

Analysis of Pupil Performance

ISC Year 2018
Examination

Languages

ENGLISH



Research Development and Consultancy Division

Council for the Indian School Certificate Examinations

New Delhi

Year 2018

Published by:

Research Development and Consultancy Division (RDCD)

Council for the Indian School Certificate Examinations

Pragati House, 3rd Floor

47-48, Nehru Place

New Delhi-110019

Tel: (011) 26413820/26411706

E-mail: council@cisce.org

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FOREWORD

This document of the Analysis of Pupils' Performance at the ISC Year 12 and ICSE Year 10 Examination is one of its kind. It has grown and evolved over the years to provide feedback to schools in terms of the strengths and weaknesses of the candidates in handling the examinations.

We commend the work of Mrs. Shilpi Gupta (Deputy Head) of the Research Development and Consultancy Division (RDCD) of the Council and her team, who have painstakingly prepared this analysis. We are grateful to the examiners who have contributed through their comments on the performance of the candidates under examination as well as for their suggestions to teachers and students for the effective transaction of the syllabus.

We hope the schools will find this document useful. We invite comments from schools on its utility and quality.

October 2018

**Gerry Arathoon
Chief Executive & Secretary**

The Council has been involved in the preparation of the ICSE and ISC Analysis of Pupil Performance documents since the year 1994. Over these years, these documents have facilitated the teaching-learning process by providing subject/ paper wise feedback to teachers regarding performance of students at the ICSE and ISC Examinations. With the aim of ensuring wider accessibility to all stakeholders, from the year 2014, the ICSE and the ISC documents have been made available on the Council's website www.cisce.org.

The documents include a detailed qualitative analysis of the performance of students in different subjects which comprises of examiners' comments on common errors made by candidates, topics found difficult or confusing, marking scheme for each answer and suggestions for teachers/ candidates.

In addition to a detailed qualitative analysis, the Analysis of Pupil Performance documents for the Examination Year 2018 have a component of a detailed quantitative analysis. For each subject dealt with in the document, both at the ICSE and the ISC levels, a detailed statistical analysis has been done, which has been presented in a simple user-friendly manner.

It is hoped that this document will not only enable teachers to understand how their students have performed with respect to other students who appeared for the ICSE/ISC Year 2018 Examinations, but also provide information on how they have performed within the Region or State, their performance as compared to other Regions or States, etc. It will also help develop a better understanding of the assessment/ evaluation process. This will help teachers in guiding their students more effectively and comprehensively so that students prepare for the ICSE/ ISC Examinations, with a better understanding of what is required from them.

The Analysis of Pupil Performance document for ICSE for the Examination Year 2018 covers the following subjects: English (English Language, Literature in English), Hindi, History, Civics and Geography (History and Civics, Geography), Mathematics, Science (Physics, Chemistry, Biology), Commercial Studies, Economics, Computer Applications, Economic Applications, Commercial Applications.

Subjects covered in the ISC Analysis of Pupil Performance document for the Year 2018 include English (English Language and Literature in English), Hindi, Elective English, Physics (Theory), Chemistry (Theory), Biology (Theory), Mathematics, Computer Science, History, Political Science, Geography, Sociology, Psychology, Economics, Commerce, Accounts and Business Studies.

I would like to acknowledge the contribution of all the ICSE and the ISC examiners who have been an integral part of this exercise, whose valuable inputs have helped put this document together.

I would also like to thank the RDCD team of, Dr. M.K. Gandhi, Dr. Manika Sharma, Mrs. Roshni George and Mrs. Mansi Guleria who have done a commendable job in preparing this document.

October 2018

*Shilpi Gupta
Deputy Head - RDCD*

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INTRODUCTION

This document aims to provide a comprehensive picture of the performance of candidates in the subject. It comprises of two sections, which provide Quantitative and Qualitative analysis results in terms of performance of candidates in the subject for the ISC Year 2018 Examination. The details of the Quantitative and the Qualitative analysis are given below.

Quantitative Analysis

This section provides a detailed statistical analysis of the following:

- Overall Performance of candidates in the subject (Statistics at a Glance)
- State wise Performance of Candidates
- Gender wise comparison of Overall Performance
- Region wise comparison of Performance
- Comparison of Region wise performance on the basis of Gender
- Comparison of performance in different Mark Ranges and comparison on the basis of Gender for the top and bottom ranges
- Comparison of performance in different Grade categories and comparison on the basis of Gender for the top and bottom grades

The data has been presented in the form of means, frequencies and bar graphs.

Understanding the tables

Each of the comparison tables shows N (Number of candidates), Mean Marks obtained, Standard Errors and t-values with the level of significance. For t-test, mean values compared with their standard errors indicate whether an observed difference is likely to be a true difference or whether it has occurred by chance. The t-test has been applied using a confidence level of 95%, which means that if a difference is marked as 'statistically significant' (with * mark, refer to t-value column of the table), the probability of the difference occurring by chance is less than 5%. In other words, we are 95% confident that the difference between the two values is true.

t-test has been used to observe significant differences in the performance of boys and girls, gender wise differences within regions (North, East, South and West), gender wise differences within marks ranges (Top and bottom ranges) and gender wise differences within grades awarded (Grade 1 and Grade 9) at the ISC Year 2018 Examination.

The analysed data has been depicted in a simple and user-friendly manner.

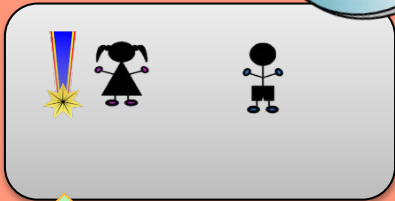
Given below is an example showing the comparison tables used in this section and the manner in which they should be interpreted.

Comparison on the basis of Gender

Gender	N	Mean	SE	t-value
Girls	2,538	66.1	0.29	11.91*
Boys	1,051	60.1	0.42	

*Significant at 0.05 level

Girls performed significantly better than boys.



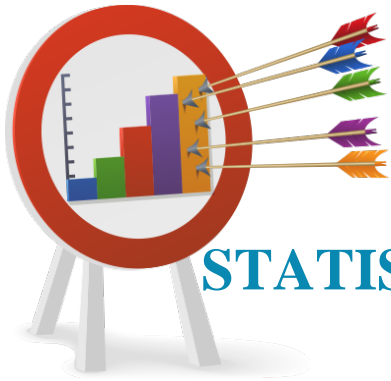
The results have also been depicted pictographically. In this case, the girls performed significantly better than the boys. This is depicted by the girl with a medal.

The table shows comparison between the performances of boys and girls in a particular subject. The t-value of 11.91 is significant at 0.05 level (mentioned below the table) with a mean of girls as 66.1 and that of boys as 60.1. It means that there is significant difference between the performance of boys and girls in the subject. The probability of this difference occurring by chance is less than 5%. The mean value of girls is higher than that of boys. It can be interpreted that girls are performing significantly better than boys.

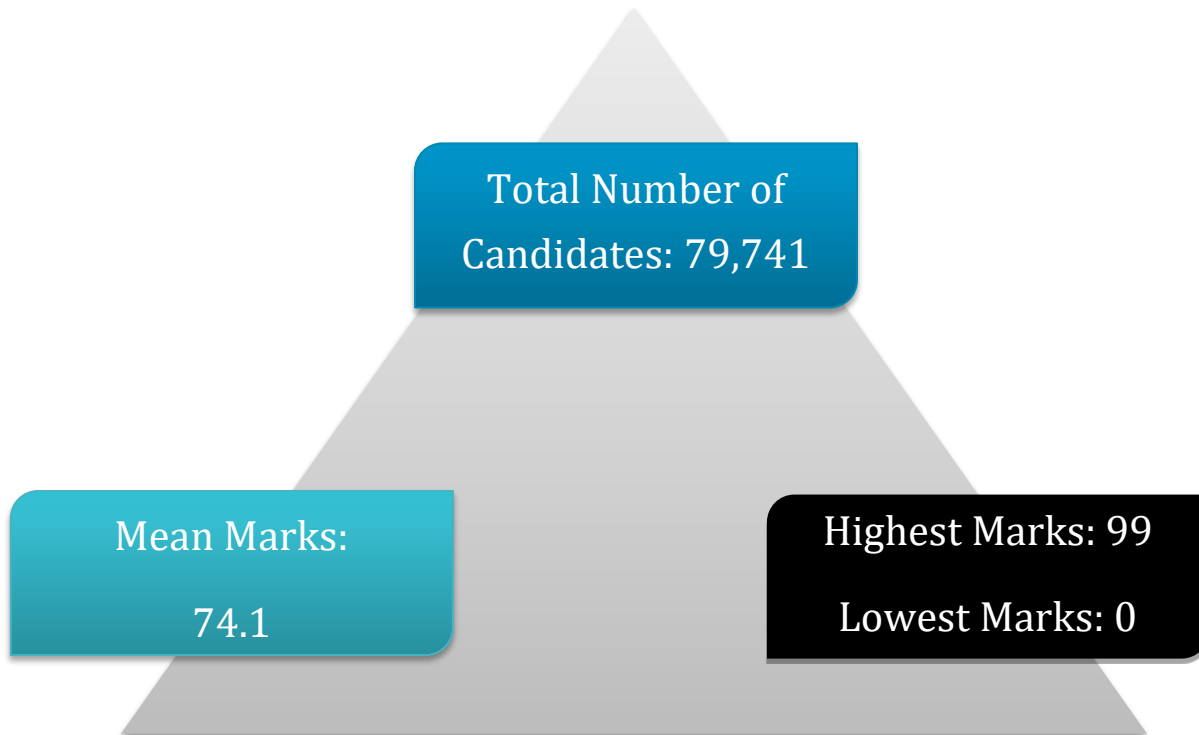
Qualitative Analysis

The purpose of the qualitative analysis is to provide insights into how candidates have performed in individual questions set in the question paper. This section is based on inputs provided by examiners from examination centres across the country. It comprises of question wise feedback on the performance of candidates in the form of *Comments of Examiners* on the common errors made by candidates along with *Suggestions for Teachers* to rectify/ reduce these errors. The *Marking Scheme* for each question has also been provided to help teachers understand the criteria used for marking. Topics in the question paper that were generally found to be difficult or confusing by candidates, have also been listed down, along with general suggestions for candidates on how to prepare for the examination/ perform better in the examination.

QUANTITATIVE ANALYSIS

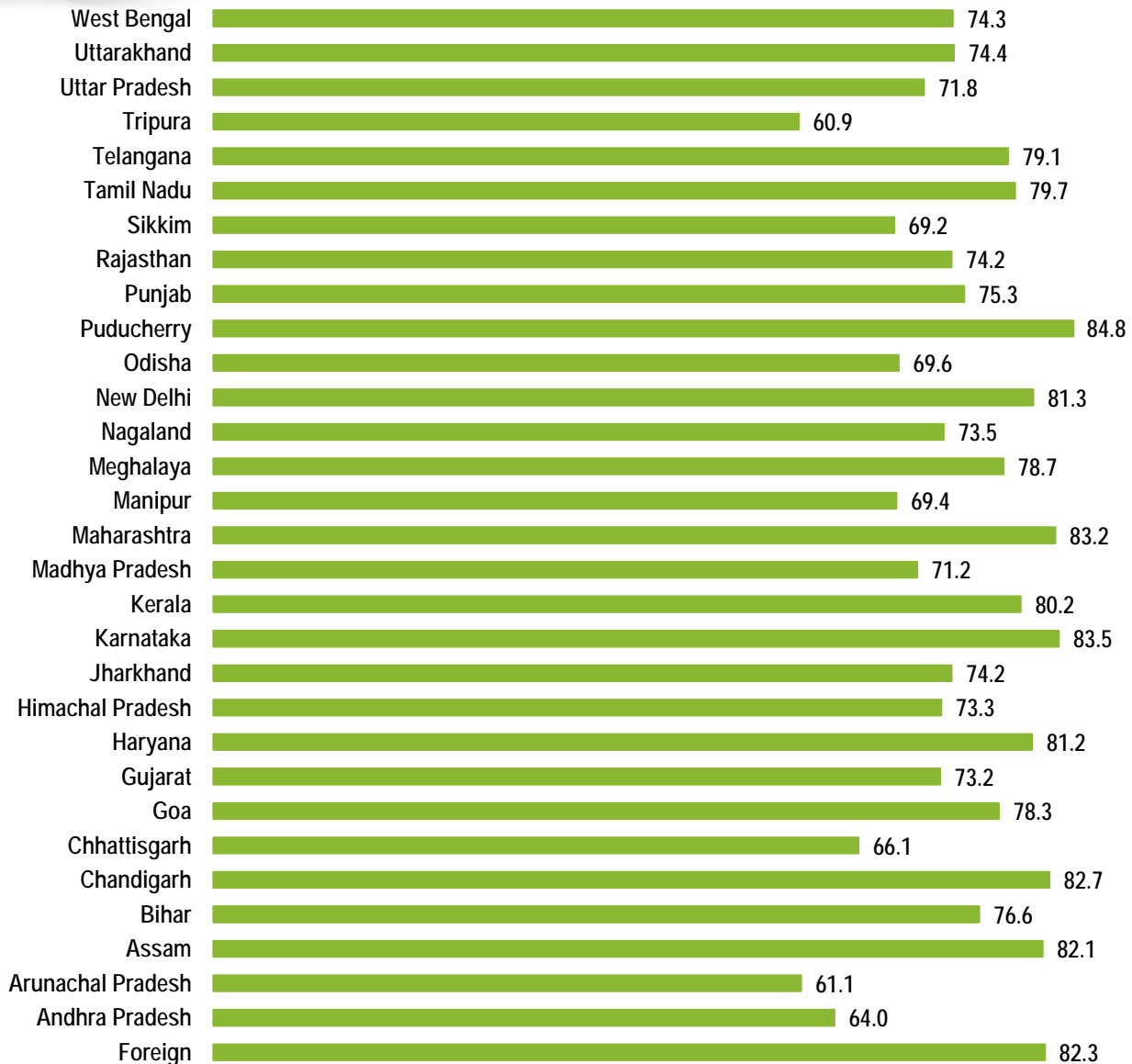


STATISTICS AT A GLANCE

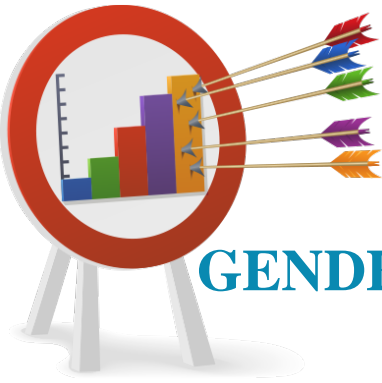




PERFORMANCE (STATE-WISE)



The State/ UTs of Puducherry, Karnataka and Maharashtra secured highest mean marks. Mean marks secured by candidates studying in schools abroad were 82.3.



GENDER-WISE COMPARISON



GIRLS

Mean Marks: 77.1

Number of
Candidates: 37,578



BOYS

Mean Marks: 71.4

Number of
Candidates: 42,163

Comparison on the basis of Gender

Gender	N	Mean	SE	t-value
Girls	37,578	77.1	0.06	60.44*
Boys	42,163	71.4	0.07	

*Significant at 0.05 level

**Girls performed
significantly better than
boys.**





REGION-WISE COMPARISON

East

Mean Marks: 74.0

**Number of
Candidates: 30,777**

**Highest Marks: 98
Lowest Marks: 0**

North

Mean Marks: 72.5

**Number of
Candidates: 37,281**

**Highest Marks: 99
Lowest Marks: 01**

REGION

Mean Marks: 79.7

**Number of
Candidates: 6,959**

**Highest Marks: 98
Lowest Marks: 12**

Mean Marks: 79.1

**Number of
Candidates: 4,410**

**Highest Marks: 99
Lowest Marks: 03**

South

Mean Marks: 82.3

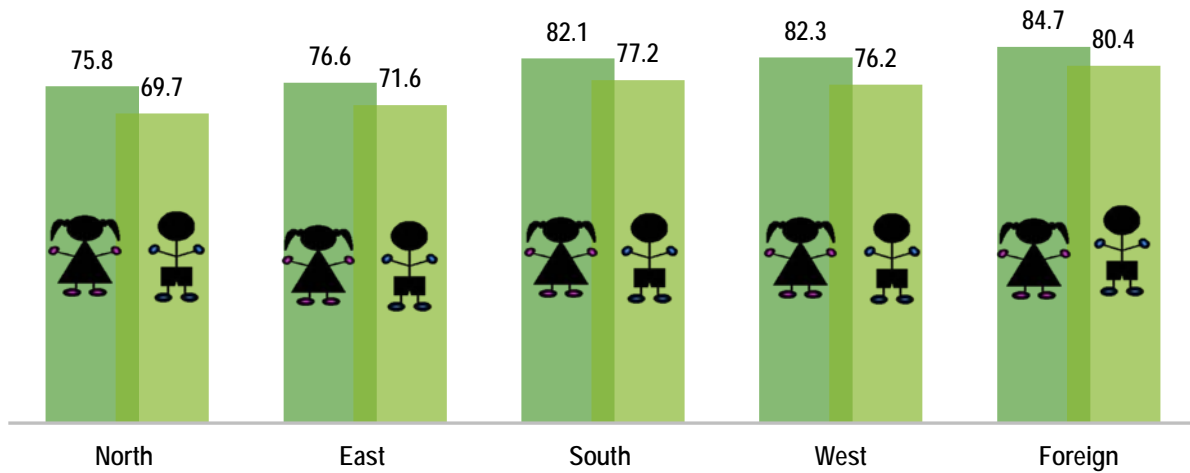
**Number of
Candidates: 314**

**Highest Marks: 97
Lowest Marks: 43**

West

Foreign

Mean Marks obtained by Boys and Girls-Region wise



Comparison on the basis of Gender within Region

Region	Gender	N	Mean	SE	t-value
North (N)	Girls	17,019	75.8	0.10	42.98*
	Boys	20,262	69.7	0.10	
East (E)	Girls	14,734	76.6	0.10	33.84*
	Boys	16,043	71.6	0.11	
South (S)	Girls	3,571	82.1	0.18	18.16*
	Boys	3,388	77.2	0.19	
West (W)	Girls	2,115	82.3	0.23	17.61*
	Boys	2,295	76.2	0.26	
Foreign (F)	Girls	139	84.7	0.77	3.99*
	Boys	175	80.4	0.76	

*Significant at 0.05 level

The performance of girls was significantly better than that of boys in all the regions.

REGION (N, E, S, W, F)



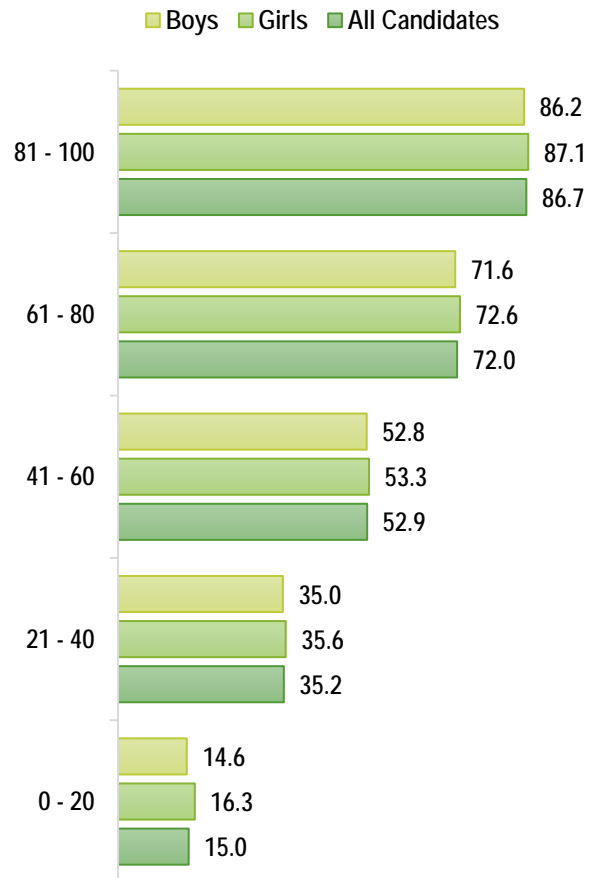
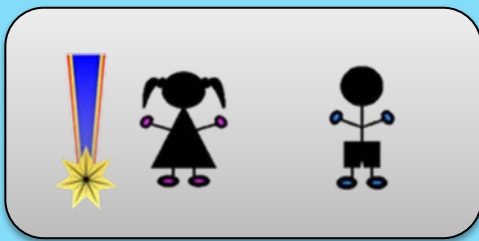


MARK RANGES : COMPARISON GENDER-WISE

Comparison on the basis of gender in top and bottom mark ranges

Marks Range	Gender	N	Mean	SE	t-value
Top Range (81-100)	Girls	17,611	87.1	0.03	19.35*
	Boys	12,493	86.2	0.04	
Bottom Range (0-20)	Girls	32	16.3	0.69	1.99*
	Boys	116	14.6	0.42	

The performance of girls was significantly better than that of boys.





GRADES AWARDED : COMPARISON GENDER-WISE

Comparison on the basis of gender in Grade 1 and Grade 9

Grades	Gender	N	Mean	SE	t-value
Grade 1	Girls	5,177	92.3	0.03	5.77*
	Boys	2,732	92.0	0.04	
Grade 9	Girls	96	22.1	0.52	0.36
	Boys	350	21.9	0.32	

*Significant at 0.05 level

Grade 1

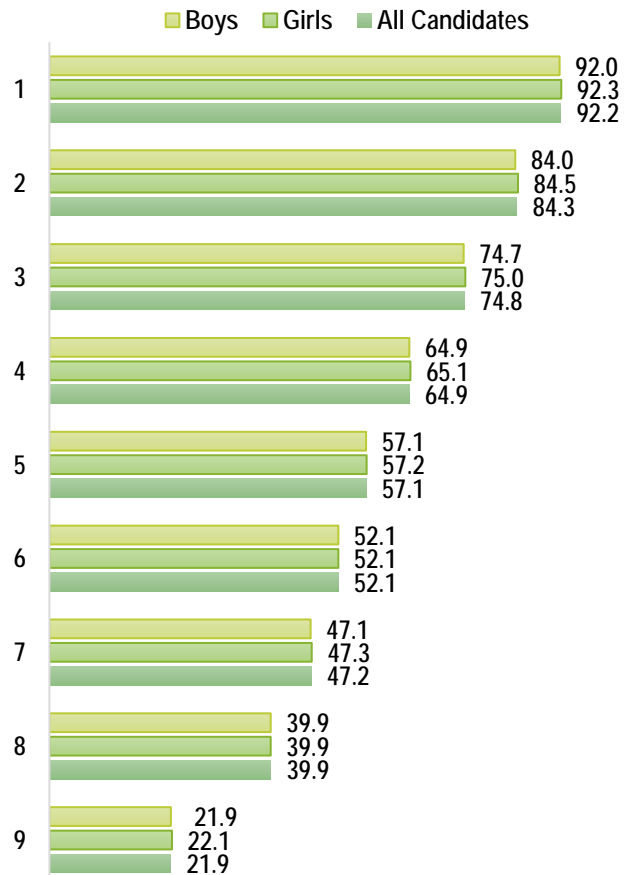
The performance of girls was significantly better than that of boys in grade 1.

Grade 1



Grade 9

No significant difference was observed between the average performance of girls and boys.



QUALITATIVE ANALYSIS

ENGLISH LANGUAGE (PAPER – 1)

Question 1

Write a composition (in approximately 450-500 words) on any **one** of the following subjects: [30]

(You are reminded that you will be rewarded for orderly and coherent presentation of material, use of appropriate style and general accuracy of spelling, punctuation and grammar.)

- (a) You have recently moved to a new neighbourhood in your city. Describe the new neighbourhood, comparing it to the one you have just left.
- (b) Relate something unpleasant that happened to you during your childhood that nevertheless helped you to grow up and mature.
- (c) ‘The end justifies the means.’ Argue *for* or *against* the statement.
- (d) ‘Appearances can be deceptive’. Give your views on this topic.
- (e) Dreams.
- (f) Write a short story that ends with the words “..... I really doubt if things could have turned out any better.”

Comments of Examiners

- (a) The topic required the candidates to write about moving from an old neighbourhood to a new one. Most of the candidates got confused between the words ‘neighbourhood’ and ‘neighbour’. A large number also referred to shifting from one city to the other which was not correct. Similarities and differences were not clearly written.
- (b) Although a large number of candidates attempted this topic and did write very well, many did not pay attention to the second part that of growing up and maturing after undergoing the unpleasantness of the incident.

Suggestions for teachers

- Instruct students to ensure that they read the question properly before attempting it. Drilling that parts of the question are equally important should be done with the students.
- Train students to read the question carefully and include all parts of the question in their compositions.

- (c) Very few candidates attempted this topic, but those who did were able to treat it well. However, some candidates did not take a proper stand (one of the requirements of an argumentative essay) and also did not give the required number of examples.
- (d) No major errors were made in this topic. A few candidates wrote short stories for which they lost marks.
- (e) A large number of candidates attempted the topic 'Dreams' and most of them attempted it well. Some, however, took it as a singular word and thus lost marks. The wide scope and creativity that it provided could not be fully utilized by some candidates.
- (f) A large number of candidates attempted the short story but most ignored the four essential requirements of a short story - plot, setting, characters, dialogues – and wrote it as a first person narrative. The other common error was not linking the given line with the short story.

- Specifically teach students not to 'sit on the fence' and to give at least 4 examples to justify the stand that they have taken.
- Emphasise that in a reflective composition, no short stories may be written.
- Give more practice in writing on topics such as 'Dreams'. Help students to develop such topics in a more creative and aesthetic manner. There is great scope for creativity and use of good vocabulary.
- Give enough practice in writing a short story. All 4 aspects of a short story must be included – plot, setting, character, dialogue & a logical end – and the words of the sentence given must be the same as in the paper, otherwise marks will be lost.

MARKING SCHEME	
Question 1	
General Guidelines:	
The quality of language employed, the range and appropriateness of vocabulary and sentence structure, syntax, the correctness of grammatical constructions, punctuation and spelling (mentioned in the scope of syllabus) will decide the overall grade of the essay.	
Marks to be deducted for gross errors like – errors of agreement and number, serious tense errors, wrong verb form, elementary errors of sentence construction, misuse of vocabulary, errors in spellings, punctuation or lack of it. There should not be any use of incorrect or irrelevant idioms, misuse of pronouns, articles and preposition.	
(a)	This is a descriptive topic. The candidates are required to describe the <u>old neighbourhood</u> , the <u>new neighbourhood</u> and then the <u>similarities</u> and <u>differences</u> between the two.
(b)	This is a narrative topic. Candidates must <u>narrate an unpleasant incident</u> that occurred during his/her childhood that nevertheless <u>helped him/her to mature and grow up</u> .
(c)	This is an argumentative topic where the candidate must present his/her arguments <u>for</u> or <u>against</u> the topic. Sitting on the fence is not permitted.
(d)	This is a reflective topic. Candidates must provide their views on the given topic. They may be for or against the given topic or even sit on the fence.

(e)	This is a one-word or expository topic. Any type of composition, even a short story, may be written, as long as it is connected with the word.
(f)	This is an original short story. The story <u>must</u> end with the given words. The story <u>must</u> contain all the essential elements of a short story such as, plot, setting, characters, dialogue and must be a logical one.

Question 2

You are the editor of your school magazine. You have recently attended a cultural programme in your city. Write an account of this programme (in approximately 300 words) using the points given below: [20]

Date and venue – occasion – Chief Guest – other invitees – inauguration – events – other important features – highlights – reaction of audience – conclusion

Comments of Examiners

In some centres, a large number of candidates copied all the points but did not amplify them properly. The question clearly stated that it had to be a ‘cultural programme’, but candidates wrote about ‘Sports Day’, ‘Spreading Awareness’ and Swatch Bharat Abhiyan’.

Suggestions for teachers

Teach ‘Report writing’ much more seriously in schools as this is a very scoring question. Terms appropriate to the feature need to be used. Regular practice on all kinds of report writing is needed.

MARKING SCHEME

Question 2

This is an article and an exercise in amplification. All points must be included and amplified in the article.

Question 3

Answer sections (a), (b) and (c).

- (a) In each of the following items, sentence **A** is complete, while sentence **B** is not. Complete sentence **B**, making it as similar as possible to sentence **A**. Write sentence **B** in each case. [10]

Example:

- (0) (A) The heavy showers of rain revived the plants.
(B) The plants.....

Answer: (0) The plants were revived by the heavy showers of rain.

- (1) (A) Ashita is the most beautiful girl in the class.
(B) No.....
- (2) (A) As soon as she reached home, she learnt that she had to leave for London.
(B) Hardly.....
- (3) (A) Ramesh said, "Rajiv, please bring your physics book to school tomorrow."
(B) Ramesh.....
- (4) (A) Some of the cakes had been eaten by the boys before the party began.
(B) The boys
- (5) (A) If you are not ready to come with me, I will not go.
(B) Unless.....
- (6) (A) It is such a wonderful opportunity that we must not miss it.
(B) It is too.....
- (7) (A) We did not know that Mr. Francis was retiring and leaving for Ooty.
(B) Little.....
- (8) (A) He knew the culprit, but refused to admit it.
(B) Although.....
- (9) (A) I am afraid you cannot get admission to the college without clearing the admission test.
(B) I am afraid you cannot be
- (10) (A) If Rita had finished her work earlier, she would have gone to the market.
(B) Had.....

- (b) Fill in each blank with a suitable word. (Do not write the sentence.) [5]
- (1) After his parents died in a car accident, his uncle looked _____ him.
 - (2) The chairman says that he will look _____ their complaints.
 - (3) The soldiers laid _____ their lives defending their country.
 - (4) I was laid _____ for three weeks with a broken leg.
 - (5) This book runs _____ a hundred and fifty pages.
 - (6) The programme ran _____ six hours.
 - (7) The ailing company was taken _____ by the government.
 - (8) He takes _____ his grandfather.
 - (9) I have an appointment _____ the dentist.
 - (10) The best candidate should be appointed _____ the post.

- (c) Fill in the blanks in the passage given below with the appropriate form of the verb given in brackets. Do not write the passage, but write the verbs in the correct order. [5]

One day a millionaire went to a hotel in New York and _____ (1)(ask) for the cheapest room they _____ (2)(have).

“What _____ (3)(be) the price of the room?” he _____ (4)(ask). The manager _____ (5)(tell) him.

“Is that that the cheapest room you _____ (6)(have)? I _____ (7)(stay) by myself and only _____ (8)(need) a small room.”

The manager said, “Why do you choose a poor room like that? Your son always _____ (9)(stay) in our most expensive room.”

“Yes,” said the millionaire, “but his father _____ (10)(be) a wealthy man; mine is not.”

Comments of Examiners

- (a) Hardly any candidate scored full marks in this question. Syntactical and grammatical errors were found to be frequent. Capital letters and full stops were not used in the correct places by many candidates. Punctuation was also not used correctly in many cases.
- (b) Prepositions were used incorrectly by many candidates.
- (c) Most candidates were able to attempt this part well.

Suggestions for teachers

- Give regular practice in Transformation of sentences. Students must also tell them about the important changes to be taken into consideration while transforming the sentences.
- Give the students regular practice in phrasal verbs and prepositions and make them understand that preposition change in sentences according to the context of the situations.

MARKING SCHEME

Question 3

(a)	The opening word of each answer (part B) must be given as in the question paper. No other beginning acceptable.	
	(1)	(B) No other girl in the class is as beautiful as Ashita.
	(2)	(B) Hardly did she reach home when she learnt that she had to leave for London.(simple past – reached)
	(3)	(B) Ramesh requested Rajiv to bring his Physics book to school the next day / following day / day after.
	(4)	(B) The boys had eaten some of the cakes before the party began.
	(5)	(B) Unless you are ready to come with me, I will not go.
	(6)	(B) It is too wonderful an opportunity for us to miss.
	(7)	(B) Little did we know that Mr. Francis was retiring and leaving for Ooty.
	(8)	(B) Although he knew the culprit, he refused to admit it.
	(9)	(B) I am afraid you cannot be admitted to the college without clearing the admission test.
	(10)	(B) Had Rita finished her work earlier, she would have gone to the market.
(b)	The candidates have been advised not to copy the sentences. This is done with a view to save their time.	
	(1)	after
	(2)	into
	(3)	down
	(4)	Up

	(5)	into
	(6)	for
	(7)	Over
	(8)	after
	(9)	with
	(10)	to
(c)	The candidates have been advised not to copy the sentence.	
	(1)	asked
	(2)	had
	(3)	is
	(4)	asked
	(5)	told
	(6)	have
	(7)	am staying
	(8)	need
	(9)	stays
	(10)	is

Question 4

Read the passage given below and answer the questions (a), (b) and (c) that follow:

- (1) I could hear the squeaking that heralded the evening arrival of the **bats**. I listened to the noises of the approaching night. Every day my hearing grew sharper. I was learning to filter out whatever I did not need to listen to, and giving no **sign** that I could hear everything that went on in the house.
- (2) I could not sleep. The air was heavy and still, the moon hidden behind thick **banks** of cloud. Lord Otori was sound asleep. I did not want to leave the house I'd come to love so much, but I seemed to be bringing nothing but trouble to it. Perhaps it would be better for everyone if I just vanished in the night. 5
- (3) Now I heard the hiss of hot water as the bath was prepared, the clatter of dishes from the kitchen, the sliding sigh of the cook's knife, a dog barking two streets away, and the sounds of feet on the wooden bridges on the canals. I knew the sounds of the house, day and night, in sunshine and under the rain. This evening I realized I was always listening for something more. I was waiting too. For what? 10
- (4) I began to wonder if I could get out of the house without setting the dogs barking and arousing the guards. I started consciously listening for the dogs. Usually I heard them bark on and off throughout the night, but I'd learned to distinguish their barks 15

- and to ignore them. I set my ears for them but heard nothing. Then I started listening for the guards: the sound of a foot on stone or a whispered conversation. Nothing. Sounds that should have been there were missing from the night's familiar web. 20
- (5) Now I was wide-awake, straining my ears to hear. There came the slightest of sounds, hardly more than a tremor, between the window and the ground.
- (6) For a moment I thought it was the earth shaking, as it so often did. Another tiny tremble followed, then another. Someone was climbing up the side of the house. 25
- (7) My first instinct was to yell out, but cunning took over. I rose from the mattress and crept silently to Lord Otori's side. I knelt beside him and whispered in his ear, "Lord Otori, someone is outside." 30
- (8) He woke instantly, and then reached for the sword and knife that lay beside him. I gestured to the window. The faint tremor came again.
- (9) Lord Otori passed the knife to me and stepped to the wall. I moved to the other side of the window. We waited for the assassin to climb in.
- (10) Step by step he came up the wall, stealthy and unhurried, as if he had all the time in the world. We waited for him with the same patience. 35
- (11) He paused on the sill to take out the knife he planned to use on us, and then stepped inside. Lord Otori took him in a stranglehold. The intruder wriggled backwards. I leaped at him, and the three of us fell into the garden like a flurry of fighting cats. 40
- (12) The man fell first, across the stream, striking his head on a boulder. Lord Otori landed on his feet. My fall was broken by one of the shrubs. The intruder groaned, tried to rise, but slipped **back** into the water.
- (13) "Get a light," Lord Otori said.
- (14) I ran to the house, took a light that still burned in one of the candle stands and carried it back to the garden. 45
- (15) The assassin had died without regaining consciousness. It turned out he had a poison pellet in his mouth and had crushed it as he fell. He was dressed in black, with no marking on his clothes. I held the light over him. There was nothing to tell us who he was. 50

Adapted from: *Tales of the Otori* by **Lian Hearn**

Comments of Examiners

- (a) (i) Most candidates were able to find the correct answers and scored well in this part.
- (ii) Some candidates changed the forms of the words in their sentences or used them as proper nouns. In both cases they lost marks. Compound nouns were also used.
- (b) (i) Most candidates were able to score full marks in this question.
- (ii) There was confusion between Parts (ii) and (iii). Most candidates interchanged the answers of both questions, hence losing marks in both.
- (iii) Same as above.
- (iv) This was a clear-cut question with a proper answer. Most candidates scored well.
- (c) (i) While listing the points, candidates often wrote the whole paragraph as one point. Although most candidates were able to locate all the points, a large number used it as a rough draft and lost marks on cancellation.
- (ii) In this part, marks were allotted for content and expression. Most candidates scored the required marks for content but lost out on expression due to grammatical errors.

Suggestions for teachers

- Give more practice in finding out the meaning according to the context or situation.
- Tell students that marks given to the questions are according to the points in the answer.
- Give more practice in comprehension. Guidance needs to be given on how to select the correct answer in the given context.
- Teach precis writing more seriously. Writing in the grid form is most important.

MARKING SCHEME

Question 4

(a)	(i)	Candidates are instructed to find words, from the passage which have a similar meaning to those given in the question paper.
		(1) Approaching
		(2) Vanished
		(3) Arousing
		(4) Crept
	(ii)	The candidates are instructed to use the following words in sentences of their own but <u>with a different meaning from that used in the passage</u> . If the form of the word is changed, or the meaning is the same as that of the passage - marks deducted
		(1) Bats as used in the passage: winged mammals Can be used as: verb – bat your eyes; cricket bat; verb – bat in a match, bat for me (support me)
		(2) sign – as used in the passage: indication Can be used as: verb – to sign; use gestures to tell something; sign up; sign out; borrow, sign off; sign on; join; sign language, broadcast, etc.; recruit a sports player, sign in; sign of zodiac
		(3) banks - as used in the passage: big masses Can be used as: bank for money (noun); verb – aircraft turning; depends upon something or someone, banks of the river
		(4) Back: as used in the passage: in the opposite direction Can be used as: rear part of a person’s body; give support to; back up – make copies of (all phrasal verbs accepted)
(b)		Candidates have to answer the questions as briefly as possible and in their own words. Marks deducted for excessive length and rambling, gross error/errors, lifting from the passage. Candidates should draw their material only from the passage.
	(i)	The narrator could hear the bats signalling their arrival, the hiss of hot water for the bath, a clatter of dishes, the sigh of the cook’s knife, a dog barking and the sound of feet on the wooden bridges.
	(ii)	The narrator couldn’t sleep because the air was heavy and still and he was upset because he felt he was bringing trouble to the house he loved.
	(iii)	He realised there was something wrong when he could not hear barking of the dogs and the sounds of the guards.
	(iv)	The narrator and Lord Otori waited patiently for the intruder. Then Lord Otori took him in a stranglehold and the narrator leapt at him.

(c)	Summary:	
	(i)	A minimum of six points are required. Marks are given for content. The following points could also be combined into six.
	(ii)	Marks are awarded for expression and the candidate's ability to express the points clearly. Marks deducted for linguistic errors.
		<p><u>Possible points:</u></p> <ol style="list-style-type: none"> 1 { <ul style="list-style-type: none"> • The narrator realised that he could hear the normal familiar sounds of the night. • He came wide awake and strained his ears to hear. 2 { <ul style="list-style-type: none"> • He realised he could hear a very slight sound. • He thought it was a tremor. • He realised that someone was climbing up the side of the house. 3 { <ul style="list-style-type: none"> • He woke up Lord Otori and both of them waited patiently for the assassin on either side of the window. 4 { <ul style="list-style-type: none"> • The assassin reached the window and readied himself for the kill. 5 { <ul style="list-style-type: none"> • Lord Otori took him in a stranglehold and the narrator attacked him. • They fell into the garden. • The man struck his head on a boulder but Lord Otori and the narrator were unhurt. 6 { <ul style="list-style-type: none"> • Lord Otori told him to bring a light. • In the light, they realised that he had died and that they could not make out who he was.

GENERAL COMMENTS

Topics
found
difficult/
confusing by
candidates

Candidates were confused between the words 'neighbourhood' and 'neighbour' and also between shifting from one neighbourhood to another with one city to another.

Suggestions
for
candidates

- Practice English Paper 1 as a whole very seriously.
- Reading of books, newspapers and periodicals is a must.
- Regularly practice grammar and vocabulary.
- Solve past years' question papers.
- Use the 15 minutes reading time judiciously.
- Read the instructions carefully.
- Choose the composition topic only after thinking and understanding it
- Start the paper with Question 1; then go on to Question 2; and then do Question 4. Attempt the grammar question last.
- Do not give two answers anywhere in the answer script because only the first option will be considered.
- Read through the paper on completion to avoid mistakes.

QUALITATIVE ANALYSIS

LITERATURE IN ENGLISH (PAPER-2)

SECTION A

(Answer one question)

MUCH ADO ABOUT NOTHING—*Shakespeare*

Question 1

Choose **two** of the passages (a) to (c) and answer briefly the questions that follow:

- (a) Benedick : I can see yet without spectacles, and I see no such matter. There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?
- Claudio : I would scarce trust myself though I had sworn the contrary, if Hero would be my wife.
- (i) Whom is Benedick referring to in the above lines? [1]
- (ii) Benedick says: 'I see no such matter.' What does he mean by it? [2]
- (iii) Explain the lines: [1½]
- "There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December".
- (iv) What does the comparison of Beatrice with May suggest about Benedick? [2]
- (v) What does Claudio mean by 'sworn the contrary'? [2]
- (vi) Give the meaning of the following words as they are used in the context of the passage: [1½]
- possessed; fury; intent
- (b) Don John : Come, let us to the banquet
[*Exeunt all but Claudio*]
- Claudio : Thus answer I in name of Benedick,
But hear these ill news with the ears of Claudio.
'Tis certain so; the prince woos for himself.
Friendship is constant in all other things
Save in the office and affairs of love.
Therefore all hearts in love use their own tongues.
Let every eye negotiate for itself,
And trust no agent; for beauty is a witch
Against whose charms faith melteth into blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewell, therefore, Hero.

[Enter Benedick]

Benedick : Count Claudio?

Claudio : Yea, the same.

(i) Where are the speakers? Describe Claudio's state of mind. [1]

(ii) What has Don John just revealed to Claudio? [2]

(iii) Explain the lines:

“Therefore all hearts in love use their own tongues.
Let every eye negotiate for itself,
And trust no agent;” [1½]

(iv) How does Don John succeed in conveying his thoughts to Claudio? What is his intention in doing so? [2]

(v) Why is 'beauty' said to be a 'witch'? Which aspect of Claudio is seen here? [2]

(vi) Give the meanings of the following words as they are used in the context of the passage: [1½]

ill; save; office;

(c) Don John :

Fie, fie, they are

Not to be nam'd my lord, not to be spoke of,
There is not chastity enough in language
Without offence to utter them. Thus, pretty lady,
I am sorry for thy much misgovernment.

Claudio :

O Hero! What a Hero hadst thou been
If half thy outward graces had been plac'd
About thy thoughts and counsels of thy heart!
But fare thee well, most foul, most fair; farewell
Thou pure impiety and impious purity
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang
To turn all beauty into thoughts of harm,
And never shall it more be gracious.

(i) Where are the speakers? What leads Claudio to speak in this manner? [1]

(ii) What are the charges levelled against Hero by Don Pedro? [2]

(iii) Explain the lines:

“What a Hero hadst thou been
If half thy outward graces had been plac'd
About thy thoughts and counsels of thy heart!” [1½]

(iv) What are the immediate reactions of Leonato and Hero to Claudio's words? [2]

(v) What impressions do we form about Leonato in this scene? [2]

(vi) Give the meanings of the following words as they are used in the context of the passage: [1½]

misgovernment; impiety; conjecture

Comments of Examiners

- (a) (i) Most candidates answered this question correctly.
- (ii) Many candidates could not clearly express the fact that Benedick did not find Hero attractive. He compares her unfavourably to her cousin Beatrice.
- (iii) The aspect of Beatrice's sharp temper which stained her beauty was not brought out in many answers.
- (iv) Most candidates answered this part correctly.
- (v) Claudio's promise that he would remain a bachelor and his change of mind when he saw Hero was not brought out by many candidates.
- (vi) The meanings were given correctly by most candidates.
- (b) (i) Leonato's house/ballroom was not mentioned by many candidates. Some could not identify the location. Claudio's state of mind was not correctly identified by several candidates.
- (ii) Candidates could not state exactly what Don John revealed to Claudio. Most answers were vague and confused.
- (iii) This part was answered correctly in most cases.
- (iv) The manner in which Don John conveyed his thoughts to Claudio was not answered correctly by a number of candidates. The second part of the question was generally answered correctly.
- (v) First part of the question was answered correctly by most candidates. However, the second part of the question was answered in a vague manner. Claudio's sense of being betrayed and his depressed state of mind was not answered correctly.
- (vi) Most candidates attempted this part correctly.
- (c) (i) While the first part of the question was answered correctly, many candidates were not able to identify the reason for Claudio speaking in this manner to Hero.
- (ii) This part was answered correctly by most of the candidates.
- (iii) Most candidates were able to explain the lines.
- (iv) Leonato's desire to kill himself rather than face such dishonour was not stated by several candidates. Hero's reaction was answered correctly.
- (v) Aspects of Leonato were not correctly analysed by many candidates. Some said that he was a bad father.
- (vi) Most candidates attempted this part correctly.

Suggestions for teachers

- Ask students to do a complete and thorough reading of the text.
- Discourage reliance on guidebooks and paraphrases.
- Discuss cause and effect in class.
- Point out character traits revealed by the words of the characters.
- Help students to understand meanings of words in context.
- Encourage class discussion.
- Plot development of storyline and roles of characters in class.
- Give practice in reference to context questions.

MARKING SCHEME

Question 1

(a)	(i)	Benedick refers to Hero whom he does not find pretty and compares her to her cousin Beatrice.
	(ii)	Claudio calls Hero the most beautiful lady he had ever seen. Benedick says that he can see without spectacles and he had not seen any beauty in the lady he professed to have seen\ He does not find Hero pretty\does not share Claudio opinion\finds Beatrice more beautiful.
	(iii)	Beatrice's beauty is compared to the beautiful weather of the month of May. If she did not have a violent temper, her beauty would have excelled her as much as the first day May with its lovely weather excels the last day of cold December.
	(iv)	The comparison between Beatrice and the month of May by Benedick suggests that Benedick is aware of her beauty. He also realises that her hot temper often harms her beauty.\ He is smitten by her\ appreciates her \ appreciates her beauty but is put off by her temper.
	(v)	Claudio had promised Benedick that he would never marry. But after seeing Hero, he had fallen in love with her. So, he says that he might not be able to keep his promise of not marrying if Hero would be his wife.
	(vi)	Possessed – filled with\ in the grip of\ overpowered\ influenced by\ consumed by Fury – anger\ temper\ rage\ ill temper\ frenzy Intent – intention\ plan\ desire\ inclination\ design\ resolve\ aim\ purpose
(b)	(i)	The speakers were in Leonato's house. Claudio is in an upset and depressed mood \cast down\ unhappy\ sad\ grieved\ feels betrayed\ cheated\ bitter
	(ii)	Don John pretends that he is talking to Benedick when in actuality he knows that he is talking to Claudio. He reveals that his brother in his love is enamoured by Hero. Don Pedro intended to marry her and Don John claims that he had heard his brother confess his love to her. He wants Benedick (Claudio) to dissuade Pedro from marrying her because she is not his equal in birth.
	(iii)	Claudio thinks that one in love should speak and court for himself and must not trust anyone to do it on his behalf.
	(iv)	Don John approached Claudio and <u>pretended that he was speaking to Benedick</u> thus succeeding in telling Claudio all that he intended to. He intended to <u>create a disturbance in the life of Claudio</u> because he hated him as he had replaced Don John in Don Pedro's affections. He wished to create a misunderstanding between the friends and break the marriage of Claudio.
	(v)	According to Claudio beauty is like a witch because like a witch that casts a <u>spell and captivates a lover, beauty also makes friends forget their promises to one another as they</u> are blinded by their passion and love. Thus friendship is often betrayed. Claudio is seen as fickle and weak minded. Despite knowing that Don John is of a villainous disposition he blindly believes him and wastes no minute in distrusting Hero and believing that she betrayed him with her disloyalty \lacks confidence\gullible\no trust\easily influenced\jumps to conclusions.
	(vi)	Ill - bad/ horrible/ unfortunate/ unpleasant/ discouraging/ dismay/ shocking Save – except/ other than/ besides

		Office –matters/ business/ concern/ affairs/ issues
(c)	(i)	The speakers are in the church on the occasion of the wedding of Hero and Claudio. Claudio is upset at Hero’s alleged <u>faithlessness</u> .
	(ii)	Don Pedro says that Hero was <u>not a pure woman</u> as he could vouch for the fact that Claudio, Don John and he himself <u>had seen and heard her the previous night talk</u> with a ruffian at her chamber window. The licentious man had confessed about his evil encounters with Hero, which had occurred <u>manifold times</u> . (Any two)
	(iii)	Claudio laments the fact that if Hero had been a pure woman then she would have proved true to her name and been truly heroic. If even half her outward beauty had graced her secret thoughts she would have been a great woman.
	(iv)	Leonato asks for any man’s dagger <u>to kill himself</u> . Hero <u>faints</u> .
	(v)	Leonato come across as naive, gullible, whimsical, melodramatic, lacking in composure and maturity, easy to jump to conclusions, unmindful of his daughter’s views, impatient etc./ does not trust his daughter/weak minded/more worried about his reputation/ patriarchal/bad father (Any two qualities which are substantiated by reference to context.)
	(vi)	misgovernment- misconduct/evil conduct/ immoral behaviours/ loose conduct impiety- unholiness/ irreverence/ ungodliness/ impurity/ sinful conjecture- suspicion/ guesswork/ speculation/assumption

ARMS AND THE MAN – George Bernard Shaw

Question 2

Choose **two** of the passages (a) to (c) and answer briefly the questions that follow:

- (a) Raina : Come away from the window (*She takes him firmly back to the middle of the room. The moment she releases him he turns mechanically towards the window again. She seizes him and turns him back, exclaiming*) Please! (*He becomes motionless, like a hypnotized rabbit, his fatigue gaining fast on him. She releases him, and addresses him patronizingly*). Now listen. You must trust to our hospitality. You do not yet know in whose house you are. I am a Petkoff.
- The Man : A pet what?
- Raina : [*rather indignantly*] I mean that I belong to the family of the Petkoffs, the richest and best known in our country.
- The Man : Oh yes, of course. I beg your pardon. The Petkoffs, to be sure. How stupid of me!
- Raina : You know you never heard of them until this moment. How can you stoop to pretend!
- The Man : Forgive me. I’m too tired to think; and the change of subject was too much for me. Dont scold me.

- (i) Why did the man keep turning to the window? [1]
- (ii) Which examples of the social superiority of the Petkoffs does Raina give the man? [2]
- (iii) Which opera does Raina mention? With whom does she compare herself? What does this tell you about her? [2]
- (iv) In Raina's opinion, what should the man have done instead of threatening her? [2]
- (v) What does the man tell Raina about his father? Why does he do so? [2]
- (vi) What does the man do at the end of the scene? [1]
- (b) Sergius : Louka! (*she stops and looks defiantly at him*)
A gentleman has no right to hurt a woman under any circumstances. [*with profound humility, uncovering his head*] I beg your pardon.
- Louka : That sort of apology may satisfy a lady. Of what use is it to a servant?
- Sergius : [*rudely crossed in his chivalry, throws it off with a bitter laugh, and says slightly*] Oh! You wish to be paid for the hurt? [*He puts on his shako, and takes some money from his pocket*].
- Louka : [*her eyes filling with tears in spite of herself*] No: I want my hurt made well.
- Sergius : [*sobered by her tone*] How?
- (i) Why does Sergius ask Louka's pardon? [1]
- (ii) Why had he hurt her? [2]
- (iii) Why does Louka remind Sergius that she is a servant? [2]
- (iv) Why do Louka's eyes fill with tears? [2]
- (v) How does Louka want her hurt made well? [2]
- (vi) How does Sergius react to the suggestions? [1]
- (c) Raina : [*timidly*] Nine thousand hotels?
- Bluntschli : Hotels! Nonsense. If you only knew! Oh, it's too ridiculous. Excuse me: I must give my fellow orders about starting. [*He leaves the room hastily, with the documents in his hand*].
- Louka : [*knowing instinctively that she can annoy Raina by disparaging Bluntschli*] He has not much heart, that Swiss. He has not a word of grief for his poor father.
- Raina : [*bitterly*] Grief! A man who has been doing nothing but killing people for years! What does he care? What does any soldier care? [*She goes to the door, restraining her tears with difficulty*].
- Louka : Major Saranoff has been fighting too; and he has plenty of heart left. [*Raina, at the door, draws herself up haughtily and goes out*].

- (i) What news has Bluntschli just received? [1]
- (ii) What makes Raina ask, 'Nine thousand hotels'? [2]
- (iii) Why is Bluntschli in such a hurry to leave? What does Louka comment about him? [2]
- (iv) Why is Raina upset with Bluntschli? [2]
- (v) Why, in your opinion, does Louka compare Bluntschli to Sergius? What does she comment when Raina leaves the room? [2]
- (vi) Who enters the room at this point? What news does he give Louka? [1]

Comments of Examiners

- (i) This part was answered in a very vague manner. Bluntschli's reasons for turning towards the window in Raina's room was not explained correctly.
- (ii) Most candidates answered this part correctly.
- (iii) The candidates could mention Ernani but could not identify the character with whom Raina identified. The aspect of Raina's character revealed by this example and her identification with the character was not given correctly by many candidates.
- (iv) Several candidates gave vague answers. The fact that the man should have thrown himself on her mercy or asked for her hospitality/refuge was probably not understood by the candidates.
- (v) Many candidates did not attempt this question correctly. The Man's (Bluntschli's) realistic view of human nature, his complete disbelief in Raina's romantic notions of life as expressed through the reference to his own father, was not understood by candidates.
- (vi) This part was generally answered correctly.
- (b) (i) Most candidates were able to attempt this part correctly.
- (ii) Sergius' action stems from his nature. This could not be understood by many candidates. Thus, they could not answer why Sergius hurt Louka.
- (iii) Louka's feeling of being insulted at Sergius' unfeeling remarks, the manner in which her self-respect and pride is dented was not brought out by a number of candidates.
- (iv) Candidates answered this part correctly.
- (v) This part was answered correctly by most candidates.
- (vi) Sergius' reaction to Louka's demand was not brought out. Several candidates did not write that he flinched away in horror and repugnance thus revealing his hypocrisy.
- (c) (i) This part was answered correctly by most candidates.
- (ii) The reason for Raina's associating Bluntschli's words 'nine thousand' with hotels was not expressed clearly by many candidates.
- (iii) Candidates answered this part correctly.
- (iv) The reason for Raina feeling upset and bitter with Bluntschli, which is based on his cavalier behaviour, was not written correctly. Candidates tended to give rambling answers without answering to the point.

Suggestions for teachers

- Encourage students to do a thorough and repeated reading of the text.
- Conduct discussions on the pronouncements made by the characters and how they indicate character.
- Help students understand why the characters act in a certain manner.
- Emphasise the underlying themes of the play as revealed through the interactions of the characters.
- Give practice in answering reference to context questions.

- (v) The fact that Louka's words intended to needle Raina and elicit a reaction was not given by several candidates.
- (vi) Most candidates were able to answer this part correctly.

MARKING SCHEME

Question 2

(a)	(i)	The man had been asked by Raina to climb down the water pipe. He is exhausted and sleepy and understands her position, he does not wish to be troublesome and prepares to do so. Raina realises that he might get killed and tries to dissuade him. However, in spite of her efforts, he keeps turning back to the window.
	(ii)	She belongs to the family of the Petkoffs, the 'richest and best known in our country, 'her father holds the highest command of any Bulgarian in their army, theirs is the only private house with two rows of windows, i.e. they have a flight of stairs in their house, they have a library, they go to Bucharest every year for the opera season, she has spent a whole month in Vienna. <i>(Accept any two)</i>
	(iii)	She refers to the opera <u>Ernani</u> , by the Italian composer Verdi. She compares herself to the Castilian noble in the opera who gives refuge to his enemy who takes refuge in his house. She is <u>romantic</u> and lives in a world of illusion.
	(iv)	Instead of threatening her with his pistol he should simply have thrown himself as a fugitive on their hospitality/ mercy/ surrender to her.
	(v)	When Raina talks about her father's hospitality, the Man seems doubtful. He says that his father was a hospitable man and owned six hotels, but he would not trust his father so far as to think that he would give refuge to his enemy. He gives this example to suggest that Raina was overestimating her father.
	(vi)	At the end of the scene the tired fugitive falls asleep in Raina's bed.
(b)	(i)	When Sergius had gripped Louka's arm in anger he had hurt and bruised her.
	(ii)	Sergius had been upset when Louka declared that <u>there had been a man in Raina's room that night</u> . Though she had not seen the man, she had heard his voice through the door of her room / She also declares that <u>if that gentleman ever came back again, Raina would marry him</u> . Sergius feels that Louka <u>was insulting Raina</u> / him. She had also stained his honour by making him a party to her eavesdropping. She had betrayed her mistress.
	(iii)	Sergius had told her that she was an abominable clod of clay with the soul of a servant. This had hurt her especially as he had been flirting with her just a moment ago. Now when he apologises, she bitterly reminds him that she is a servant, to make him feel more guilty /she feels insulted/ hurt/ pride has been dented
	(iv)	When Sergius offers to pay her as a compensation / pay for the for the hurt he had caused her, her self-respect is hurt, and her eyes fill with tears.
	(v)	She wants Sergius to kiss her on the bruise to make the hurt better. This would indicate a degree of familiarity, and acceptance / kiss her hurt & make it better
	(vi)	He looks at her and her arm, hesitates, and then with a shuddering intensity exclaims, "Never!" and gets away as far as possible from her.

(c)	(i)	Bluntschli has received the news of his <u>father's death</u> .
	(ii)	Bluntschli was reading out a series of numbers from the letter from his family solicitor. These numbers refer to the possessions that Bluntschli's father had left behind. Raina becomes steadily intimidated by the numbers uttered by Bluntschli. She knows that his father had hotels, so when he says, 'nine thousand', she asks whether he means, nine thousand hotels.
	(iii)	He leaves in a hurry as he has a lot of <u>matters left to be dealt</u> with as a result of his father's demise. Louka comments that the Swiss, i.e. Bluntschli <u>doesn't have much heart</u> as he didn't depict much grief for his father.
	(iv)	Raina is upset with Bluntschli as he didn't depict much feeling or emotion. His reaction at his father's death further emphasised her opinion of him and she feels bitter about it as she has fallen for his charm. <u>Moreover, he had not seemed particularly upset at not having received the picture of herself that she had placed in the pocket of his coat. She is shocked that he had pawned the coat so that it would be safe.</u>
	(v)	Louka is purposely <u>needling</u> Raina whom she sees as a rival for Sergius' affections. She feels that Sergius has more heart than Bluntschli. She says, " <u>Aha! I thought you wouldn't get much feeling out of your soldier.</u> "
	(vi)	<u>Nicola</u> enters the room. He shows her the 20 levas that Sergius had given him, and 10 levas given by Bluntschli for backing up Catherine's and Raina's lies about him. Raina could have the 10 levas to spend and the 20 would go towards their savings.

SECTION B

*(Answer **four** questions on at least **three** textbooks which may include **EITHER** *Much Ado about Nothing* OR *Arms and the Man*.)*

MUCH ADO ABOUT NOTHING — *Shakespeare*

Question 3

[20]

Referring closely to the play, trace Don John's plots against Claudio and Don Pedro from their earliest beginnings. How do the plots end?

Comments of Examiners

The question was a straightforward and purely textual one. However, it was evident that the candidates had not paid close attention to the text. The reliance on summaries resulted in most candidates not being able to write detailed accounts of the various plots of Don John against Claudio and Don Pedro. Moreover, especially in the first plot, the manner in which it was resolved was not adequately expressed. Also, several candidates did not mention how the plots emanated from Don John's evil nature. Adequate textual detailing and referencing was missing in many answers.

Suggestions for teachers

- Ask students to pay close attention to the text, with emphasis on the characters, their motivations and their actions.
- Help students to chart the development of the plots in the play.
- Guide students to highlight words and sentences which have special relevance to the scene being studied.
- Encourage students to frame their own answers.

MARKING SCHEME

Question 3

Don John, the illegitimate brother of Don Pedro, nurses a deep grudge against his brother, probably, because he can never achieve the position of Don Pedro. As the play begins, there is a suggestion that probably Don John had revolted against Don Pedro. The revolt had probably been put down by Don Pedro and the two brothers had become reconciled. Leonato reminds Don John that he has been 'reconciled to the Prince, your brother.' Don John's friend and associate, also suggests to him that 'you frame the season for your harvest,' as he had recently mended relations with his brother. Don John therefore should not make a public show of his animosity.

Don John declares that he is unable to do so. He cannot hide his feelings. His dislike extends to Claudio whom he describes as a 'young start up.' Claudio had found favour with Don Pedro, so Don John wishes to harm him by putting impediments in the path of his union to Hero. He gets the opportunity when he learns of Don Pedro's plan to woo Hero on Claudio's behalf. At the masked ball, Don John pretends that he is talking to Benedick when he is actually talking to Claudio. He warns Benedick that Don Pedro is 'enamoured on Hero' Benedick should use his closeness to Don Pedro to dissuade him from this as 'she is no equal for his birth.' Claudio believes him and becomes depressed and downcast. The plan would have succeeded but for Benedick who tells Don Pedro about Claudio's melancholy state. Don Pedro assures him that his intention was to unite Claudio and Hero.

Unhappiness is therefore averted, but not for long. Hero and Claudio are engaged. Borachio tells Don John of his plan to separate the young lovers. Don John would have to drop doubts about Hero's chastity to Don Pedro and Claudio. He should tell them that he could give proofs about his statements and bring them to Hero's chamber window. Borachio would use his influence with Margaret, Hero's waiting woman and arrange to meet her at night. Margaret would have to stand at Hero's chamber window and talk to Borachio who would be standing below and who would address her as Hero. The people watching them would conclude that Hero was meeting her lover on her wedding eve and would be filled with contempt for her.

The plan succeeds and the deeply upset Claudio repudiates the innocent Hero on her wedding day in the church. He accuses her of being unchaste and bitterly rejects her. Don John and Don Pedro lend their voices against Hero, claiming that they had seen her talking to her lover from her chamber window. Leonato is upset and bewildered. The horrified and helpless Hero, unable to convince anyone about her chastity, faints. Claudio and Don Pedro leave the church in anger.

The plot would have succeeded had it not been for the good sense of the Friar and Beatrice's conviction that Hero is innocent. The Friar suggests a plan which will help Leonato and Benedick to prove Hero's innocence. Ultimately Borachio is arrested by Dogberry and brought before Leonato to whom he confesses his guilt. The plot of Don John is revealed, and matters set right. Don John flees the region, fearing discovery and arrest. However, the play ends with Benedick assuring everyone that he would deal with Don John.

Question 4

[20]

Shakespeare's minor characters play an important part in the development of the plot. What purpose do Dogberry, Verges and the Company of the Watch serve in the play *Much Ado About Nothing*?

Comments of Examiners

Most candidates wrote vague generalized answers with points being repeated. The minor actors as the comic chorus of the play was not emphasized in many answers. Candidates did not point out how they served to arouse humour in the play.

The role of these characters in bringing about the resolution of the play was not adequately discussed. Adequate references or quotations were not given.

Suggestions for teachers

- Discuss thoroughly, all the characters in the play, major and minor.
- Help students to identify the scenes in which the characters appear, their roles and their relevance in the play.
- Discuss the interaction of the individual characters with the other characters in the play.
- Discourage students from learning from the guides which present 'block' characters with no relevance to the question asked.

MARKING SCHEME

Question 4

Dogberry, Verges, Sexton and the company of the watch not only provide humour in the play but they are integral to the development of the plot. We see them towards the latter half of the play, when conflict and complication have been introduced by Shakespeare to rouse the audience. Claudio and Hero's intended marriage is threatened as Don John and his cronies have made a conspiracy to make Claudio and Don Pedro believe that Hero's character is not above board and she is a promiscuous woman. At this time the watchmen are on duty in the streets as the neighbourhood is abuzz with the news of the wedding.

Dogberry is the master constable who instructs his fellow watchmen in a most comical manner using malapropisms that keep the audience in splits of laughter. The charge he gives the watchmen is "You shall comprehend all vagrommen, you are to bid any man stand, in the prince's name." The rest of the watchmen consider him to be erudite and take his instructions as gospel truth. Yet his orders are most hilarious coming from a man who is entrusted with the task of establishing law and order. He says, "If you do take a thief, is, to let him show himself what he is, and steal out of your company." He has an attitude of self-importance, "Being chosen for the prince's watch".

Borachio and Conrade come in an inebriated state and openly discuss their exploits as to how they, together with Don John had conned Claudio into believing that Hero was in conversation with a paramour while actually it was Borachio and Margaret in conversation with each other. They are hauled up by Seacoal and the other watchmen and taken to Dogberry. They claim, "We have here recovered the most dangerous piece of lechery, that ever was known in the commonwealth."

The “arrant knaves” are taken by Dogberry to Leonato as they are “aspitious persons”. Unfortunately, Leonato does not have the time to cross examine them as he is busy with the preparations for the wedding. So Borachio and Conrade are left to the good offices of Dogberry and the watchmen! The watchman says that he has heard Borachio say “That he had received a thousand ducats of Don John, for accusing the Lady Hero wrongfully.” It is also revealed that Don John had secretly stolen away.

The “shallow fools” help to unravel the plot of Don John and his henchmen and through their own homely manner of policing, are able to apprehend the villains and bring them to book. They are very important to the development of the plot and are used by the dramatist to affect the resolution of the complication in the play. Dogberry lays various charges on the offenders. He accuses them of “false report”, “Have spoken untruths”, “They are slanders”, “they have belied a lady”, “they have verified unjust things”, and that “They are lying knaves”. Borachio pleads guilty to most accounts and asks for Don Pedro’s pardon. Dogberry in his self-important pompous manner is pleased that he has come to the service of Don Pedro and happily accepts the verbal accolades that come his way. In this manner the watchmen can be regarded as valuable tools in this romantic comedy to bring everything to a happy close and the intended marriages to take place with due ceremony.

ARMS AND THE MAN — *George Bernard Shaw*

[20]

Question 5

Referring closely to specific instances in the play ‘*Arms and the Man*’, discuss how Shaw presents class distinctions and social snobbery.

Comments of Examiners

The question dealt with one of the ruling themes of the play. As such, candidates needed to be conversant with such themes. The question asked for specific instances which were not given. One or two points kept being repeated again and again. While dealing with class distinctions, the roles of Nicola and Louka, Nicola’s warning to Louka about the power wielded by the upper classes was not given by many candidates. Shaw’s mockery of the pretensions of the Petkoffs was not emphasized. Sergius’ hypocritical behavior with Louka was not mentioned. Most of the answers were therefore not comprehensive.

Suggestions for teachers

- Discuss the themes of the play and how they find expression in the plot, characterization and the interaction between the characters.
- Help the students to identify specific lines which echo the themes of the play.
- Focus on the stage directions, e.g. Raina’s room or the Petkoff’s library and the manner in which they echo the theme of snobbery and social pretension.

MARKING SCHEME

Question 5

Being a socialist, Shaw was critical of discrimination based on gender or class. He believed in equality and eradicating class difference from the society. He felt that drama was the best way of exposing the hypocrisy and creating a change. In *Arms and the Man* wealthy and rich aristocratic

classes were the Petcoffs and the Saranoffs who prided themselves for the positions they held in society.

The very description of Petkoff's rooms, the furniture, tapestry, carpets and cloaks indicate how the upper class strive to maintain outward appearances through their luxurious decorations and clothing. Each and every member proudly speaks of the library in the Petkoff house, supposedly the only one housed in a private home in Bulgaria.

Raina herself brags about the staircase and the library to Bluntschili. She tried to impress him by claiming theirs was the only house that had a double row of windows. She also stresses that they visit Bucharest during the opera season and that she has read many romantic books. She is seen standing on the balcony admiring the romantic beauty of the night fully conscious that her own youth and beauty are a part of it. Her aspirations are no doubt ridiculous. She wears fur coats that cost more than all her furniture, she proudly calls a room with a single bookshelf a library and she decorates her room with cheap Viennese furnishings. Adopting these habits of the upper western class made her look ridiculous.

On the other hand, her mother Catherine's silliness of character also shows the illogical nature of class snobbery as she makes clear divisions between her family and the servants even though they themselves have only recently climbed the social ladder. She is always wearing a fashionable tea gown which makes her look somewhat ridiculous. The snobbish attitude of the Petcoffs is also exposed when Catherine makes a distinction between habits of civilized and uncivilized people. They bathe and wash themselves every day much to the chagrin of the half barbarous Paul Petkoff. She tells Major Petkoff that in order to call Nicola he should push the button of the electric bell. She is proud of her position and status in Bulgarian society. She too has romantic notions about war and love and wants her daughter married to a man of rank. The height of snobbery is seen when Catherine disapproves of Bluntschili's proposal to marry Raina as she feels that Sergius with his family name, wealth and position is a better match for her daughter.

Shaw also satirizes the pretentious attitude to love as well. From the very beginning, one finds Raina in a dream world that is ideal, idyllic and poetic. Engaged to Sergius 'both behave like characters in a heroic romance. Their love seems ideal. They believe in 'higher love' He acts like a knight in romance and she as the high priestess of higher love. Both address each other with words like 'my lady' my saint' and talk of platonic love or higher love which has attained a spiritual plane of perfection. When Sergius flirts with Louka we see the pretensions of the higher class and the snobbery as well.

Raina is horrified when she learns that Bluntschli has pawned the coat lent to him by Raina and Catherine so that it would be safe. She declares that he has a low shop keeping mind but he is unperturbed as he feels that it was the only practical thing to do.

The Petkoff's do not approve of Bluntschli's romantic interest in Raina as he is not of their class (he is an ordinary mercenary) and would not be able to keep her in the way to which she is accustomed. This attitude quickly changes when they learn of his possessions. In fact, their lack of sophistication is revealed when Petkoff asks Bluntschli whether he is the Emperor of Switzerland.

Again, Serrgius reveals his hypocrisy through the fact that he can flirt with Louka but cannot take her seriously as in his eyes she is only a servant and belongs to the lower classes. A bitter Louka points out that they are not different from each other-"I've found out that whatever clay I'm made of, you're made of the same." Even Catherine and Petkoff are amazed when they learn of Sergius' feelings for Louka. Only Bluntschli the republican approves of their match.

Thus, through the characters and their little vanities and snobbish behaviour. Shaw shows his dislike for snobbery and upper-class pretensions.

Question 6

[20]

Sergius tells Bluntschli in the play “youre not a man, youre a machine.” Do you agree with Sergius’ assessment of Bluntschli? Give your views.

Comments of Examiners

Most answers were flat characterizations. The question itself was not answered in most cases. The clash between the realistic and modern view of life was not highlighted by many candidates. Sergius the hardcore romantic’s sense of confusion and bewilderment at encountering a person like Bluntschli was not explored. The differences between the two characters was not brought out. References to specific incidents from the play were not included in many of the answers.

Suggestions for teachers

- Encourage personal response to characters.
- Help students to identify lines and incidents from the play, which will help them in evaluating characters.
- Give practice to students in comparing parallel characters.
- Develop skills of analysis and evaluation.

MARKING SCHEME

Question 6

Captain Bluntschli, the Swiss adventurer, joins the Serbs not out of any patriotic considerations but merely because they came first on the road from Switzerland, is a contrast to the noble, ‘heroic’ Byronic hero Sergius. Bluntschli does not fit into the bill of what a typical hero of a romance should be. As opposed to the appearance of Sergius, the swashbuckling hero with a noble, lofty bearing and magnetic glance, he is a remarkably ordinary looking person. He is about thirty-five, unwashed, unkempt, of middling stature and undistinguished appearance. He has a hopelessly ‘prosaic nose’ - certainly not the stuff that romantic heroes with magnetism have. He is a clear-eyed modernist, who worships reason. Romanticism based on emotion and sentiment, distorts vision, hence he keeps clear of it. He is not tied to conventions, has no bias and his judgements and gets to the root of every question. Very often sentimental romantics like Sergius and Raina fail to judge him correctly. Sergius describes him as a ‘bagman of a Captain,’ and declares that Bluntschli owes his knowledge of horse dealing to the fact that his father was a livery stable keeper. Raina too mistakes his pragmatism on the battlefield for cowardice. She completely misses the point that when he finds no option but to face the enemy, he decides to do so, telling Raina, ‘keep out of the way and don’t look..... Not be nice.’ He is so secure and sure of himself that he finds no shame in admitting that he gets easily frightened and is as nervous as a mouse. He even admits to crying when tried too much. Raina gets disgusted when later in the play, Bluntschli pawns Major Petkoff’s coat. He sees it as a pragmatic act whereas she declares that he has a low shop keeping mind. No gentleman would have thought of doing such a thing. Unperturbed, Bluntschli declares that it was the Swiss national character. Sergius oscillates between calling Bluntschli a ‘commercial traveller in uniform’ and a ‘machine’. Even Louka, looking at his reaction after he learns about his father’s death, wonders whether he has any emotions at all.

Actually, Bluntschli accepts a world to which most of the characters in the play have no access. Perhaps Nicola is the only other pragmatist in the play and therefore earns Bluntschli’s praise. Bluntschli therefore is independent of conventions and moral generalisation. Shaw had remarked that Bluntschli is a man of original and natural morality. He corrects and reorients our judgements and beliefs about love and war.

Initially we mistake Bluntschli to be a coward. He, by his own admission, runs away from the battlefield. Yet, if we think rationally, we understand that a coward could not have been so quick-

witted to climb a water pipe and take refuge in a lady's bedroom, to save himself from the pursuing Bulgarians. His resourcefulness is evident in the manner in which he snatches Raina's cloak away pointing out to her that she could not meet anyone in her present state of undress. Bluntschli has absolutely no romantic illusions about the business of warfare. Shaw uses the Swiss fugitive to debunk Raina's romantic notions about war and soldiering.

Bluntschli presents instead a pragmatic down to earth attitude to war as opposed to Raina's and Sergius' romantic vision. He fights only when he has to and is glad to get out of it when he doesn't. As a soldier, he feels 'it is our duty to live as long as we can.' He has skills which Sergius and Petkoff are envious about. They watch in amazement as he astutely solves the problem which has been troubling them.

Sergius cannot understand Bluntschli at all. He says he cannot fight a duel with a man who shows absolutely no emotion or feeling. Even the challenge thrown by Sergius, is dealt with in a matter of fact manner by Bluntschli. He underlines the difference between the two of them when he tells Sergius, 'You're only an amateur: you think fightings an amusement.' Sergius retaliates by declaring that he cannot fight a duel with 'a machine.' It takes two men- 'real men- men of heart, blood and honor- to make a genuine combat.' This statement underlines Sergius' romanticism and lies at the crux of Sergius' inability to understand a person like Bluntschli. Since Bluntschli does not resort to the histrionics that Sergius is accustomed to, Sergius concludes that he has no emotions and sentiment and calls him a machine. There is the classic contrast of a romantic and a pragmatist.

The concept of manhood nurtured by a hopeless romantic like Sergius is not what Bluntschli believes in. He is a ruthless pragmatist and therefore he can deal with the challenges of military life much better than Sergius. Compared to Bluntschli, Sergius and Raina are like children playacting their favourite fantasy. Nothing unnerves Bluntschli, not even the prospect of a duel with Sergius. Even when he gets the news of his father's demise, his mind is on the practicalities of the situation in which he finds himself. This leads Louka to comment that he does not have much heart.

In fact, Bluntschli too is a romantic and he admits as such himself at the end of the play. He ran away from home when he was a boy. He went into the army when he could have joined his father's business. He climbed the balcony of the Petkoff house when a sensible man would have dived into the nearest cellar. He came back on the pretext of returning the coat so that he could see Raina again, when he could have easily sent the coat back. He is as smitten by Raina's charm as all the rest. He holds himself back because he mistakenly thinks that she is 17 years of age. However, he is quick to ask for her hand when he learns her real age.

Bluntschli therefore is very much a romantic with emotions and feelings but he does not use them senselessly. He will not allow sentimentality to get the better of him. He is an ideal combination of pragmatism, romanticism and maturity, in control of his feelings and aware what he wants out of life.

IVANHOE — *Sir Walter Scott*

Question 7

[20]

With close reference to the novel *Ivanhoe* discuss how the central plot revolves around the conflicts and tensions between the Normans and the Saxons.

Comments of Examiners

This question was answered by very few candidates.

MARKING SCHEME

Question 7

The plot of *Ivanhoe* is based upon the tensions and schisms between the victors and vanquished or between the Normans and the Saxons. The battle of Hastings was an event in history that marked a definitive change in the lives of the Saxons as they were defeated and subjugated by the Normans. The two races could never blend into one and they continuously jostled against each other. The Saxons were the beleaguered party and various atrocities were heaped upon them by the Normans. Unjust laws only made the situation worse. The vast inequality between the Norman nobility and the Franklins, catapult into action various grievances that results in deep set animosity between the two.

The Normans were the ruling class and most of the Saxon princes had been disinherited. Cedric upholds the Saxon cause and refuses to bow down to Norman sway. Reginald front de Boeuf, Maurice de Bracy and Brian de Bois Guilbert are Norman Knights who exult in their unbridled power, in the absence of King Richard and under the chaperonage of Prince John who is power hungry and unscrupulous himself. *Ivanhoe* appears in disguise as he is a loyalist of King Richard and has been disinherited by Cedric as he has chosen to support the Norman cause. Athelstane of Coningsburgh is looked upon by Cedric as the person who could resurrect the Saxon pride considering his noble lineage and therefore looked upon as a suitable beau for Rowena, who is Cedric's ward. But Rowena has a mind of her own and is in love with *Ivanhoe*.

The royal policy had been to weaken and break the Saxon subjects who had a deep antipathy for the Norman rulers. Apart from feudal chains, the laws of the chase added to the woes of the Saxons. Gurth the swineherd and Wamba the jester of Cedric, by their servile position reinforce the ideas of a hierarchical society. At court and in the castles of the great nobles, Norman French was the only language employed and so it was in the courts of law too. French was the language of honour and chivalry and even of justice while Anglo Saxon was the language of the inferior gentry i.e. the Saxons.

The church also was replete with corruption and all the church officials like Prior Aymer are symbols of the rot that pervades society. These causes of public distress and apprehension led to the growth of a band of outlaws who are led in this story by Locksley. The nobles fortified themselves within their own castles, playing the petty sovereigns in their own dominions in the absence of King Richard. They took huge amounts of money from the Jews, a prototype of the troubled race being Isaac of York. He is always at the receiving end of abuse and racial discrimination and his daughter Rebecca is under constant threat of victimisation also.

Tournaments and passage of Arms find a place in the story with the challengers putting up grand displays of jousting. *Ivanhoe*, the Disinherited Knight, with the help of the Black Sluggard who is King Richard takes the wreath of glory away from the Norman knights to their great consternation and extreme anger. The title of Queen of Love and Beauty is bestowed upon Rowena by *Ivanhoe* who is a Saxon and not on Alicia the daughter of Waldemar Fitzurse, the chief confidante of Prince John. This episode also brings to the fore the deep rancour and bitterness that existed between the two races. Later on, we see another Saxon woman of noble lineage –Ulrica whose father and entire family was disseminated by Front de Boeuf's Norman ancestors and their lands taken over by them. But Ulrica takes her revenge and destroys the castle of Torquilstone together with its mean perpetrators.

The return of King Richard is regarded warily by the coterie of Prince John as they have been indulging in excesses under his corrupt headship. The story quite succinctly brings out this tussle of power with both the sides struggling to attain the supreme position.

Question 8

[20]

The character of King Richard I is presented in *Ivanhoe* not only with all his admirable qualities but also with his shortcomings. Elaborate with close reference to the text.

Comments of Examiners

This question was answered by very few candidates.

MARKING SCHEME

Question 8

Richard Coeur de-lion has a great zest for adventure. He relished danger and surmounted it in most cases too. He is projected as a knight of romance for whom personal glory through his deeds of arms in the Crusades is of more value than trusted governance. "Accordingly, his reign was like the course of a brilliant and rapid meteor, which shoots along the face of heaven, shedding around an unnecessary and portentous light which is instantly swallowed up by universal darkness." It is this weakness of character that allows his brother to seize power and rule with injustice.

Richard so very human in every way serves as a foil to his brother, the ruthless Prince John. As the amiable ruler, he is seen as a considerate man who gets first-hand information of the state of affairs in his kingdom from the common people. He is not at all position conscious. In his disguise as the Black Knight, we meet him at the tournament. A loyal friend, he takes every opportunity to come to the rescue of Ivanhoe against the evil Norman Knights during the tournament. He also comes to the rescue of Isaac when the drunken Friar attacks the Jew. On more than one occasion the Black Knight displays his superior strength but never takes unfair advantage of his adversary.

Richard commands the loyalty of many kinds of people. Ivanhoe, on pain of being disinherited by his father follows him to Palestine. Wamba travels and sings with him, takes liberties with him and is perfectly at ease in his company as are the outlaws who entertain him. He fraternizes with Friar Tuck in the hermitage and disregards his lax ways. His sense of humour, his feast with Friar Tuck and his good-natured exchange of insults and songs with the epicurean Friar Tuck are admirably seen during his stay in the hermitage.

Later he readily offers help in the rescue of the Saxon prisoners and even enters the burning castle, further proving his bravery and nobility. John's followers gradually desert him, as soon as Richard's coming is made known. He is not vindictive with his enemies. He frees De Bracy after telling him that he scorns to take revenge for what is past. This forgiving attitude is juxtaposed with that of the rage of his brother John who is an unprincipled marauder. Richard's popularity and respect he enjoys with his Anglo-Saxon subjects is further underlined by John's hysterical responses to the news that the King had landed in England.

Richard though admired for his courage and valour in battle, has some serious limitations as a ruler. Ivanhoe criticizes him for putting his love of adventure before his duties as a ruler. His country lies in complete disarray while he indulges in self-glorification in the Holy Land. He is an impressive, awe inspiring man but he leaves much to be desired as a king. Ivanhoe in no uncertain terms tries to drive this home to Richard but of little avail. "... your kingdom is threatened with dissolution and civil war.... Your subjects menaced with every species of evil, if deprived of their sovereign in some of those dangers which it is your daily pleasure to incur, and from which you have but this moment narrowly escaped."

Richard has an easy, relaxed, informal behaviour with his subjects including the peasants. He enjoys being in their company- wasted time in merry-making, singing and indulging in witty conversation with Wamba, blissfully unmindful of the danger awaiting him in the forest when he is attacked by Waldemar Fitzurse and his men. Richard's magnanimity towards his adversary is on display. Earlier he had set free his adversary De Bracy and now he frees Fitzurse and overlooks

all John's dastardly behaviour and his political machinations. "Take it then unasked," said Richard, "The lion preys not on prostrate carcasses."

Towards the end of the novel the anxious Ivanhoe and Robin Hood feel that the only way discretion and call to duty could get the upper hand of responsibility and revel in Richard, was to resort to a ruse, which they did. But Ivanhoe reminds Robin Hood of the volatility of Richard's temper: ".....they who jest with Majesty even in its gayest moods, are just toying with the lion's whelp, which, on slightest provocation, uses both fangs and claws."

The ultimate verdict on Richard is that he is an impressive, awe inspiring man, but he leaves much to be desired as a king. He has for years abandoned his people and ignored their wellbeing in order to seek adventure. Richard seems to adhere to the code of chivalry, an honour code governing the behaviour of knights which stipulates that personal glory and prowess in combat are the paramount considerations.

Question 9

[20]

Walter Scott appears sympathetic to Isaac's troubles. How does Scott highlight the treatment given to Jews through the character of Isaac?

Comments of Examiners

Few candidates attempted this question.

MARKING SCHEME

Question 9

We know that Isaac is a devoted father to Rebecca, so is it really possible he would hesitate for *one second* to give up his money to save his only daughter? Yet that's what the novel appears to imply. Isaac eventually declares that he would give up his whole fortune to save Rebecca, but he might not say something about the greed that supposedly underlies his character.

This novel is set in the 1190s, and the Middle Ages were a *terrible* time to be Jewish in Europe. The power of the Christian church during this era meant that a lot of Jews were horribly persecuted, especially in England. The character Isaac has learned to expect to be treated badly because of his religion. Really, though, the main reason so many of the characters in *Ivanhoe* hate Isaac is because he is Jewish.

The portrait of Isaac the Jew in *Ivanhoe* is generally an unfavourable one, indeed a stereotype derived from *The Merchant of Venice*. However, Cedric, the Saxon father of Ivanhoe, sets the tone when he says, inviting Isaac to join them at their meal and refusing to listen to the prejudices of the other guests present, "my hospitality must not be bounded by your dislikes". One could take that phrase as being addressed to not only all listeners in his company, but also all the readers of the novel. Isaac and Rebecca are my guests, Scott tells us, whether you like it or not, and they deserve all the respect any human being deserves,

Because the Jews were persecuted by the greedy and rapacious nobility, perhaps owing to that very hatred and persecution, they were known to be mean. The Jew has a mean and unamiable look it is because of the role he has been forced into by years of persecution. Scott seems acutely aware of the plight of the Jews in 12th Century England; Scott introduces Isaac with a few deft strokes. Isaac is not devoid of a deep sense of gratitude, as when he thanks Ivanhoe for protecting him by offering to lend Ivanhoe horses and harnesses even though there was a strong chance Isaac would never see them paid for: Isaac's better feelings coming because he is not presented as a cringing

coward. When he is thrown into a foul dungeon, Isaac reveals further qualities, of resolution, of hope, and dignity.

Isaac also manifests courage when he refuses to pay Front-le-Boeuf any ransom unless he receives some guarantee that his daughter, Rebecca, will be safe. He is shown to have remarkable courage since he is threatened with real torture while the Norman's Muslim slaves prepare red-hot irons in a charcoal fire:

As remarked earlier, Scott was well aware of the history of Jewish persecution and knew the plight of Jews during twelfth century England. Scott's contention that the behaviour of the Jews was very much determined by the historical circumstances, their social disabilities pushed them into certain professions significantly. The Jews were severely restricted as to what they could practice; they were not permitted to own land or to take part in the trades apart from medicine. Since Catholics considered usury a sin, Jews figured largely as money lenders.

The Jews they practiced medicine, hence the frequent accusations of necromancy and witchcraft that we also witness in *Ivanhoe* as Rebecca, Isaac's daughter, goes on trial; forced to being moneylenders, the Jews were frequently accused of usury, exploitation, avarice. Scott was not inventing the stereotype. There are a couple of reasons why Isaac gets so much hate. First, he has a lot of what people want, which is money. Prince John and Reginald Front-de-Boeuf both threaten to torture him if he doesn't hand over his gold to them – and they have no intention of paying it back. So, Isaac attracts a lot of envy and resentment for his wealth

Isaac of York is a moneylender who is presented as avaricious, being excessively concerned with money. Historically, there is a very good reason why Jews turned to money-lending in order to survive. He has a fortune of gold, which he keeps tightly locked up. From that horde, he shells out money to people who want to borrow it – Prince John, for one – and then waits to be repaid with a lot of interest. Obviously, this is a perfectly legitimate profession. But Isaac comes in for a lot of hatred and violence as a result of his work only because he belongs to a race that was despised- the Jews.

Isaac meets every Christian with a lot of suspicion which makes him less confident as a businessman than he could be, and Isaac's poor business practices only make him even more hated. It's a vicious circle of suspicion and prejudice. Isaac sums up the injustice of his situation to Prior Aymer when they are both being held captive in Sherwood: In other words, it's not like Isaac *makes* people borrow his money. Isaac loans money to everyone equally, no matter who they are. When his clients first approach him to borrow, they are always careful to treat him respectfully. As soon as the day comes to pay the bills, though, his clients call him a cheat and a usurer (someone who loans money at unfairly high interest rates). Isaac's religion gives the prejudiced people of the Middle Ages an excuse to treat him like dirt.

Scott reminds us over and over again that Isaac has to deal with terrible prejudice against his people. Since the Saxons and the Normans are openly horrible to him, Scott says, it's not surprising that Isaac has become a timid man. If you're surrounded by haters all the time, of course you're going to become paranoid and defensive. In these respects, Scott thus appears sympathetic to Isaac's troubles.

ISC COLLECTION OF ESSAYS

Question 10

[20]

Referring closely to the essay *Unbirthday and Other Presents*, discuss why E V Lucas feels that 'unbirthday' gifts are better than the regular gifts people give.

Comments of Examiners

Very general answers were given by most candidates, with little relevance to the actual essay. Candidates did not explain what the author meant by ‘unbirthday gifts’ or why they are called so. They did not give the writer’s point of view or what made him declare that unbirthday gifts are better than regular gifts. Relevant examples were not given in most cases. Some candidates, being unacquainted with the essay, tended to write their own answers!

Suggestions for teachers

- Ask students to read the essay thoroughly.
- Give them practice in identifying main points of the essay.
- Discourage bare summaries.
- Discuss the tone and purpose of the essay in class.
- The main idea of the essay lies in the title. Tell students that in such a question, the very title of the essay, ‘Unbirthday and Other Presents,’ should be discussed.
- Emphasise the progression of thought.

MARKING SCHEME

Question 10

Lucas feels that everyone likes presents which are usually presented on set events like birthdays, wedding anniversaries and Christmas. However, he feels it’s most uninteresting buying for these occasions. Besides being mechanical and otherwise expected it takes away the joy of a surprise. For it can be given without any thought or affection at all. A person whose birthday it is, knows that he is definitely going to receive that day gifts and more so gifts that are mostly predictable. Also buying these presents is difficult, as the recipient’s choice can be so different from your own.

Many a time we may go out shopping and find some article unique and appealing and immediately connect the best person to receive that article. The feeling of joy that radiates on the face of the person who receives it is inexplicable. With unbirthday gifts the sight of something in a particular shop which you think of giving Mrs Mumby or something else that Uncle Dick would love would be things that impel your generosity. Such gifts carry more fun and emotion and make giving more worthwhile. Unbirthday presents are the nicest because the unexpected gives the greatest pleasure to the receiver. It also demands the nicest care and is of course the best to give. It is the only gift in which the golden rule applies that is – never to give to another anything you would rather not have for yourself or that does not cost you a pang to part from.

The unbirthday present actually attempts to stem a surprise and provide the greatest pleasure to the giver and the taker. They are given to either celebrate friendship or an experience with the person. They are more emotional and benevolent. While on the other hand other present for occasions are so routine, boring and unexciting. When bought in a planned manner and out of compulsion such gifts given on various occasions lack the surprise element in it.

He states that buying wedding presents is also a Herculean task. He finds choosing a gift for a bridegroom is far more difficult than choosing one for a bride. He humorously says that on giving a wedding present a giver will never come to know if the thankfulness is expressed due to the same kind of friendly terms. As soon as one gets married all gifts seem to fill up that painful emptiness.

Thus, he concludes buying presents for various other occasions takes away the pleasure and the joy of giving. Unbirthday presents will double happiness and bring greater joy and also add to a great deal of fun.

Question 11

[20]

How does G. K Chesterton in his essay *On Running after one's Hat*, romanticize difficult situations by dwelling on the notion that "An inconvenience is only an adventure wrongly considered."

Comments of Examiners

Very general answers were given in most cases. Most answers were just summaries. The humour of the essay seems to have been lost on the candidates. They did not dwell on the term, 'inconvenience' or 'adventure wrongly considered.' The candidates also did not dwell on the examples given by the essayist to prove his point. As a result, the answers seemed to be sketchy, with little or no attention to detail.

Suggestions for teachers

- Ask students to read the essay thoroughly.
- Give them practice in identifying main points of the essay.
- Discourage bare summaries.

MARKING SCHEME

Question 11

G.K Chesterton ruminates cheerfully that all situations must be looked upon as an adventure and one should not be weighed down by the possible inconveniences of the situation. He begins by dwelling on the news that London is flooded in his absence. In particular his locality of Battersea has been totally deluged. Even in this he speculates on the possibility of Battersea becoming a veritable Venice with gondoliers bringing in meat or vegetables in boats. He has a romantic vision of his locality as a splendourous archipelago with "nothing so perfectly poetical as an island."

He acknowledges that some people may regard "such romantic views of flood or fire (as) slightly lacking in reality" but he takes it as a practical viewpoint based on optimism. According to him there is little to be gained by grumbling about adversities, while much can be attained by seeing in such things, an opportunity for enjoyment.

According to G. K Chesterton most of the inconveniences that we suffer from or rave and rant about are "really sentimental or imaginative inconveniences". They are just in our mind and do not really cause bodily harm or hardship. He gives the instance of people grumbling about waiting for a train on a railway platform. On the other hand, a small boy would consider it as a window of opportunity to look at the station as a curiosity shop to explore and wander about in wonder. The signal with its red and green light would kindle his imaginative impulses and he could be in a fantasy land.

G.K Chesterton says that his is the mien of the little boy. He would also be wandering in the denizens of imagination if he was waiting at platforms. He muses about Clapham junction being under water, in case London was heavily inundated by rain. He says everything depends on an emotional point of view. The typical nuisances of daily life can be viewed in an altogether different perspective.

Running after one's hat is also considered to be a tedious exercise. But this opinion is not held by the essayist. The same people who grieve about this, "run much faster in games and sports" or even while in pursuit of a ball. People consider running after a silk hat as a humiliating experience, the humiliation derived from the fact that one looks comic. But "man is a very comic creature." Most of the things a man does are comic like eating or making love. But these are the things that are of

the greatest value in life. He feels that “A man running after a hat is not half so ridiculous as a man running after a wife.”

He goes on to say that even running after a hat can be done “with the manliest ardour and the most sacred joy.” He could regard himself as a jolly huntsman on an adventurous pursuit of a wild animal. In the future there could be a hat hunting meet with the elegant ladies and gentlemen of the upper echelons of society gathered for this much feted event. Thus, what is considered now as an inconvenience is only to be seen in another perspective as an adventure. It would be done with “humanitarianism” and “riotous pleasure “as it would provide sport and entertainment to all the onlookers.”

According to him, “the same principle can be applied to every other typical domestic worry”. Irritating and tiresome tasks such as getting a fly out of the milk or a piece of cork out of his glass of wine are as good as fishermen sitting for hours at an end beside dark pools angling for bait.

Similarly, the use of swear words taking the name of God in vain, due to some minor inconveniences as of a drawer being jammed tight does not make sense. It is how you view the distressing activity that makes all the difference. This is the advice he gives his friend who got so hot and bothered with a tightly jammed drawer that the essayist asked him to view it as a potentially dangerous enemy so that the struggle would become “exciting and not exasperating.”

So, he concludes that any hardship should not bring out the worst in us or make us mourn our woebegone state but be considered as an opportunity to make ourselves rise to the occasion in an optimistic manner.

Question 12

[20]

Referring closely to the essay *On Going on a Journey*, give Hazlitt’s views about the manner in which a change of place brings about a change in ideas, opinions and feelings.

Comments of Examiners

The answers revealed poor knowledge of the essay. Most candidates concentrated on the benefits of not having a companion on a journey. The question was poorly comprehended by most candidates. They did not dwell on the fact of how a change of place can have an effect on the personality of a person.

Suggestions for teachers

- Ask students to read the essay thoroughly.
- Give them practice in identifying main points of the essay.
- Discourage bare summaries.

MARKING SCHEME

Question 12

William Hazlitt is a traveller by choice. He finds a remedy to every problem by making a journey away from home in the close proximity to nature where he can get a chance to know himself better. He says that nothing can alleviate pain or elevate one’s mood so drastically than travelling, because it sometimes transports us into those forgotten sweet memories which one would fondly love to recollect.

Normally when we think, the dimensions of our thoughts and our perspectives gets constrained. Our thoughts randomly overlap one another and do not try to get a larger picture or a broader prospective about whatever is captivating our mind. We just keep on shifting our focal point and restrict our vision around that. This limits the boundaries of our thoughts but when we are standing in front of the beauty of nature, our point of view, our perspective and our thoughts naturally widen,

and we get a clear picture of much more than that is visible. This makes one forget the issues that are causing trouble.

While travelling through a barren land one cannot have an idea about how woody and cultivated places will be like. Similarly, while being in a country one cannot interpret the life and the infrastructure of a town. For a person his whole world is at present, beyond and above nothing exists. The world that we proudly say is ours is very small and same is our thinking which we restrict by putting many objections and questions to the entire thought process. We are imbibing less because we perceive less.

We keep on skewing our thoughts and try to accommodate in the constricted periphery of perception but in the lap of nature, our vision improves. It can contain and retain more thoughts and sensations. The vistas of a mentality exceed their limits and we get a clear and vivid picture of problems, situations and people which are restrained from obtaining in our own living areas. So, our thoughts, ideas, opinions and mood are changed.

Hazlitt gives an example that the mind can form no larger idea of space than the eye can take in a single glance. He questions the true significance of a country, a large mass of land called 'China'. If we look at a globe it is merely an inch of pasteboard but in reality, it is a large mass of land. He holds a very profound thought in this example. He suggests that "we measure the universe by our yard stick and even comprehend the texture of our being only piecemeal", in other words we try to know the world relative to our identity and ironically, we know ourselves only partly. Thus, we cannot objectify things clearly.

Things beyond our vision are of diminished importance. In life, people do try to understand what lies beyond our vision because if they do it they would get more ideas, a better understanding of people and their problems. For this they should try to know themselves better. He says that our mind is like a musical instrument playing several tunes but it can play only one tune at a time. It can think about many things but at a time one idea occupies the mind, leading to another which is possible only in nature's surroundings. A chain of ideas is formed and in this web of thoughts one tries to unfold the whole web and tries to find his own identity and his purpose and holding to one thread at a time. He reaches the places and memories of his intimate associations that fills his heart with bountiful joy and thus refreshing his own self. Thus, a change of place while travelling can change a person's personality. It can be a self-meditative approach to bring about a positive change.

Things that are before us within our vision acquire importance while the things that are beyond our vision are of diminished importance. In life, people do try to understand what lies beyond our vision because if they do it they would get more ideas, a better understanding of people and their problems. For this they should try to know themselves better. He says that our mind is like a musical instrument playing several tunes but it can play only one tune at a time. It can think about many things but at a time one idea occupies the mind, leading to another which is possible only in nature's surroundings. A chain of ideas is formed and in this web of thoughts one tries to unfold the whole web and tries to find his own identity and his purpose and holding to one thread at a time. He reaches the places and memories of his intimate associations that fills his heart with bountiful joy and thus refreshing his own self. Thus, a change of place while travelling can change a person's personality. It can be a self-meditative approach to bring about a positive change.

ISC COLLECTION OF SHORT STORIES

Question 13

[20]

Ichabod Crane, the central character of the short story '*The Legend of Sleepy Hollow*', is a person who arouses both our amusement and pity. Discuss.

Comments of Examiners

The answers to this question descended to a summary of the story in most cases. Very few candidates dwelt on Ichabod's character, his physical appearance and the traits of his personality. They did not dwell on the elements in the character which aroused 'amusement' and 'pity'. Even his attraction to Katrina or his desire to partake of the wealth of the rich farmer was not brought out in many cases. The chase was written without an emphasis on the feelings that it arouses in the mind of the reader for the hapless Ichabod. Most candidates did not display any analytical skills.

Suggestions for teachers

- Stress upon repeated reading of the story with emphasis on the salient points.
- Encourage students to mark out parts of the story which pertain to character, development of plot, themes, atmosphere and so on.
- Focus on the students' reactions to a particular story. Emphasise the writer's point of view. Ask students to defend or substantiate their reactions from the text.
- Tell students that if an opinion is asked, they should give the opinion with reference to specific instances from the text.

MARKING SCHEME

Question 13

Ichabod Crane, the protagonist of the short story, 'The Legend of Sleepy Hollow,' is an unusual character. At times his description seems to be a caricature of a person. The writer draws a parallel between his name (Crane) and his appearance, "He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small and flat at the top, with huge ears, large green, glassy eyes and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew."

Ichabod is an impoverished schoolmaster and is respected in the small community in which he lived. He blended strictness with friendliness in his dealings with his pupils. He was also the choirmaster at the little church, teaching the children to sing psalms. Not only are we amused at his physical appearance but also at certain aspects of his nature. He visits the houses of his students where he is welcomed by the housewives because he carries gossip from one house to another. He would win their favour by looking after their children like a nursemaid. In return he would be fed at their houses. In fact, his appetite and love of food is another amusing aspect of this man who is described as a 'genius of famine, descending upon the earth, or some scarecrow eloped from a corn field.' His fascination with the supernatural amuses us as does his method of dealing with his fears. He would return home at dusk, singing loudly in an effort to drive away his fears.

Ichabod is attracted to Katrina, one of his students. Katrina is the daughter of a rich farmer. She is a flirt and coquette, but the infatuated Ichabod does not notice this. He is filled with visions of marrying her and inheriting her father's rich farm. Unfortunately, he has an adversary in the form of Brom Bones who takes great pleasure in troubling him by playing all kinds of pranks on him. The unfortunate Ichabod, unable to match Brom physically can only retreat into silence.

The party thrown by Van Tassel, Katrina's father, seems the perfect opportunity for Ichabod to disclose his love to Katrina. His attention is divided between Katrina and the delicious food on display. We are amused by Ichabod's desire for the food and yet touched by the greed of the impoverished schoolmaster who has to depend on others for his sustenance. We read with amusement the manner in which Ichabod takes care to groom himself for the party and even

borrow a horse from a neighbouring farmer. At the party, Ichabod enjoys himself to his heart's content but has to face disappointment as his declaration of love is not reciprocated by Katrina.

On his way home, Ichabod is pursued by the Headless Horseman. We are amused by his blind panic as he is pursued relentlessly by the horseman (he thinks it is the Headless Horseman, as a result of his love for supernatural stories.) He tries to escape the ghostly apparition. (Later in the story there is a suggestion that it was Brom Bones playing yet another prank on him.) Ichabod suffers terrible indignity till he finally falls off his horse. He is subsequently not found though the horse returns to its master. The conjectures of the locals about his disappearance range from the funny to the farfetched. Though we are amused by the situations in which he finds himself, we cannot but feel sorry for this hapless schoolmaster who only wanted to secure his future.

Question 14

[20]

In your opinion, does Boori Ma, the main protagonist of the story *A Real Durwan*, deserve the fate that she meets at the end of the story? Give reasons for your answer.

Comments of Examiners

In this question too, candidates tended to write a summary of the story. Boori Ma's role in the building, her interest and involvement in the lives of the inhabitants of the building, the fierce manner in which she protected the building from all outsiders was not dwelt upon in most answers. The evaluation required of the candidates was not present. Most only tended to write a line in the end that she did not deserve to be treated in this manner. The meaning of the word 'durwan,' and the irony inherent in the inhabitants of the building deciding to employ a real durwan was not brought out in most of the answers.

Suggestions for teachers

- Stress upon a thorough discussion and close reading of the story.
- Discuss the connotations of the title in class.
- Help students to develop a point of view upon reading the story. Their observations should be substantiated from the text.
- Discourage flat summaries.

MARKING SCHEME

Question 14

Boori Ma "sweeper of the stairwell" is a migrant displaced from the land of her ancestors. She comes to live in Calcutta after the partition with the last vestiges of her pride and little else by way of worldly belongings. Her only refrain in life seems to be, "Believe me, don't believe me" as she tries to tell all those who care to hear about her former glorious life in Bangladesh where she had the choicest of food to eat and lived in opulent luxury with 'rosewood almaris' and other fineries. But now she is reduced to the state of almost a homeless beggar dependent upon the charity of condescending humans.

This sixty-four years old woman with her voice, "brittle with sorrows", finds refuge in a decrepit multi- storeyed building inhabited by middle class businessmen and their families who entrust her with the task of being the unofficial durwan of the building. She carries out her duties diligently but receives very little appreciation in return. In fact, she is fated to remain on the outskirts of their existence." Knowing not to sit on the furniture, she crouched, instead, in doorways and hallways, and observed gestures and manners in the same way a person tends to watch traffic in a foreign city." The residents would show their generosity by giving her a glass of tea and some crackers. Mrs. Dalal perhaps, was more sympathetic and seeing the condition of Buri Ma's quilts promised to buy her a new one together with a pillow and a blanket when winter came. The others tolerate

her tales and declare that it was a way of mourning the loss of her family. Ultimately materialism and competitiveness creeps into the lives of the residents of the building. This leads to a loss of sympathy and sensitivity. So, when towards the end of the story they face a problem they discard her easily, like a used rag and fling her out of the building. She is a helpless and forlorn figure and the writer emphasizes the self-centred and cruel attitude of the human beings. She does not deserve the treatment meted out to her.

Although Boori Ma's life is lived in a nostalgic haze, her litanies are endured only up to a point. "Yes, there I tasted life. Here I eat my dinner from a rice pot." Here "the residents liked that Boori Ma, who slept each night behind the collapsible gate, stood guard between them and the outside world." But her fate is sealed when there is a robbery in the building. A new basin is installed by Mr. Dayal at the stairwell, not so much for the convenience of the inmates of the building but more for enhancing his status and pride among his neighbours. It is an object of envy and does manage to stir up quite a hornet's nest in the building. Every householder desires to be in a race for one-upmanship but the sufferer is only Boori Ma.

"No one in this particular flat-building owned much worth stealing." Still the residents were thankful that Boori Ma patrolled the area, kept the pedlars at bay, called a rickshaw when required or shooed of suspicious characters. "In short, over the years, Boori Ma's services came to resemble those of a real durwan." With the installation of the new basin "resentment quickly brewed." As soon as the Dayals left on a holiday, "the other wives began planning renovations of their own." All kinds of workers and strangers started entering the building on the basis of the whims and fancies of the residents and their attempts to outdo each other. Boori Ma shifted to the roof top and waited for the Dayals to return with new bedding for her. Out of a sense of restlessness, she started circling the neighbourhood in the afternoons.

One day something tugged on the free end of her sari and before she knew it her life savings and her skeleton keys were gone. When she returned to her building another shock awaited her as the basin at the stairwell had been stolen and the blame was laid squarely on her shoulders by the residents. "This is all her doing," one of them hollered, pointing at Boori Ma. "She informed the robbers." The residents claim that she betrayed them by roaming on the streets and talking to strangers.

Boori Ma's pitiful cries asserting her innocence fall on deaf ears. They all gang up on her and say, "For years we have put up with your lies." Eventually they sought the advice of Mr. Chatterjee, who considers their arguments like a wise sage and pronounces the verdict which seals Boori Ma's fate, "What a building like this needs is a real *durwan*." So the residents throw out Boori Ma with no compunctions of conscience troubling them. Boori Ma pathetically appeals for their reason to hear her out but no one has an iota of compassion on her and unfeelingly begin their search for a new durwan. Thus, Boori Ma suffers at the hands of the callous and self-centred residents who smugly applaud their own understanding without any feeling for one who has been given a raw deal in life.

Question 15

[20]

The anthology 'ISC Collection of Short Stories' includes several stories in which a woman is the central character. Which female character has awakened your admiration, sympathy or interest and why?

Comments of Examiners

Most candidates answered this question well. They chose appropriate stories and characters and identified reasons for admiration, interest or sympathy. Some however, misread the question and made their choice from the poetry collection thus losing marks. A few candidates did write summaries only or did not refer closely to the text to substantiate their answers.

Suggestions for teachers

- Encourage students to analyse texts and give their own responses to texts. They should be able to give the reasons for such responses.
- Train students to evaluate the plot, characterisation, theme and style in the stories and understand motivations of the characters. This will help them to provide the personal viewpoints required in the answers.

MARKING SCHEME

Question 15

The candidate is free to choose any of the female characters from the stories in the selection. The answer should not only be a mere characterisation, but the candidate should also focus on specific traits of the character which can arouse admiration, interest or sympathy. Answers may dwell on the stoicism and qualities of endurance depicted by women (Drover's Wife) the socio economic realities of the character's situation which lead to her state and how she deals with it (A Real Durwan) or the sheer intelligence and manipulative qualities of the female character (Lamb To the Slaughter). The candidate might even choose a story which focuses on the intelligence of the character which wins her the admiration of her counterpart (Old Love). Assessment will be focussed on the candidate's ability to analyse the presentation of the particular female character and her impact on the reader.

ISC COLLECTION OF POEMS

[20]

Question 16

Discuss how the speaker in the poem *Do Not Go Gentle Into That Good Night* rages against the traditional acceptance of death.

Comments of Examiners

The answers were largely well written by candidates providing critical insight and close understanding of the poem. The tone and mood of the poem was also brought out quite well. In some cases, candidates did write mere summaries or did not refer to the different types of people mentioned by the poet. In a few cases the personal appeal at the end of the poem did not feature in the answers.

Suggestions for teachers

- Encourage students to not merely read a poem but also try to understand the overt and covert meaning of a poem. They should try and understand the poet's purpose in the poem.
- Teach students to appreciate how the poet's use of vocabulary or imagery adds to the effect of the poem.
- Help students to develop a personal response to a poem.
- Give practice in writing answers in class.

MARKING SCHEME

Question 16

The poem *Do Not Go Gently Into That Good Night* is a poem loaded with philosophical ideas. The poet addresses an unknown listener (believed to be his father) and exhorts him not to submit helplessly to the end of life. The central idea of the poem is that one should leave this world in a blaze of glory whatever be one's state of being. The constant refrain throughout the poem is to rage against the dying of the light. The word good night refers to death and eternal sleep.

The poet deals with several categories of men and sees death from their individual perspectives. He describes the valiant and praiseworthy in many types of exemplary men. The poem does have an autobiographical note as through this poem he also addresses his own father who was ailing from cancer, not to lose hope in living and to fight till the very end with force and passion.

Wise men like philosophers and scholars in their wisdom realise that the end of life is in the inevitability of the dark grave yet that does not stop them from following the path of wisdom and knowledge. Even though their words have forked no lightning and not created any spectacular differences to the fabric of this universe yet they continue to shine on and do not accept death meekly. They hold on to life till the very end trying to accomplish their goals.

Men who exult in good deeds also continue doing their honourable work however frail and unacclaimed it might be. They take succour in their own good even though they glide from life to death. These generations of upright men are about to die in the similar manner of ocean waves yet they continue to inspire others with their deeds.

Wild and reckless men who carved out their destinies in their own uncharacteristic manner and aspired to attain the impossible also realise that death is the ultimate finality of life. Even these men do not go gently into the sunset of their lives and they continue to strive till they pass away.

The poet continues to be upbeat in his view on death and urges his listeners and audience to be positive and not wallow in grief and sorrow. He comments about the brave men who see with blinding sight and gain access to an inner knowledge that one should not go submissively into the bounds of death. Instead of being snuffed out like candles they blaze like meteors before leaving the world.

In the last stanza he addresses his father to take heart and courage from all the examples that he had recounted for his benefit and meet his end with a raging spirit. He should not let himself depart

without putting up a heroic struggle worthy of his life. Thus, the poet rages against the traditional acceptance of death.

The form Thomas has chosen for this work, the villanelles, allows the poet to build the work slowly, rhythmically, while continuing to reinforce his central message of violent, hopeless resistance to the inevitable. Thomas knows that death must and will come, but watching his father shrink to insignificance before him, he also feels the human need to flail against it, to flare out in the dark sky, rather than sputter to an ignominious end.

Question 17

[20]

Wilfred Owen paints a horrific picture of a nightmarish memory on the battlefield. How does *Dulce et Decorum Est* become Owen's condemnation and bitter response to war?

Comments of Examiners

Most candidates answered the question well. The nightmarish experience of the poet was described well with adequate quotations and substantiation from the text. Most answers were a cohesive whole with candidates dwelling on the bitterness of the poet at the waste of young lives. Some however tended to write summaries without understanding what the question demanded.

Suggestions for teachers

- Stress upon a thorough reading of the text. In this case, some understanding of the background would be necessary as well as some commentary on the poet's personal experiences.
- Ask students to focus on the images through which the poet builds up atmosphere. The last part of the poem is particularly important in the context of this poem.

MARKING SCHEME

Question 17

Dulce et Decorum Est is a gruesome reflection of the time that the poet served in the army during World War I. It vividly depicts the helplessness of soldiers and the futility of war. The poem begins a moving description of the young soldiers returning to their camps after a hard days battle. Though young, they move wearily like old men, burdened by their exhaustion He described them as ‘men who marched asleep’, ‘old beggars under sacks’ ‘knock-kneed coughing like hags’. Gasping for breath they trudged back to their distant rest. Many soldiers had lost their boots but continued to limp on blood-soled. Soldiers went blind, lame and were ‘drunk with fatigue’. They were so severely affected with pain and exhaustion that they were even deaf to the cacophonous war sounds of the ‘Five –nines that continuously dropped behind them.

The second verse describes the grim death awaiting these soldiers, a chilling account of a comrade -this time due to the powerful irritant- Chlorine gas. When the alarm is sent out the only reaction to the shocking alarm was an ‘ecstasy of fumbling’. There was morbid nervousness as they struggled to put on their ill fitted masks. As the green fatal gas envelopes them all and suffocates them, he describes a comrade writhing in pain as if ‘floundering in fire or lime’. This appalling condition of his fellow soldier becomes a haunting memory and a nightmarish recollection as in his dreams he see him plunging at him ‘guttering, choking and drowning.’

In the final verse of the poem, the poet addresses the readers or perhaps war propagandists to see the futility of war. He asserts that in some smothering dream if he could see a wounded soldier flung into a wagon, if he could watch his white eyes writhing in pain, if he could see his hanging face like a devil’s sick of sin, if he could hear the agonizing cries of wounded soldiers as they gargled blood from their ‘froth-corrupted lungs’, as bitter as the cud of vile or if they could see the blistering incurable sores on their tongues then he would never tell his children desirous of some desperate glory – the old lie- ‘Dulce Et Decorum Est Pro Patria Mori’ meaning it is sweet and fitting to die for one’s country. The pained description turns into a vivid recreation of a nightmarish experience and then culminates to a tone of bitter irony as he condemns the ‘old lie’ which leads eager young ‘children’ to their doom.

Wilfred Owen thus vehemently asserts that there is nothing honourable in dying a gruesome death for your country and there is absolutely no justification in sacrificing one’s life in such a brutal manner. By painting a vivid picture of terrified, helpless soldiers sacrificing their lives meaninglessly, he shows that there was nothing heroic in it. Thus, the poem becomes a powerful condemnation of war and illustrates how vile, senseless and inhumane war is.

Question 18

[20]

In the poem *Breaking Out*, the poet shows the gradual transformation of a young girl into a confident and independent individual who breaks the conventional stereotypes of society. Discuss with close reference to the text.

Comments of Examiners

This was a well answered question. Most candidates could develop their answers well with appropriate quotations and references. The tone of the poem was also brought out. Unfortunately, some candidates tended to write summaries and therefore did not score well.

Suggestions for teachers

- Stress upon a thorough reading of the text and understanding of imagery and poetic devices used.
- Explain the literary and classical allusions used in the poem.
- Discuss the manner in which the poem progresses. Also explain and discuss the last line of the poem.

MARKING SCHEME

Question 18

The poem *Breaking Out* outlines the flowering of a young child's mind as it supersedes the conventional norms of a patriarchal society and forges ahead with a new-found resilience and maturity of thought and purpose. It begins by describing her first political act which is to stand up for herself and go against the traditional dictates of society. She does not want to be humiliated or be doing the same endless domestic tasks that she has seen her mother being subjected to.

The poet uses the imagery of the two doors that are usually open and lean against each other in a conspiratorial manner as if gossiping and whispering secrets to each other. The term 'gossiping' seems to indicate the barrage of talk that a woman is assaulted with if she dares to break away from the norms set by society. The two doors are the two ways of life for her. Either she can accept the status quo and continues in the same manner as any other girl would be expected to do, fulfilling all the domestic obligations, or, break away from the traditional roles and rules laid down for a woman in a male dominated society, and carve her own niche in life.

She views the different symbols of oppression and endless toil in common household appliances. There is the mangle used to wring out or iron damp clothes, some of which do not need ironing like sheets, towels and her father's under garments. She looks at the vacuum bag, "deflated with a gusty sigh as if weary of housework as," as if it is as tired as she is of the mundaneness of life. She swears that she would not dust or sweep when she would grow up. She disgustedly watches her mother remove the filth each day from the emissions of the factory and there is no respite for her. In the initial stages of the poem the young girl is a passive participant in the life around her. Her mother epitomises the subjection that women passively accept because society has decreed that this is how it should be. All this slowly builds up in her a feeling of rebellion.

The girl is reminded of her reading of Sisyphus and his rock and compares her mother's ceaseless and thankless domestic chores to that of Sisyphus pushing the rock up a hill only to watch it roll back down and repeat the action forever. She also looks at the yardstick not merely as an innocuous tool for measurement but as "the tool of punishment". When she contravenes the norms which have been set, in a sense not conforming to the yardsticks of society, she was beaten with it "as I bellowed like a locomotive". Her mother's blows are fierce but her fathers are "far longer and harder." It is ironical that the girl's mother who herself is a victim of this patriarchal society, in her turn becomes a perpetrator of the same norms on her daughter and does not lead her to a better existence.

The girl gathers new found wisdom and realisation as she turns her head towards the mirror to investigate the welts on her back., They look like mountain ranges on a map, showing her an escape route. The arteries and veins remind her of the roads that she could travel to freedom when she grew.

Her moment of epiphany comes when she is eleven. One day after a beating she broke the stick which was used for punishing her. She stared at the splinters of the stick and cannot believe that “this rod prove weaker than me”. She had summoned her courage and her self-belief. It was not that after that day she was not beaten again. But by breaking the rod of oppression she had led herself into adolescence. Biologically she was still a child, but mentally she understood that oppression, degradation and humiliation need not necessarily be her lot in life. Conventions and restrictions imposed on her due to her gender need not be followed.

Even though she lost her innocence yet she gained immense power to break out from the confinement of narrow domestic stereotypes. This power makes her promise to herself that she would not be another Sisyphus like her mother. Her defiance in a world where conformity is expected and enforced is her path to maturity and independence of thought and action.

GENERAL COMMENTS

Topics found difficult by candidates

- The role of the minor characters in *Much Ado about Nothing*.
- The contrast between Sergius and Bluntschli in *Arms and the Man* – the utilitarian and practical approach to life versus the romantic approach.
- Ichabod’s character.
- The theme of *Do Not Go Gentle into the Night*.

Concepts in which candidates got confused

- What Sergius and Bluntschli stand for in the play *Arms and the Man*.
- The motiveless malignity of Don John in *Much Ado About Nothing*.
- Manner in which Ichabod Crane arouses admiration and pity.

Suggestions for candidates

- Study the texts in detail.
- Avoid readymade notes and summaries.
- Underline/ highlight relevant lines, passages, images, usage of words.
- Discuss, plot, theme, characterisation in the texts.
- Practise substantiation of points.
- Manage your time well during the examination.
- Identify what the question requires and answer the question not around the question.
- Use quotations and substantiate from the text.
- Maintain proper sequence while answering.
- Do not write in a haphazard manner and do not write sketchy answers.
- Pay attention to language, punctuation and grammar.