowly and steadily the friendship between boy and the poet strengthens. They roam around the place watching the scenes around. The boy learns to appreciate nature. Lying on the sands, they gaze up to the sky and perceive things that are hidden from an ordinary man's perception. The boy's poetic sensibilities are awakened. The man encourages inquisitiveness to know more about concepts behind each phenomenon. He never tells but shows by experiments as in the case of the pin sinking. The starlit sky or the rushing water stirs up wonder and a sense of mystery which is shared by the two. The old man plays a father figure to the boy.

(b) In the story B. Wordsworth, the young narrator undergoes a revelation regarding life and Nature. He begins to see the world in different perspective. He learns to delight in everyday experiences. He learns to escape from bruised boy and ego by watching the night sky. In other words, Wordsworth helps the narrator-kid grow and teaches him important lessons of leisure. He lends him a 'fresh pair of eyes to soak in the wonders of the world'. Once, the poet takes the boy to his house and explains the reason for the wilderness of his garden. He adds romance to the setting by telling his own love story thrived among the wilderness. But he also refers to the sad end of his love story. Thus, the boy learns about dreaming, pondering over the mysteries and also feeling with heart. Indeed, he learnt from the poet to cry and to see. He also learns that being a poet is, independent of writing poetry, a lifestyle. He succeeds to see his own unique poetic sensibility. One can say the poet has been a catalyst for the boy's coming of age. He teaches him to embrace his emotions and recognize powers of observation.

(c) B. Wordsworth is one of the most memorable characters of Miguel Street. Naipaul portrays him as a soft, sensitive character. He is creative and curious about his surrounding especially Nature. Being reflective, he contemplates a lot, observes the mysteries of existence and distils lessons from them. One can say he is a master in contemplation, and can spend hours watching the bees or other pictures of Nature.

B. Wordsworth equates himself with W Wordsworth as he feels their nature is similar. Both love nature and get divine lessons from it. The only difference is that he is not appreciated by the society he lives in. He teaches the young boy to appreciate the beauty all around, but later he himself tells the boy that all he told him were lies. Maybe he does not want the young boy to be like him and get alienated from society.

The poet has written one line of his poem: "The past is deep" and hopes to finish it in twenty-two years. He also tells the boy, "When you are a poet, you cry for everything". What he means is that a poet is so sensitive that he is moved by many things which other people will not even respond to. He also wonders about his own identity. When the policeman asks him who he is, he replies, who has been asking me the same question for the last forty years. This sums up his existence.

B. Wordsworth, on the whole, comes as a sensitive, intelligent, caring and loving being who wins our heart with his frank and straightforward nature and wins

our appreciation with his wisdom and understanding. He is a friend, guide and philosopher to the boy. He believes that the boy, or whoever appreciates nature can become a creative artist.

Thus, one can say that B Wordsworth is an escapist as many artists are. They have to escape from the 'seen' world to the 'unseen' to appreciate beauty and mystery. He is different from the practical minded in this respect, but he does have a lot of wisdom to delve deep into unseen world and philosophise.

*14. How does Roald Dahl depict the theme of obsession in the short story, *The Sound Machine*? [20]

*15. How successful was the writer in bringing out the protagonist's innate goodness in the short story, *Salvatore*? [20]

REVERIE

16. Referring closely to the poem *Dover Beach*:

(a) Describe the moonlit scene described by the poet at the beginning of the poem. [8]

(b) How does the poet introduce the note of melancholy and disturbance? In this context, what does he say about Faith? [6]

(c) What does the poet say about the world in which he finds himself? What is the only hope left for mankind? [6]

Ans. (a) It is the night hour of the day and the sea is calm and quiet, filled with water at high-tide. The moon shines brightly upon the narrow English channel. Staring at the French coast at a far off distance, the poet sees the light gleaming on it. Later, as the light goes off, he concentrates on the English shore instead. The famous cliffs of Dover stand tall with their large wavering reflections in the quiet sea. The poet asks his lady to come to the window to enjoy the sunset night-air coming from where the sea meets the moonlit land of France. He asks her to listen to the continuous and the irritating sound of the pebbles drawn by the waves. The waves are drawing the stones backwards to the sea and then again throw them back onto high shore on their return journey. The sound of the waves begins, stops and then begins again. This trembling rhythm continues slowly. But now, it brings the eternal note of sadness. The monotonous rhythm of the waves makes the poet depressed, hence changing the tone of the poem from cheerful to melancholy.

(b) From the initial moments of love, beauty and pleasure, the poem shifts towards the theme of sadness, melancholy and disturbance. The sound of sea waves makes the poet think of human misery which was there in the past, which is there in the present and is likely to be there in the times to come. Arnold mentions

about the lack of faith in the modern societies, the eternal human miseries and sadness, the fearful uncertainty underlying the beauty of modern world. He says - "...for the world, which seems to lie before us like a land of dreams, Hath really neither joy, nor love, nor light."

He talks about man's depleting faith in God and religion, "the sea of faith is fast receding". There was a time when faith like the sea, girdled the world and sustained human beings. Now this sea is fast retreating, leaving behind bare and naked shingles. Doubts, confusions, and uncertainties have created a spiritual crisis by replacing religious faith.

- (c) The poet urges his ladylove to 'be true to one another' as the new world which appears to be so beautiful, does not evoke much hope in him. To him, this dreamy modern world is not really a source of joy, love, light, certainty, peace or a reliever of pain. Hence, this chaotic, artificial world does not induce much hope in him. The poet compares the new modern world to a dark place wherein we are completely unaware of what we are doing. We are in a confused struggle like ignorant soldiers fighting with each other in the darkness. Hence, the poet assesses the morally corrupted modern world, full of vanity.

*17. **How is the power of the Music Makers brought out in *We are the Music Makers*?** [20]

18. **The poem *John Brown* presents two attitudes to war. Describe the two attitudes. Which one do you sympathise with? Why?** [20]

Ans. 'John Brown' by Bob Dylan is an anti-war lyric. It tells the story of an American mother who sends her son John Brown to war on some foreign land. The song follows the young soldier and his mother's lives. Dylan shows us the true fate of the American soldier who is stationed in foreign countries for war. He also questions the very nature of war and shows us that there is no nobility in warfare, thereby strengthening the idea of pacifisms.

In the beginning of the poem, serving the country has been shown as an act of pride and heroism through the extreme happiness expressed by John's mother. Looking at her son

clad up as a soldier fills the mother with a sense of gratitude. Though, the sudden return of John from the war field back to his home indicates that unforeseen events awaited John's mother.

When the mother went down to the station to receive John, she had expected to see a refined soldier, but what she saw was unimaginable. Initially, she failed to recognize her own son for John had borne immense physical pain and numerous disabilities in the war. His arm was imputed; his face bore scars from bullet and grenade wounds. He wore a metal brace around his waist to support himself from walking. His voice was slow and faced difficulty in speaking. On top of all these, he had also undergone mental trauma and felt anguished against the futility of war.

In an attempt to pacify his mother who was shattered on witnessing the distressed state of her son, John revealed to his mother that wars are nothing noble at all. He told his mother that when he was at the war-field, he wondered why he was even there, for he felt that he was only trying to kill somebody, who was as young and as innocent as him in a do-or-die situation. John realized how chaotic, insane and irrational the war was. Wars are nothing but a means to kill one another, eventually resulting in the loss of human lives for hardly any humane causes. At war-field, soldiers are a mere puppet in the hands of the warmongers who controlled their actions. To them, the lives of the soldier did not matter against the final outcome of the war.

Towards the end of the song, before retiring to home, John dropped his medals in the hands of his mother. This overwhelming scene leaves us wondering if these medals, which are mere empty tokens of pride, are actually worth the suffering that John went through and the damage that he endured will be carried throughout his life.

Hence, wars are nothing glorious, especially due to the destruction and its ill-effect on the innocent soldiers and the entire human life. The song busts the myth of heroism and patriotism attached with warfare. Dylan strongly disapproves of war and attempts to awaken the common people against the propaganda of war and bravery indoctrinated by the warmongers.

