

# ISC Solved Paper 2019

## English Paper-2 (Literature)

### Class-XII

(Maximum Marks : 100)

(Time allowed : Three hours)

(Candidates are allowed **additional 15 minutes** for **only** reading the paper.  
They must **NOT** start writing during this time.)

Answer **one** question from Section A and **four** questions from Section B.  
In Section B choose questions on at least **three** textbooks which **may** include **EITHER**  
Shakespeare's *The Tempest* OR Bernard Shaw's *Candida*  
**Note:** You are required to select questions on **one play only**,  
**EITHER** *The Tempest* OR *Candida* in Sections A and B.  
The intended marks for questions or parts of questions are given in brackets [ ].

#### SECTION A

(Answer one question)

#### THE TEMPEST – Shakespeare

1. Choose two of the passages (a) to (c) and answer briefly the questions that follow:
- \* (a)** Prospero : Ariel, thy charge  
Exactly is perform'd; but there's more work.  
What is the time o' th day?  
Ariel : Past the mid-season.  
Prospero : At least two glasses. The time 'twixt six and now  
Must by us both be spent most preciously.  
Ariel : Is there more toil? Since thou dost give me pains,  
Let me remember thee what thou hast promised  
Which is not yet perform'd me.
- (i) Where are Ariel and Prospero? Where had Prospero sent Ariel? [1]  
(ii) What account of his task does Ariel give Prospero? [2]  
(iii) What had Ariel done with Alonso and his companions? [2]  
(iv) Which promise does Ariel remind Prospero about? What does this tell you about Ariel? [2]  
(v) Why does Ariel think that he deserves what has been promised to him? What effect do his words have on Prospero?  
(vi) Give the meanings of the following words in the context of the passage: [1]  
twixt, remember
- \* (b)** Antonio : Then let us both be sudden.  
Gonzalo : (*Waking*) Now, good angels  
Preserve the king!
- Alonso : Why, how now? Ho! Awake?  
Why are you drawn?  
Wherefore this ghastly looking?
- Gonzalo : What's the matter?
- (i) Where are the speakers? Briefly explain how they were at this place. [1]  
(ii) What does Antonio mean by "Then let us both be sudden"? What does he convince Sebastian to do? [2]  
(iii) What makes Gonzalo and Alonso wake up suddenly? [2]  
(iv) What reason do Sebastian and Antonio give for their strange behaviour? [2]  
(v) Which sounds had Gonzalo heard? What did the king's party decide to do at the end of the scene? [2]  
(vi) Give the meanings of the following words as they are used in the context of the passage: sudden, drawn
- (c)** Stephano : Put off that gown, Trinculo  
[Reaches for it]. By this hand,  
I'll have that gown.  
Trinculo : Thy grace shall have it.  
Caliban : The dropsy drown this fool!  
What do you mean  
To dote thus on such luggage?  
Let't alone,  
And do the murder first. If he awake,  
From toe to crown he'll fill our skins with pinches  
Make us strange stuff.
- (i) Where are Trinculo and Stephano? What has distracted Trinculo? [1]

- (ii) Which murder is Caliban referring to? Why does he want this? [2]
- (iii) What temptations does he offer to make them carry out the plan? [2]
- (iv) What would the two have to do first to ensure the success of the plan? [2]
- (v) What does Caliban fear would happen if they fail? [2]
- (vi) Give the meaning of the following words as they are used in the context of the passage: **dropsy, crown.**

Ans. (c) (i) Trinculo and Stephano are outside Prospero's cell, on the island. The fine clothing that Prospero and Ariel had hung to trap the conspirators had distracted Trinculo.

- (ii) Caliban is referring to Prospero's murder. Caliban hates Prospero because Prospero has made him his slave and commands him to do all tedious jobs. Caliban says that originally he used to be the owner of the island, but Prospero had subsequently deprived him of the ownership and had himself become the monarch there. Now he commanded everything with his supernatural powers.
- (iii) Caliban offers to serve Stephano faithfully and devotedly as a servant in case Stephano manages to kill Prospero. He also tempts him by describing about the beauty of Miranda, Prospero's daughter and tells him to make her his queen when he becomes the King of the island after killing Prospero and they could bear fine children.
- (iv) Caliban tells them that Prospero is in the habit of going to sleep in afternoons and that Stephano should knock out Prospero's brains when he lies asleep. But first, they must seize Prospero's books because without those books, Prospero would become utterly helpless.
- (v) Caliban warns them if they waste time and Prospero wakes up, he would transform them into barnacles or apes with stupid low foreheads. And would cause periches in their body from head to foot.
- (vi) Dropsy – a disease which causes swelling of soft tissues of the body.  
Crown – head.

**CANDIDA – George Bernard Shaw**

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

- (a) Morell : *(snapping his fingers)* That's nothing. Have you raised the wages?  
Burgess : *(triumphantly)* Yes.  
Morell : What!  
Burgess: *(unctuously)* I've turned a moddle employer. I don't employ no women now: they're all sacked; and the work is done by machinery. Not a man 'as less than sixpence a hour; and the

skilled ands gits the Trade Union rate. *(Proudly)*. What are you to say to me now?

- (i) Where are Morell and Burgess? What does Morell refer to as 'nothing'? [1]
- (ii) What does Morell say about the previous meeting between Morell and Burgess? [2]
- (iii) Why is Morell shocked to hear that Burgess has raised the wages? [2]
- (iv) What does Burgess say to prove that he has become a model employer? [2]
- (v) How does Morell react to Burgess' words? [2]
- (vi) Why has Burgess made these changes? [1]

(b) Morell : What have I done – or not done – my love?  
Candida : *(With serious vexation)* my own particular pet scrubbing brush has been used for blackleading. *(A heart breaking wail bursts from Marchbanks. Burgess looks round amazed. Candida hurries to the sofa)* Whats the matter? Are you ill Eugene?

Marchbanks : No; not ill. Only horror! horror!  
*(He bows his head on his hands).*

- (i) What has Marchbanks told Candida just before the quoted lines? [1]
- (ii) Why does Morell ask what he had done or not done? [2]
- (iii) Why does Marchbanks break into a wail of horror? [2]
- (iv) How does Candida explain Marchbanks' words or horror to Burgess? What does she go on to ask Marchbanks to give her? [2]
- (v) What would Marchbanks like to give her? [2]
- (vi) How do his words affect Morell? [1]

(c) Morell : *(With proud humility)* I have nothing to offer you but my strength for your defence, my honesty for your surety, my ability and industry for your livelihood, and my authority and position for your dignity. That is all it becomes a man to offer to a woman.

Candida : *(quiet quietly)* And you Eugene? What do you offer?

- (i) Where are the speakers in this scene? Describe the atmosphere among them. [1]
- (ii) Why does Morell want Candida to choose between the two of them? [2]
- (iii) What does Marchbanks offer Candida? [2]
- (iv) What does Candida say after hearing Marchbanks' offer? [2]
- (v) What is the reaction of the two men as they wait for Candida to make her choice? [2]
- (vi) What does Candida say ultimately? [1]

## SECTION B

(Answer four questions on at least three textbooks which may include EITHER *The Tempest* OR *Candida*.)

## THE TEMPEST – Shakespeare

- \*3. Referring closely to the conversation between Prospero and Miranda in Act 1 Scene ii, answer the following:
- Narrate what Prospero tells Miranda about his past and the circumstances which brought him to the island. [8]
  - How does Miranda react to this tale? What is Prospero's purpose in telling her this tale? [6]
  - What do you conclude about Prospero from this conversation? [6]
4. Miranda is a perfect blend of innocence and determination. Discuss her role in the play with close reference to the text.

Ans. Miranda: A perfect blend of innocence and determination

The character of Miranda is indeed one of the most wonderful creations of Shakespeare. She is the only woman character in the play. Her name is the equivalent of 'the wonderful one' or 'the one who causes admiration' and her name is symbolic of her beauty, innocence and modesty. When the play opens Miranda is almost fifteen and for the previous twelve years, she has lived on the island and has known only Prospero, her father and Caliban, the deformed creature.

Miranda is a gentle and compassionate, but also relatively passive, heroine. From her very first lines she displays a meek and emotional nature. "O, I have suffered/With those that I saw suffer!" she says of the shipwreck, and hearing Prospero's tale of their narrow escape from Milan, she says "I, not rememb'ring how I cried out then,/Will cry it o'er again". The cry of the suffering knocked against her very heart. Hence her piteous appeal to her father:

*"If by your art, my dearest father, you have  
Put the wild waters in this roar allay them"*

Her soft simplicity, her virgin innocence, her total ignorance of the conventional forms and language of society are some other striking features of her character. Simplicity and innocence are the natural products of the circumstances she was brought up in. She had been cut off from all interaction with human society at the age of three. She had seen no other man than her father. Of the human world she had no knowledge. Her exclamation at the site of Ferdinand is characteristic of her: "What is 't? a spirit! Lord, how it looks about! Believe me, Sir, It carries a brave form. But 't's a spirit."

One does not have to look farther than her last line in the play to realize her pure and humble nature. Miranda states "O wonder!/How many goodly creatures there are here/ How beauteous mankind is! O brave new world/That has such people in 't".

In Act III, scene i comes a surprising moment—Miranda's marriage proposal to Ferdinand: "I am your wife, if you will marry me; /If not, I'll die your maid". Her proposal comes shortly after Miranda has told herself to remember her "father's precepts" forbidding conversation with Ferdinand. These lines are so surprising coming from the mouth of Miranda.

She knows no guile, no convention, no concealment and frankly declares her love to Ferdinand. Nay, she even weeps at her own unworthiness to be his wife. Thus in *Miranda*, Shakespeare presents a perfect blend of innocence and determination.

## CANDIDA – George Bernard Shaw

- \*5. Referring closely to the second act of the play 'Candida', answer the following:
- Give an account of the conversation between Marchbanks, Proserpine and Burgess. [8]
  - What opinion do Marchbanks and Burgess have of Morell? [6]
  - What does the conversation reveal about Proserpine and Burgess? [6]
- \*6. Miss Proserpine Garrett is a true representative of the middle class who inspires pity as well as admiration. Give your views with reference to the play ?

## THINGS FALL APART – Achebe

- \*7. Referring closely to the events of the second day of the Feast of the New Year, answer the following:
- Describe the wrestling match held on the day [8]
  - How did Ekwefi and Ezinma prepare for the feast? [6]
  - What does the account tell you about the life of the community? [6]
- \*8. Comment on the role of Nwoye and the manner in which he finds relief and peace from his father's oppressive tyranny. [20]
- \*9. Give an account of the visit of Obierika to Okonkwo. What news does he bring and in which way is he a good friend to Okonkwo? [20]

## CONTEMPLATIONS

- \*10. Referring closely to the essay Voice of Humanity, answer the following:
- Describe the poet Rabindranath Tagore's first visit to Europe. [8]
  - What creative activities did the poet indulge in upon his return to India? What did he do in addition? [6]
  - What are the poet's thoughts about humanity? [6]
- \*11. Referring closely to the essay, *On Going Out for a Walk*, relate the writer's belief and views on walking for "walking's sake". [20]

- \*12. Referring closely to the essay *On the Choice of a Profession*, discuss the factors one must keep in mind while choosing a profession. [20]

## ECHOES

- \*13. Referring closely to the short story *To Build a Fire*, answer the following:

- Describe the man's repeated attempts to keep himself warm. [8]
- Contrast the attitudes of the Man and his Dog towards the weather. [6]
- What does the man finally learn from his experience? [6]

14. With close reference to the short story *The Singing Lesson*, describe how the lesson as it progresses, becomes an echo of Miss Meadows' feelings. [20]

**Ans.** Katherine Mansfield opens the story 'The Singing Lesson' with the line 'With despair — cold, sharp despair — buried deep in her heart like a knife.' This line is significant as it not only sets the tone for the story but through Mansfield's language usage (cold, sharp, knife) the reader also gets a sense of how deeply affected Miss Meadows is after she has read Basil's letter. This sense of coldness is further explored when Miss Meadows is talking to the Science Mistress and she tells her 'it is rather sharp.' It is also interesting that Miss Meadows' mood appears to have a negative effect on the girls in her music class. This is noticeable by the choice of song that Miss Meadows tells the girls to sing - a lament. Mansfield tells the reader, as the girls are singing the song, that 'every note was a sigh, a sob, a groan of awful mournfulness.' This line is significant as in many ways, the girl's response to the song mirrors how Miss Meadows is feeling. Just as Miss Meadows is feeling sadness, by choosing a lament and telling her class to sing it, Miss Meadows appears to be transferring or allowing her own mood (of sadness) to affect the girls in her class.

The reader is aware that Miss Meadows is older than Basil (she is thirty, Basil is twenty five). At the time the story was written thirty would have been viewed upon as old, when it came to a woman getting married. If anything it is possible that Miss Meadows is aware, that due to her age, she may never again, now that Basil has called off the engagement, get the opportunity to marry and as such is reliant on him to marry her. It is also interesting that Miss Meadows believes that she may have to leave her job, now that Basil has called off their engagement. Mansfield tells the reader that (Miss Meadows) 'she would have to leave the school, too. She could never face the Science Mistress or the girls after it got known. She would have to disappear.'

Miss Meadows is not concerned by how much (or little) Basil may love her, Mansfield telling the reader (through Miss Meadows' thoughts) 'I don't mind how much it is. Love me as little as you like.' It would appear that Miss Meadows' is desperate to get married, again it is possible that she fears how she will be perceived by others should she remain

single. Despite this awareness, at the end of the story when Miss Meadows' reads Basil's telegram and the engagement resumes, Miss Meadows is happy.

The ending of the story is also interesting. Having previously told the class to sing (the lament) without expression. Miss Meadows now scolds her class for singing the new song without expression. Miss Meadows telling her class 'don't look so doleful, girls. It ought to sound warm, joyful, eager'. This line may be significant as Miss Meadows is in many ways describing how she is feeling, now that Basil has changed his mind. Having previously felt sadness (and despair), Miss Meadows appears to have shifted to the other end of the spectrum (happiness) and just as she had previously appeared to transfer her mood to her class (when they sang the lament), now again she appears to be attempting to do the same with her new song choice. There is also a possibility at the end of the story that Miss Meadows' happiness has been triggered, not by Basil resuming their engagement but rather Miss Meadows' awareness that she will not remain single. Again the reader suspects that appearance and how she is perceived by others may be more important to Miss Meadows than whether Basil actually loves her.

15. Referring closely to the short story *The Story of the Hour*, give an account of the thoughts and conflicts which go through Mrs. Mallard's mind when she hears about the untimely and sudden death of her husband. Comment on the ending of the story. [20]

**Ans.** Mrs. Mallard has a couple of conflicts to handle in "The Story of an Hour." Her first conflict is what to do as a newly-widowed woman in the late 19thC, and the second is what to do as a newly-free woman in the 19thC.

When she hears of Brently Mallard's death in the train wreck, she has what appears to be a normal woman's grief—we're told she cries in "wild abandonment," a completely understandable response from a woman who has lost not only her husband, presumably a loved one, but also the economic center of her universe. We are on notice, of course, that she has a weak heart, and other characters in the story are obviously concerned about the effect of this news and take pains to break it to her as gently as possible. The second, and significantly more important, conflict arises after Mrs. Mallard goes upstairs and, perhaps partly prompted by all the life-affirming signs outside her window, she decides, after significant struggle to deny her reaction, that she likes the idea of her husband's death because she is "free, free, free" from the repression of the institution of marriage. Part of her conflict resides in her description of her husband as kind and loving—he is clearly not a problem in this marriage. The problem is marriage itself, which limits her overriding drive to be self-assertive.

Mrs. Mallard clearly, at first, feels somewhat guilty about her sense of freedom when she envisions all

the years of freedom ahead of her, but, just as clearly, she embraces this vision of freedom or, perhaps more accurately, the lack of repression. The difference between what she should be feeling and what she is actually feeling is, perhaps, the real conflict in this story.

At the end, we know how she has resolved this conflict. She is so transported by the idea of freedom, of all the years ahead being hers alone, that when Brently Mallard walks through the door, Mrs. Mallard drops dead, not from overjoy, of course, but from the realization that she has nothing to look forward to except continued repression. She has resolved this critical conflict by checking out entirely, a very effective way of dealing with perpetual unhappiness.

### REVERIE

16. Referring closely to the poem *The Darkling Thrush*, answer the following:

- Describe the bleak picture of the day as described by the poet. [8]
- How does the atmosphere suddenly change? [6]
- What are the poet's feelings at the end of the poem? [6]

Ans. (a) An atmosphere of loneliness and isolation abounds in the poem 'The Darkling thrush', by Thomas Hardy. The narrator is leaning against the wooden gate surrounded by bushes and trees in a wintry and isolated evening. The frost was ghostly gray and the depressing winter landscape made the setting sun seem lonely and abandoned. \*The twinning plants, rising high, were silhouetted against the sky like the strings of broken lyres. All the people, seemed to be inside their homes gathered around their household fire.

The countryside looked like a corpse, with cloudy sky as the roof of the corpse's crypt and wind as its song of death. The cycle of birth and rebirth seemed to have shrunken, with lack of happy spirits of the inhabitants of the earth. All seemed to be infected by the gloomy spirit of the poet.

\*Thus the poet describes an intense cold wintry scene. It was the closing of the century, the 9<sup>th</sup> century.

- The poet who is in a gloomy mood seems to project his own feelings on the perceived scene. He is a loner, leaning on a coppice gate, watching the dreary scene outside. The poet describes the death of an era, and like others, he is not sure of the new era that is about to begin. It is the point when the poet is gloomy and depressed and entire happiness has drained from his spirit, just at that very moment he heard the joyful song of a bird, a frail old thrush which was coming from the scrawny branches overhead. \*The song was a jubilant outpouring against the evening gloom. The cheerfulness of its song disrupts the gloomy silence around. It is an indication

that nothing is absolutely negative. The dreary landscape gave the thrush no reason to sing with such an overflowing happiness. The speaker feels that there are no signs of hope or joy to justify the song of the bird. There is nothing on the earth, near or afar, which could have made the thrush sing so happily. There might be in the bird's heart some hope of good fortune about which the speaker has no knowledge. The poet wondered if the thrush was a harbinger of some new hope, of which he was unaware.

- Eventually, the song of the thrush suggests the theme of hope amid desolation. The frail old bird sings a powerful, heartfelt song which seems to express its joy.

Strangely and significantly it is 'An aged thrush, frail, gaunt, and small, in blast-battered plume'

But still it is happy. Hardy is still a little doubtful for he cannot picture 'So little cause for caroling, moreover it being an evening song, suggesting the end of the century. The poet wonders about the reason behind the happy state of the bird. The incongruity of a joyful bird amidst such a stark land scape is striking and puzzling to the poet though he can recognize joy get is unable to experience himself, but may eventually come to know. The happy song of the thrush suggests hope and optimism and begins to remove the sad spirit of the poet. He says-

"Some blessed Hope, where of he know  
And I was unaware"

Hence, the caroling of the old thrush leaves the poet hopeful of positive and happy events on course in his life, thus causing the shift of his gloomy spirit into a hopeful one. The poem ends on this ambiguous note. The song is a hint given by nature that nothing is permanent. If winter comes, spring is not far behind. The new century, about to take birth, may bring some hope of good to the ailing humanity.

- "When frost was spectre-grey,  
And winter's dregs made desolate  
The weakening eye of day"
- "The ancient pulse of germ and birth was  
shrunken hard and dry,  
And every spirit upon earth.  
seemed fervour less as I."
- "At once a voice arose among  
The bleak twigs overhead  
In a full-hearted evensong  
of joy illimited

\*17. Describe the interaction between the Spider and the Fly in the poem *The Spider and the Fly*. [20]

\*18. The poem *Crossing the Bar* is a poem of affirmation and faith. Give your views. [20]

- Discuss Tennyson's 'Crossing the Bar' as a poem of faith. What appeals you about this poem the most?

