Analysis of Pupil Performance

Research Development and Consultancy Division
Council for the Indian School Certificate Examinations
New Delhi
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) and the Research Development and Consultancy Division (RDCD) of the Council 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.

November 2020

Gerry Arathoon
Chief Executive & Secretary
The CISCE 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 CISCE website www.cisce.org.

The documents for the ICSE and ISC Examination Year 2020 include a detailed qualitative analysis of the performance of students in different subjects. The purpose of this 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 centers 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.

The Analysis of Pupil Performance document for ICSE for the Examination Year 2020 covers the following subjects/papers: English (English Language, Literature in English), History and Civics, Mathematics, Physics, Chemistry, Commercial Studies and Environmental Science.

Subjects covered in the ISC Analysis of Pupil Performance document for the Year 2020 include English (English Language and Literature in English), Hindi, Physics, Chemistry, Mathematics, Computer Science, History, Political Science, Economics, Commerce, Accounts, and Environmental Science.

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 Ms. Mansi Guleria, who have done a commendable job in preparing this document.

We hope that this document will enable teachers to guide 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.

Shilpi Gupta
Deputy Head - RDCD

November 2020
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Question 1

Write a composition (in approximately 400 – 450 words) on any one of the following subjects:

(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) Recently, you travelled to a place you found peaceful and rewarding. Describe the place, the weather, the people and the local activities that make this destination particularly attractive.

(b) Narrate an experience when you took on a responsibility in your school that you usually would not, and you were pleasantly surprised at the outcome.

(c) “If winter comes, can spring be far behind?” Express your views on this statement.

(d) Solitude.

(e) Students should be allowed to use electronic gadgets in the classroom. Argue for or against this proposition.

(f) Write an original short story that begins with the line:
    The lone young man who sat hunched on the park bench had an unusual gleam in his eyes.

Comments of Examiners

Candidates often miss out on important aspects of the composition that they need to address. Gross errors like spelling mistakes, use of wrong vocabulary, punctuation mistakes or omission of punctuation are frequent. Paragraphing is often not done properly. Use of unnecessary, inappropriate, or wrong quotations is also common. Also, sometimes candidates tend to deviate from the topic.

Some common errors observed in each of the subparts are as follows:

(a) This was a descriptive composition. Certain aspects were given in the question that the candidates needed to address. The idea of the place being 'peaceful and rewarding' was ignored by many candidates, a general experience of a visit was given.

<table>
<thead>
<tr>
<th>Suggestions for Teachers</th>
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<tbody>
<tr>
<td>Teachers must make sure that students practice writing a number of descriptive compositions.</td>
</tr>
<tr>
<td>Students must be trained to include all parts of the question in their composition. They should be reminded that all parts of the question carry marks, and that they risk losing marks if they don’t do so.</td>
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<tr>
<td>It must be ensured that students get enough practice in writing Reflective Compositions, using proverbs and well-known lines from other works of Literature.</td>
</tr>
<tr>
<td>The need for practice cannot be emphasized enough. The more</td>
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</tbody>
</table>
The four aspects of 'place', 'weather', 'people' and 'local activities' had to be mentioned distinctly. However, many candidates missed out discussing about one or two aspects, thereby losing marks in Content. Some candidates gave a general description of the place without the personal element of themself being there. Many candidates wasted words in describing the journey to a place which was not required. A number of essays were a narrative about a summer/winter vacation. Some candidates misunderstood place for relative’s house, nearby places, temples, safari, etc. They also got confused between weather and climate and failed to write adequately on the weather, while some did not write on this point at all. Local activities were interpreted in various ways from popular games, sport, entertainment, cottage industries, cooking styles, hospitality culture, etc. Some candidates failed to write about local activities. Some also wrote on how they found the place peaceful and rewarding which was not asked for.

(b) This was a narrative topic and was also attempted by a number of candidates. Some of them forgot to mention that it was a responsibility that they usually would not undertake. Several went on to narrate the experience of being nominated to a responsible position like Head Boy/Girl or House Captain. A few candidates wrote that the outcome was not pleasant, and they would not like to take up this responsibility again. Some candidates failed to take note of the key words in your school, as a result they wrote about taking on responsibilities which were not in school or not age appropriate. A few even narrated their friends' experience. Many candidates failed to write about how they were pleasantly surprised at the outcome.

(c) The few candidates who attempted this composition were not able to convey the hope practice students get, the quicker they will understand all the relevant details that need to be incorporated as part of the composition they write.

- Teachers need to ensure that students are given enough training in writing short stories, ensuring that all elements of the short story, i.e. plot, setting, characters, dialogue and a logical ending are incorporated in them.
expressed by the statement. It was treated as a nature essay. Only a handful understood the metaphorical meaning behind it. Their views were focused more on the description of nature in the winter season or the spring season or both together without actually bringing to light the hope aspect concealed in the statement.

(d) Very few students attempted this question. The meaning of solitude was misunderstood by many of them. The idea of 'Solitude' was not brought out clearly. Many mixed it up with the idea of Loneliness, Salvation, Denouncement of worldly pleasure, Suicide, etc. Some candidates wrote a combination of a composition and a short story. A few compositions were only a detailed definition of the word. Deviation from topic was also seen in some of the compositions. As a result, the interpretations of the topic by the candidates turned out to be quite strange and unsatisfactory. A few candidates were even utterly wrong in their interpretation.

(e) It is very important to take a clear stand in an argumentative topic, however several candidates missed that particular aspect. Rather, they discussed the good and evil of using electronic gadgets. Although many candidates attempted this composition, a lot of them only concentrated on the cell phone aspect of 'electronic gadgets'. Hardly anybody referred to gadgets such as laptops, tablets, or even objects such as the 'Kindle'. This topic also confused some of the candidates a little as in contemporary situations, the advantages and disadvantages of electronic gadgets are evident and taking a clear stand became difficult for them. In a few compositions, the stand was taken but not justified with appropriate arguments, examples, or justification.

(f) Most candidates who opt for the short story tend to forget that the opening sentence needs to be connected with the rest of the story. Unfortunately, most candidates start with the correct words but
allow the rest of the story to ramble with no connection with the opening sentence. Here too, in a number of cases, the short story ended up as a narrative essay as most candidates did not pay attention to the five essential elements of a short story, viz: plot, setting, characters, dialogue and a logical ending. Many candidates failed to write an original short story, they plagiarised 'The Sound Machine'. Several candidates changed the given opening line, keeping the idea. Some wrote the given line somewhere in between, but not as opening sentence. A few candidates omitted words from the opening line.

**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. In all compositions, marks to be awarded for content and linguistic ability.

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<thead>
<tr>
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<tbody>
<tr>
<td>(a)</td>
<td>This is a descriptive topic. The candidate is required to describe the place, the weather, the people and the local activities.</td>
</tr>
<tr>
<td>(b)</td>
<td>This is a narrative topic. The candidate must write as himself / herself, following the rubrics of the question.</td>
</tr>
<tr>
<td>(c)</td>
<td>This is a reflective topic and the candidates must present his / her views on how this is a symbol of the fact that there is always hope that things will get better, that something positive will always follow something negative. Short stories are not allowed for this topic. They could, however, narrate an anecdote from their own life or from others’.</td>
</tr>
<tr>
<td>(d)</td>
<td>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.</td>
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<tr>
<td>(e)</td>
<td>This is an argumentative topic. Candidates must take a clear stand for or against the topic and mention it.</td>
</tr>
<tr>
<td>(f)</td>
<td>This is an original short story. The story must begin with the given line. The story must contain all the essential elements of a short story such as, plot, setting, characters, dialogue and have a logical ending.</td>
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</tbody>
</table>

**Question 2**

(a) As the Secretary of the Creative Arts Club of XYZ School, you organised an inter-school drama competition. Write a report for the school magazine in not more than 300 words, detailing the success of the event based on the following points:

Date, time and place – objective of the event – inauguration – schools involved – judges invited – response of participants – reaction of audience – plan for similar events in future.

(b) As a member of the Student Council, you have been given the responsibility of arranging for a career guidance workshop. Write a proposal in not more than 150 words, stating the steps you would take to make the workshop a success.

**Comments of Examiners**

(a) Some common observations in this part were as follows:

- A large number of candidates were able to amplify the given points. On the other hand, many candidates did not adhere to writing as Secretary of the Creative Arts Club of XYZ School, as given in the question and wrote their own schools' names.

- Some candidates misinterpreted schools involved as number of schools that participated and not the names. Some candidates failed to note that judges invited had to be more than one.

- The last guideline plan for similar events was addressed only as an event.

- Response of participants was misinterpreted to be the number of participants in the competition and not their reaction.

**Suggestions for Teachers**

- Teachers must give their students a lot of practice for Report writing and ensure that they are familiar with all kinds of reports given in the syllabus.

- Students must be taught the correct format of proposal writing, as given by the Council. They must be given enough practice on different kinds of proposals.

- Teachers must ensure that students learn to write headings and subheadings and the concluding line given at the end of the proposal, so as not to lose marks.

- They must also train students to write points according to the marks assigned for each section.
A few candidates just mentioned the words given in the guideline but failed to elaborate on it.

(b) Most candidates got confused between 'Heading / Introduction' and 'Objectives'. A large number of candidates did not write the concluding sentence in the proposal, hence losing marks. Many candidates continued to write in letter format or email format.

### MARKING SCHEME

#### Question 2

<p>| | |</p>
<table>
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<tr>
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<tbody>
<tr>
<td>(a)</td>
<td>This is an exercise in amplification. All points must be included and amplified.</td>
</tr>
<tr>
<td>(b)</td>
<td>The proposal must have a short introduction about the need for a career guidance workshop, in about 10 to 15 words, two objectives and four measures to be taken. It must also have a short concluding line.</td>
</tr>
</tbody>
</table>

#### 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.

Example:

(0) (A) As soon as the bell rings, the children run out to play.

(B) No sooner……………………………………

Answer: (0) No sooner does the bell ring than the children run out to play.

1 (A) When he returned, we asked him many questions.

(B) On his………. …………………………

2 (A) He arrived and the crowd went hysterical with joy.

(B) Scarcely…………………………………….

3 (A) The bus service has been interrupted by floods.

(B) Floods…………………………………….

4 (A) This scenery is breath-taking.

(B) How…………………………………….

[10]
5 (A) You are entitled to a discount as long as the offer lasts.
   (B) So long……………………………………
6 (A) He is so tall that he cannot enter through this door.
   (B) He is too……………………………………
7 (A) The doctor said to him, “Drink at least three litres of water every day.”
   (B) The doctor advised…………………………
8 (A) Sunita is the best debater in our team.
   (B) No other……………………………………
9 (A) Not only did he score a century but also took three important wickets.
   (B) Besides…………………………………………
10 (A) I am sorry I am unable to accompany you.
    (B) I regret my ………………………………………

(b) Fill in each blank with a suitable word. (Do not write the sentence.)
1. The antique furniture was sold ____________ an auction.
2. The tickets were sold ____________ within an hour.
3. I realized I had walked __________ a trap, but it was too late.
4. She had walked __________ two hours before she realized she was lost.
5. Can he take ________ the additional responsibility?
6. She takes _________ her mother in all her mannerisms.
7. Neha turned __________ a new leaf after the incident.
8. I did not expect so many people to turn ________ for the conference.
9. The students brought__________ the first issue of their magazine.
10. Mowgli was brought _________ by wolves in the jungle.

(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.
When Albert Einstein __________(1)(be) three years old, his parents __________(2)(be) very worried. He __________(3)(seem) intelligent, but had not spoken a single word. They __________(4)(take) him to many doctors who __________(5)(say) that they________(6)(find) nothing wrong with the child. One day, at the dinner table, Albert suddenly said, “The soup __________(7)(be) too hot.” The shocked parents __________(8)(ask) him why he
(9) (remain) silent for so long. The young child solemnly replied, “Everything (10) (be) in order until now.”

Comments of Examiners

(a) Many candidates did not perform well in this question. There were many errors of syntax, grammar and punctuation. Capital letters, commas and full stops were not used in the right places by many candidates.

(b) Candidates got most of the prepositions correct, but there was some confusion amongst some of them, especially with regards to phrasal verbs.

(c) Most candidates achieved full marks in this section.

Suggestions for Teachers

- Students must be given rigorous and regular practice in this part of the question paper. They must be told about the rules of grammar regarding transformation of sentences.
- Encourage students to go through as many exercises as possible and the answers should be discussed as soon as they complete an exercise.
- Students must be told to ensure that only the most necessary and minimal changes are made while transforming the sentences.
- Regular practice must be given in the meaning and usage of phrasal verbs and prepositions to help students understand the different prepositions used in the different contexts of the sentence.

MARKING SCHEME

Question 3

(a) The opening word of each answer (part B) must be given as in the question paper.

<p>| | | |</p>
<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>(B)</td>
<td>On his return, we asked him many questions.</td>
</tr>
<tr>
<td>2</td>
<td>(B)</td>
<td>Scarcely did he arrive when the crowd went hysterical with joy.</td>
</tr>
<tr>
<td>3</td>
<td>(B)</td>
<td>Floods have interrupted the bus service.</td>
</tr>
<tr>
<td>4</td>
<td>(B)</td>
<td>How breath-taking this scenery is!</td>
</tr>
<tr>
<td>5</td>
<td>(B)</td>
<td>So long as the offer lasts, you are entitled to a discount.</td>
</tr>
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<td>6</td>
<td>(B)</td>
<td>He is too tall to enter through this door.</td>
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<td>7</td>
<td>(B)</td>
<td>The doctor advised him to drink at least three litres of water every day.</td>
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<tr>
<td>8</td>
<td>(B)</td>
<td>No other debater in our team is as good as Sunita.</td>
</tr>
<tr>
<td>9</td>
<td>(B)</td>
<td>Besides scoring a century, he took three important wickets.</td>
</tr>
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</table>
Question 4

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

(1) My job as the District Veterinarian in Darrowby, Yorkshire has thrown up some interesting moments. I was driving up to Pawson’s sheep farm one morning, when I saw this rare sight.
I suppose it isn’t unusual to see a man pushing a pram in a town, but on a lonely moorland road this scene merits a second glance. Especially when the pram contains a large gray dog. I drew up beside them and stopped.

I looked at the pram, ancient and rusty, and at the big animal sitting upright inside it. He was a cross-bred greyhound, and he gazed back at me with unruffled dignity. I couldn’t help but admire his healthy and happy disposition.

“Nice dog,” I said.

“Aye, that's Jake.” The man smiled, introducing himself as Roddy.

That same evening, about eight o’clock, the doorbell rang. I answered it and found Roddy on the front doorstep. Behind him, stood the ubiquitous pram. One look at the prone dog warned me that something was terribly wrong.

I threw the door wide open. “Bring him in.”

I grabbed the animal round the middle and we lifted him onto the table. I watched in disbelief as the huge form lay there. There was no fight for breath, he was unconscious. His pulse was rapid and feeble, yet he didn’t breathe.

Understanding the symptoms, I said, “Roddy, he is choking. I'm going to have a look at his throat.”

I pushed Jake’s jaws apart, depressed his tongue with a forefinger, and shone my torch into the depths. He was the kind of good-natured dog who offered no resistance as I prodded around. I shall always be thankful that at that very instant the dog coughed, opening up the cartilages of the larynx and giving me a glimpse of the cause of all the trouble. There, beyond the drooping epiglottis, I saw for a fleeting moment a smooth round object no bigger than a pea.

“I think it’s a pebble,” I gasped. “Right inside his larynx. I’ll have to get it out.”

I seized a pair of scissors and clipped away the hair from the ventral surface of the larynx. I dared not use a general anesthetic, and therefore I infiltrated the area with local before swabbing with antiseptic.
(13) “Hold his head steady,” I said hoarsely, and gripped a scalpel. I cut down through skin, fascia, and the thin layers of the muscle until the ventral surface of the larynx was revealed.

(14) And there it was. A pebble right enough - gray and glistening and tiny, but big enough to kill.

(15) I had to fish it out quickly and cleanly without pushing it into the trachea. I leaned back and rummaged in the tray until I found some broad-bladed forceps, then I poised them over the wound. Great surgeons’ hands, I felt sure, didn't shake like this.

(16) I clenched my teeth, introduced the forceps, and my hand magically steadied as I clamped them over the pebble.

(17) I didn’t breathe at all as I bore the shining little object slowly and tenderly through the opening and dropped it with a gentle rat-tat on the table.

(18) “Is that it?” asked Roddy, almost in a whisper.

(19) “That’s it.” I reached for a needle and suture silk. “All is well now.”

(20) The stitching took only a few minutes and by the end of it, Jake was bright-eyed and alert, paws shifting impatiently, ready for anything.

(21) He seemed to know his troubles were over.

Adapted from: James Herriot’s Favorite Dog Stories

(a) (i) Given below are four words and phrases. Find the words which have a similar meaning in the passage:

(1) deserves
(2) undisturbed
(3) being unable to breathe
(4) wet and shining

(ii) For each of the words given below, write a sentence of at least ten words using the same word unchanged in form, but with a different meaning from that which it carries in the passage:
(1) middle (*line 16*)
(2) wound (*line 38*)
(3) introduced (*line 40*)
(4) well (*line 45*)

(b) Answer the following questions in your own words as briefly as possible:

(i) What was unusual about the pram on the moorland road? [2]
(ii) How did the narrator know that the dog was choking? [2]
(iii) Describe how the narrator found the cause of the choking? [3]
(iv) What preparations did the narrator make before the surgery? [2]

(c) Summarise how the narrator removed the pebble and saved Jake’s life. (Paragraphs 11 to 19). You are required to write the summary in the form of a connected passage in about 100 words. Failure to keep within the word limit will be penalised.

<table>
<thead>
<tr>
<th>Comments of Examiners</th>
<th>Suggestions for Teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) (i) Most candidates made errors and were unable to score full marks in this question.</td>
<td>▪ Teachers must ensure that they familiarize their students with all kinds of writing, in order that they understand any kind of Comprehension passage that is set for the Board Examination.</td>
</tr>
<tr>
<td>(ii) Most of the candidates were able to score full marks in sentence construction. Some candidates, however, wrote the same sentences as those given in the passage.</td>
<td>▪ Intensive practice needs to be given to students in the identification of words and the enrichment of vocabulary.</td>
</tr>
<tr>
<td>(b) Most of the candidates made many errors in the given questions as a number of them could not understand the comprehension passage.</td>
<td>▪ Students must be trained to understand the meaning of the word in the context of the passage, and most importantly, in the correct form in which it has been used.</td>
</tr>
<tr>
<td>(i) Some candidates did not understand the meaning of the word 'pram', and hence were unable to answer this question.</td>
<td>▪ Students must be told not to change the form of the word, use a different meaning in the sentence and not to use proper nouns or compound words while writing the sentence.</td>
</tr>
<tr>
<td>(ii) A few candidates did not understand the language of the passage and therefore had difficulty in answering this question.</td>
<td>▪ Training must be given to write sentences with more than 10 words</td>
</tr>
<tr>
<td>(iii) A number of candidates did not understand the meaning of the word 'choking' and hence were not able to answer this question.</td>
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</tbody>
</table>
Quite a few errors were made in the precis as a large number of candidates did not realize which were the important points that needed to be included in it. Despite the question stating the paragraphs 11 to 19, many candidates wrote points from the entire passage, which were irrelevant. Many candidates failed to write in the grid format. They wrote in paragraphs of more than 100 words. A few candidates did write the precis in a grid but overshot the word limit.

### MARKING SCHEME

#### Question 4

<table>
<thead>
<tr>
<th>(a)</th>
<th>(i)</th>
<th>Candidates are required to find words, from the passage which have a similar meaning to those given in the question paper.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>merits</td>
<td></td>
</tr>
<tr>
<td>(2)</td>
<td>unruffled</td>
<td></td>
</tr>
<tr>
<td>(3)</td>
<td>choking</td>
<td></td>
</tr>
<tr>
<td>(4)</td>
<td>glistening</td>
<td></td>
</tr>
</tbody>
</table>

(ii) The candidates are required to use the given words in sentences of their own but with a different meaning from that used in the passage.

| (1) | middle: used in the passage as a noun to mean the waist. Can be used as a noun to mean the part which is equidistant from both ends. e.g. middle of the room, middle of the night, middle of the week, etc. Cannot be used as a compound noun such as middle age, middle class, middle name, middle school, etc. |
| (2) | wound: used in the passage as a noun to mean injury caused to the body using a weapon (here – scalpel). Can be used as past participle / tense of wind: (i) The path wound through the jungle. (ii) They wound up the clock. (iii) He wound the wool into a ball. |
Can also be used as the verb form of ‘injury caused to the body, as:
(i) He tried not to wound him as they practiced their stunt.

| (3) | introduced: used in the passage as a verb to mean inserted gently into. Can be used as a verb to mean:
   (i) To get people to know each other’s names.
   (ii) Give details about what is to come.
     - Introduced the speaker, the topic, etc.
   (iii) Learn about something for the first time.
     - Introduced me to Instagram.
   (iv) Launched
     - Introduced a new product. |

| (4) | well: is used in the passage as an adjective to mean fine or alright. Can be used:
   (i) As a noun to mean a hole in the ground filled with water.
   (ii) As an adverb to mean in a good manner
     e.g. the children did well in the examination, mix well.
   (iii) As an exclamation:
     Well, I declare!
     Well, thank God that’s over!
   Idiomatic phrases such as leave well alone, doing well, well off, etc. cannot be used.
   Compound adjectives such as well adjusted, well dressed, well established, well done cannot be used. |

(b) Candidates have to answer the questions as briefly as possible and in their own words. Candidates should draw their material only from the passage.

| (i) | Man pushing a pram (on a lonely moorland road), pram contains a large dog. |
| (ii) | There was no fight for breath, he was unconscious, his pulse was rapid and feeble. |
| (iii) | Pushed Jake’s jaws apart, depressed his tongue, shone his torch, dog coughed, he opened the cartilages of the larynx, saw the pebble. |
| (iv) | He seized a pair of scissors, clipped the hair from the ventral surface, used anaesthesia but local, and swabbed the area with antiseptic. |

(c) Summary:

| Content: A minimum of six points are required. |
| Linguistic ability: Marks are awarded for the candidate’s ability to express the points clearly. |
### POINTS:

1. He used scissors to cut the hair (from around the larynx).
2. He gave instructions to Roddy to hold the dog’s head.
3. He (could not use a general anaesthetic, so) used a local anaesthetic and some antiseptic.
4. He cut through the skin, (fascia) and muscle till (the larynx was revealed, and) he saw the pebble.
5. He looked for some broad bladed forceps, (poised them over the wound) and (carefully) introduced (the instrument) them into the wound.
6. His hand steadied and clamped over the pebble.
7. He brought out the pebble slowly (and tenderly).
8. He stitched up the wound (and Jake was awake and alert in a few minutes).

*(any six of the above points to be accepted)*

### GENERAL COMMENTS

- **Topics found difficult/confusing by candidates**
  - Question 1 (c) "If winter comes, can spring be far behind?"
  - Question 1 (d) Solitude:
    - Question 1 (e): Should electronic gadgets be allowed in the classroom?
  - Question 2. (b): Proposal Writing.
  - Question 3: Transformation of Sentences and Prepositions
  - Question 4: The Comprehension Passage

- **Suggestions for Students**
  - Practice is the key to English Paper 1. It has been proved time and again that practice makes perfect.
  - Reading good quality English books and making a point to speak in English.
  - Learn different usages and changes of words in the language.
  - Develop the habit of consulting a dictionary; learn new words and their use (formal and informal).
  - It is important to follow the instructions given in the question paper.
  - Practice all four Questions in past years' ISC question papers.
  - Practice all the six types of essays and know for yourself where your strength lies.
  - Be familiar with all the types under directed writing.
SECTION A

(Answer one question)

THE TEMPEST - Shakespeare

Question 1

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

(a) Prospero

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

(i) What leads Prospero to talk about the ‘blue-eyed hag’?

(ii) Why was she brought to this island?

(iii) What account do we get of Ariel’s suffering in the cloven pine? Who had saved him and how?

(iv) How does Prospero describe the hag’s son?

(v) What does Prospero threaten to do to Ariel now? What effect does his threat have on Ariel?

(vi) Give the meanings of the following words in the context of the passage:

abhor’d, cloven

(b) Caliban

I prithee let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts,
Show thee a jay’s nest, and instruct thee how
To snare the nimble marmoset. I’ll bring thee
To clust’ring filberts, and sometimes I’ll get thee
Young scamels from the rock. Wilt thou go with me?
(i) To whom is Caliban speaking these lines? [1]
(ii) Briefly describe the circumstance under which he had met them. [2]
(iii) Who does he think they are? Why? [2]
(iv) To which other person had Caliban shown such a slavish attitude? What had the result been? [2]
(v) How do his present listeners respond to his words? [2]
(vi) Give the meanings of the following words as they are used in the context of the passage:
    snare, marmoset [1]

(c) Ariel : Thy thoughts I cleave to. What’s thy pleasure?
Prospero : Spirit, we must prepare to meet with Caliban.
    Ay, my commander. When I presented Ceres
Ariel : I thought to have told thee of it, but I fear’d
    Lest I might anger thee.
Prospero : Say again, where didst thou leave these varlets?

(i) For whom is the term varlets being used? [1]
(iii) Where had these people been going? Why? [2]
(iv) Where did Ariel leave them eventually? What did they do then? [2]
(vi) Give the meaning of the following words as they are used in the context of the passage:
    cleave, varlets [1]

Comments of Examiners

A number of candidates did not pay attention to the question and thus did not answer it correctly. They did not understand that they were asked why Prospero talked about the witch.

The details were left out by many candidates. The vague answer that she was a witch, did not fetch marks.

The details of Ariel's punishment and words like 'cloven pine' and 'twelve years' were left out by many candidates.

The word 'hag' was not explained by a number of candidates. Prospero’s distaste revealed through the words 'freckled whelp'

Suggestion for Teachers

- Students should be encouraged towards detailed reading of the text. Only then, textual details can be brought about.
- The students should be told about the role of the characters in every scene which can be brought about through a discussion in the class.
- Every word should be explained in detail to encourage students to answer the word meanings correctly.
was not brought out in many answers. As a result, the answers were vague and generalized.

(v) The oak tree was not mentioned by some candidates. The fact that this punishment would be more terrible than the first was not brought out in answers.

(vi) A number of candidates did not know the meaning of 'cloven'.

(b) (i) Many candidates mentioned Prospero, which was incorrect. Some mentioned only one character.

(ii) Textual details were missing in the answers. The events and sequence of events were confused by a number of candidates. Unnecessary information was given by some.

(iii) The fact that Caliban, like Miranda, had not met human beings and that he thinks of them as heavenly creatures because he tastes their liquor was not brought out in a number of answers.

(iv) The first part of the question was answered correctly. In the second part of the question, lack of textual knowledge and understanding was evident.

(v) The fact that they made fun of him and encouraged him in his naive beliefs was not brought out in a number of cases. The candidates instead referred to the conspiracy.

(vi) The meaning of 'marmoset' was not given correctly by some candidates.

(c) (i) Most candidates answered the question correctly. Some, mistakenly mentioned Antonio and Sebastian.

(ii) Textual details were not brought out in many answers. Many candidates merely stated that they were drunk.

(iii) Prospero's cell was not mentioned in several cases.

(iv) The first part of the question was answered correctly by most of the candidates, The second part revealed lack of textual detail.

- Practice of reference to context must be given extensively.
- Students should be asked to refrain from using guidebooks.
(v) *Trumpery* was not mentioned by a number of candidates. Some wrote that Ariel was asked to fetch rich and grand clothes, thus completely changing the meaning.

(vi) Many candidates did not know the meaning of ‘cleave’.

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**MARKING SCHEME**

<table>
<thead>
<tr>
<th>Question 1</th>
</tr>
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</table>
| (a) (i) Ariel, the airy spirit serving Prospero reminds his master of the promise to grant him his freedom. In anger, Prospero reminds Ariel of his servitude to Sycorax, the ‘blue-eyed hag’.

(ii) Sycorax was a witch in Algiers and she was cast out of Algiers “for mischief manifold and sorceries terrible / To enter human being” and brought ashore to this island/ because she was pregnant, she could not be killed.

(iii) He remained in this pine for a dozen years. His torment had been so terrible that his groans had made the wolves howl and penetrated the breasts of the ever angry bears. Prospero had used his magic to tear open the pine and release Ariel from imprisonment.

(iv) Prospero says that Caliban was a freckled whelp, hag born – not honoured with a human shape.

(v) If Ariel complained any more, Prospero would rend open an oak and imprison Ariel in its knotty entrails till he had howled away twelve winters.

Ariel asks for pardon and declares that he would be correspondent to command and do his spiriting gently.

(vi) abhorred - hateful, vile, detestable, abominable, sordid, disgusting, obnoxious cloven- split, divided, torn, open, ripped apart, rent

(b) (i) Caliban is speaking to Stephano and Trinculo.

(ii) Caliban had been sheltering from Prospero’s spirits under his cloak. Trinculo who has escaped from the shipwreck finds nothing to shelter him. Seeing Caliban (whom he mistakes to be a monster), he crawls under his cloak. Stephano who has also come ashore sees the two, mistakes them for a strange creature but later realises who they are.

*(general idea)*
<p>| | | |</p>
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<tbody>
<tr>
<td>(iii)</td>
<td>At first Caliban thinks that they are spirits sent by Prospero to torment him. Later, after drinking the liquor given by Stephano, he thinks they have dropped from heaven.</td>
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<tr>
<td>(iv)</td>
<td>Caliban had been similarly slavish to Prospero. Prospero had snatched the island from him and had confined him to a rock.</td>
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<tr>
<td>(v)</td>
<td>Stephano and Trinculo do not pay much heed to him. Stephano tells him to carry his bottle and to lead the way.</td>
<td>(general idea)</td>
</tr>
</tbody>
</table>
| (vi) | Snare – trap, entangle, capture  
Marmoset – small monkey/monkey |   |
| (c) | (i) Caliban, Stephano and Trinculo/ Caliban and fellow companions |   |
| | (ii) The three were completely flushed with drinking. Filled with a newfound valour, they smote the air for breathing in their faces and beat the ground for kissing of their feet. |   |
| | (iii) Prospero’s cell to kill him. |   |
| | (iv) In the end Ariel left them in a filthy pool covered in scum located beyond Prospero’s cell.  
They were immersed in the dirty water up to their chins. Struggled out smelling of horse piss and cursed Caliban and the “harmless fairy” who had led them there. | (any one) |
| | (v) Prospero tells Ariel to fetch the trumpery/ garments from his house and to hang them on the trees near his cell.  
He knows it will serve as a trap as the three will not be able to battle the attraction of wearing royal garments. |   |
| | (vi) cleave – follow closely, stick to, adhere, cling on to  
varlets - rogues, scoundrels, villains, wretches, |   |
CANDIDA - George Bernard Shaw

Question 2

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

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

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

Lexy: What a good man! What a thorough loving soul he is! (He takes Morell’s place at the table, making himself very comfortable as he takes out a cigaret).

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

Lexy: (shocked) Oh, Miss Prossy!

(i) Who is Morell talking about? How does he react when he gets to know about the arrival of this person? [1]

(ii) What advice has Morell given Lexy about marriage? [2]

(iii) What does Proserpine say further to express her displeasure? [2]

(iv) When Lexy expresses unhappiness at Proserpine’s feelings against Candida, how does Prossy defend herself? [2]

(v) Judging by Lexy’s disbelief, how does Proserpine condemn men’s ideas about women? [2]

(vi) How does Lexy voice his regret then? [1]
Marchbanks: *(stopping her mysteriously)* Hush! I go about in search of love; and I find it in unmeasured stores in the bosoms of others. But when I try to ask for it, this horrible shyness strangles me; and I stand dumb, or worse than dumb, saying meaningless things: foolish lies. And I see the affection I am longing for given to dogs and cats and pet birds, because they come and ask for it. *(Almost whispering)* It must be asked for: it is like a ghost: it cannot speak unless it is first spoken to. *(At his usual pitch, but with deep melancholy)* All the love in the world is longing to speak; only it dare not, because it is shy! shy! shy! That is the world’s tragedy. *(With a deep sigh, he sits in the visitors’ chair and buries his face in his hands.)*

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

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

Marchbanks: *[Convulsively]* Onions!

Yes, onions. Not even Spanish ones: nasty little red onions. You shall help me to slice them. Come along.

Candida: *[She catches him by the wrist and runs out, pulling him after her. Burgess rises in consternation, and stands aghast on the hearth-rug, staring after them.]*

Burgess: Candy didn’t oughter andle a hearl’s nevvy like that. Its goin too fur with it.
(i) Why is Marchbanks disgusted by the onions? [1]
(ii) Why had he been similarly agitated a little earlier? [2]
(iii) How had Candida responded then? [2]
(iv) Why is Burgess shocked? [2]
(v) What does he get to know about Marchbanks soon? [2]

### Comments of Examiners

#### (a)

(i) Many candidates wrote Candida instead of Burgess.

(ii) A number of candidates merely mentioned 'get married' instead of 'get married to someone like Candida'

(iii) Proserpine's impatience with Morell's blindness with Candida was not brought out in many answers.

(iv) Proserpine's statement that she appreciates Candida was not brought out by many candidates.

(v) Most of the candidates could not bring out the idea of the weakness of women, but mentioned that men have intelligence, while women are only a bundle of emotions.

(vi) Only a few candidates successfully wrote about women having no clue about man's strength.

#### (b)

(i) Correct answers were given by most candidates.

(ii) Textual detail was missing in many answers, indicating lack of understanding of the text.

(iii) Answers given were vague and generalised. Marchbanks' idealism was not mentioned by many candidates.

(iv) The first part was answered correctly. In the second part, several candidates did not mention, how, like a ghost, love does not readily reveal itself.

<table>
<thead>
<tr>
<th>Suggestions for Teachers</th>
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<tbody>
<tr>
<td>▪ Students should be encouraged towards detailed reading of the text. Only then textual details can be brought about.</td>
</tr>
<tr>
<td>▪ Explain intricate details of the text to enhance the capability of the candidates when tackling reference to context questions.</td>
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<tr>
<td>▪ Emphasise on the discussion of motives and character traits.</td>
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<tr>
<td>▪ Ensure that students understand the implicit and the explicit meaning of statements made by the characters.</td>
</tr>
</tbody>
</table>
(v) Marchbank's shyness standing in the way of his love was mentioned by most of the candidates.

(vi) Candidates displayed some confusion with this question as they did not understand the inability of wicked people to show love.

(c) (i) The idea of Candida doing menial work, being offensive to Marchbanks, was not brought out by some candidates.

(ii) This was a purely textual question, and the textual reference was missing in many answers.

(iii) Candida's refusal to be put on a pedestal was not brought out by some candidates.

(iv) Having failed to recognize the character of Mr. Burgess, some candidates wrote that he was shocked by the display of closeness between Candida and Marchbanks, whereas, in actuality Mr. Burgess was shocked at Candida asking Marchbanks, an Earl's nephew, to peel onions.

(v) Prossy's statement that Marchbanks was eccentric was not given by a few candidates.

(vi) Most candidates answered the question correctly.

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**MARKING SCHEME**

**Question 2**

| (a) | (i) | Morell is talking about Candida’s father/ Mr. Burgess.
He is surprised and not pleased/unhappy when he gets to know about his arrival. |
| (ii) | Morell tells Lexy the benefits of marriage. Marrying a good woman provides a foretaste of happiness in heaven. An honest man will do work hard to make others happy. To prove this, he compares happiness to wealth. He advises Lexy to marry someone like Candida and he will always be in arrears with his repayment. |
| (iii) | Prossy is upset about Morell’s continual praise of Candida and says, ‘Candida here, and Candida there, and Candida everywhere’.
According to her, it can drive anyone out of their senses to hear a woman raved about in that absurd manner. |
| (iv) | Proserpine confesses that she has no feelings against Candida, on the contrary she considers her to be nice and very good-hearted.
She continues to say that she is quite fond of Candida and can appreciate her real qualities far better than any man could. |
**Proserpine says that men have no knowledge of the human heart and they have no idea of the weakness of women. They feel men have intelligence while women are only a bundle of emotions which is why they are jealous of other women.**

**Lexy regretfully states that if women only had the same clue to man’s strength as to his weakness, there would be no controversy about Women.**

**In the drawing room/ parsonage/Morell’s office**

**Because he has indirectly hinted about her love affair.**

**Marchbanks desires the love that is given to dogs, cats and birds because they come and ask for it. Love must be asked for, only then can one get it.**

**Love is referred to a ghost. It cannot speak unless it is first spoken to.**

**Trying to pacify her / tells her that he is shy too and his shyness stands in the way of love.**

**Yes As he feels that wicked people have no love in true sense what they call love is lust or sexual desire.**

**Proserpine has just announced that the cook was waiting for Candida in the kitchen now that the onions had arrived. He could not imagine Candida soiling her hands cutting/peeling onions.**

**Candida was an angel in Marchbanks’ eyes. The thought of her having to do mundane household chores like filling lamps with paraffin was demeaning.**

**Candida had told him that the image he had of her was erroneous because she was an ordinary woman who would not be comfortable walking barefoot on Hackney Road.**

**Burgess is impressed with the fact that an Marchbanks was the nephew of Earl, a member of the aristocracy. For him to be pulled into the kitchen to slice onions was unthinkable.**

**Proserpine tells him that she felt it appropriate to warn Burgess who was so impressed with Marchbanks that the latter was mad and had frightened her earlier with the queer things he said.**

**Morell had earlier been attacked by Marchbanks about not valuing Candida and being a wind bag. He pretended to be disinterested here.**
SECTION B

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

THE TEMPEST - Shakespeare

Question 3

Referring closely to Act IV, scene i:

(a) Describe the blessings showered by Ceres and Iris on Miranda and Ferdinand. What is the significance of these blessings? [8]

(b) What did Prospero tell Ferdinand just before the masque? What did he emphasize and how did Ferdinand answer him? [6]

(c) What do you conclude about Prospero from the events that occur in the act? [6]

Comments of Examiners

(a) Answers were vague and generalised and the actual blessings and their significance was not given by most candidates.

(b) Most candidates did mention Prospero's concern about not violating Miranda's chastity and purity before the marriage rites were celebrated and Ferdinand's assurance for the same. However, certain detailed textual references and quotations such as, a mention of "barren hate", "sour eyed disdain and discord" would have made for a higher order answer.

(c) Many candidates failed to point out aspects of Prospero - his concern for his daughter, his relief that Ferdinand would prove to be a fit partner for Miranda, his skill as a magician, his pride in the 'vanity' of his art were not brought out.

Suggestions for Teachers

- Students should be encouraged to read the text in detail to highlight important aspects of the play.
- Adding relevant quotations to the answers should be brought into practice.
- Character analysis should be done after completing a Scene or an Act.
- Students should be trained to understand the question and then answer accordingly.
- Students should be encouraged to make a flow chart to understand the sequence of events.
- Students should also be made to understand how the actions and statements of characters, reveal character traits, intent and purpose and also point to further events in a play.
### Question 3

**(a)** After being completely convinced of the sincerity of Ferdinand’s love for Miranda, Prospero gives his seal of approval to their union. He organises a masque for them as a reward and as a demonstration of his prowess as a magician.

Masques were popular entertainments in 16th and 17th century England. In Shakespeare’s time, masques were written for performance before a king’s or a noble’s court; thus, they were given the name Court Masques. They provide an allegorical setting to celebrate feast days, harvests, betrothals and marriages. Although there is no evidence, it is believed that the masque in The Tempest was written especially for a performance to celebrate the betrothal of King James’ daughter. Masques were performed by a mixture of professional actors and costumed aristocrats. The characters represented were a mixture of grotesques and allegorical, classically derived gods, goddesses, mythical figures and personified virtues. A particularly innovative aspect of the masque was the use of highly engineered stage sets.

Iris, the goddess of the rainbow summons Ceres the goddess of the Earth to bestow her blessings on the young couple. Ceres and goddess Juno give their blessings: Ceres blesses that the young couple enjoy: Earth’s increase and foison plenty, their barns and granaries would never be empty, vines would be loaded with clustering bunches, plants, similarly would bow under their plentiful produce, Spring would come at the end of every harvest, i.e. there would not be the bleakness of winter in their lives, scarcity and want would shun them.

Iris’ blessings are more implicit. Iris is the rainbow which unites the earth and the sky—the earthly, the mundane and the heavenly, idealistic and spiritual. She freely blesses their wedded life. When she summons the nymphs of the stream and the reapers to the dance on the green, she again emphasizes the presence of calmness and vitality in their lives.

The blessings of the goddesses acquire special relevance in the context of Ferdinand and Miranda’s future roles as King and Queen of Naples. Moreover, in a primarily agrarian society, these would be the blessings which would be most relevant and appreciated. Moreover the blessings emphasize fertility—a desired quality in any marriage.

However, quite suddenly, the masque is disrupted as Prospero starts suddenly and speaks. He remembers the “foul conspiracy” of Caliban and his companions. Thus, the mundane and earthly matters impinge on the illusory and ideal, dispelling the magical atmosphere created by Prospero. There is confusion as all the spirits vanish.

**(b)** At the beginning of Act IV, it is evident that Prospero is finally convinced of the sincerity of Ferdinand’s love for Miranda. He declares that Ferdinand had withstood his test well and now he was willing to entrust him with his daughter Miranda, who was a “third of mine own life.”

Prospero’s concern for his daughter is evident as he repeatedly reminds Ferdinand to ensure that Miranda’s chastity and purity is not violated till the marriage rites are celebrated. This concern with chastity reflects the values of contemporary society.
Prospero warns that if Ferdinand breaks Miranda’s virgin knot before marriage, the heavens will not rain down any blessings on the couple. Instead, “barren hate,” “sour eyed disdain and discord” shall cover their marriage bed with weeds so that hatred instead of love will grow in the marriage.

Ferdinand tries his best to assure Prospero that he will not give in to any temptation regardless of the opportunity and the place being favourable. If the time to his marriage seems too long, he will console himself with the thought that Phoebus’ steeds had foundered, or night had been “kept chained below.”

In this act we see Prospero in a much more mellow mood. His concern for his daughter is evident from the fact that he takes pains to test Ferdinand’s sincerity. Once sure, he has the grace to explain his actions to Ferdinand. He even admits that Ferdinand has” strangely stood the test.” His pride in his daughter can be seen from the fact that he calls her a rich gift that he is giving Ferdinand. At the same time, he wants to ensure that their union is marked by correctness, so he reminds Ferdinand not to violate her chastity till the marriage rites are completed.

He is proud of his skills as a magician and therefore holds the masque as a reward for the young couple and also to display his art. When Ferdinand in amazement asks him about the actors, Prospero declares that they were his spirits whom he had called from their confines to enact his fancies. However, when the masque is disrupted, Prospero talks about the ephemeral nature of the illusions he had created. Prospero, having achieved his aims becomes philosophical as he comments that like the illusions presented, ”We are such stuff…….sleep.”

**Question 4**

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

<table>
<thead>
<tr>
<th>Comments of Examiners</th>
<th>Suggestion for Teachers</th>
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<tbody>
<tr>
<td>Mostly a generalised , vague summary of the character was observed. Many candidates laboriously argued in favour of Caliban being a born devil, thus missing the finer nuances of the question. Empathy for the character with personal perspectives was lacking in almost all answers. Also, appropriate textual references to establish the answer were not up to the mark. Some candidates wrote a summary of the play, touching upon the character of Caliban. Details were missing. They mentioned &quot;A devil, a born devil&quot;, but could not</td>
<td>Students should be taught proper evaluation of characters, not a scene by scene summary. They should mention specific incidents which will bring out the traits of the character. In this instance, they should have mentioned the devilish traits and which actions showed these traits.</td>
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</table>
Caliban, the misshapen son of the witch Sycorax, is described by Prospero as a ‘hag-born’ whelp not honoured with human shape. He was the only inhabitant of the island when Prospero arrived there. Out of his naivete, he had responded to Prospero’s kindness by showing him all the features of the island. In retaliation Prospero had usurped the island from him.

This is the crux of Caliban’s resentment against Prospero. Caliban represents the black magic of his mother and appears ‘bad’ when judged by contemporary civilised standards. Our sympathy for him is aroused when Caliban movingly tells us of the torment that he suffers at the hands of Prospero and his spirits, “But they’ll nor pinch / Fright me with urchin shows …. Hiss me into madness.

Prospero of course has his reasons – he declares that Caliban had tried to violate the honour of his daughter. He had therefore been “confin’d into this rock” and forced to perform all the low and menial tasks for Prospero and Miranda. Even the gentle and kind Miranda does not have a good word for him. When she reminds him of the pains she had taken over him he does not appreciate it. “You taught me language… curse.” Modern day analysts interpret the relationship between Prospero and Caliban as that of the colonist and the colonised.

Caliban’s resentment is intense. It is clear that he hates Prospero so when he meets Stephano and Trinculo, he seizes the opportunity to hatch a conspiracy against Prospero. In many ways Caliban is an innocent, reacting to emotional and physical needs without the ability to think through and fully understand the events and people who surrounded him. He is truly a child of nature, uneducated and reacting to his surroundings in much the same way as an animal does. However, at the same time he turns out to be more focused and sensible than Stephano and Trinculo. They are easily diverted by the glittering garments that Prospero places in their way and forget their goal. Caliban on the other hand recognises the garments as trash but his companions do not listen to him.

Despite his savage demeanour and grotesque appearance, Caliban has a more sensitive side that the audience is only able to glimpse briefly. His beautiful speeches about his island home and its magical music, Be not….. sleep again, provide some of the most beautiful imagery in the play.

Prospero of course does not see any redeeming feature in him and terms him a ‘born devil’ on whose nature “nature” does not stick. Prospero feels that he grows more repulsive as he ages….. His forced servitude and his oppression by Prospero have led many readers to interpret him as a symbol of the native cultures occupied and suppressed by European colonial scouts. It is probably also a response to Montaigne’s idea of the noble savage. Even if this comparison may not be completely accepted, Caliban remains one of the most intriguing and ambiguous characters in the play, a sensible monster who allows himself to be transformed into a fool. Prospero’s words, “a devil…..” Represent the impatience of a master/mentor who has not been successful in his task and one therefore who concludes that there is no redeeming feature in

### MARKING SCHEME

**Question 4**

<table>
<thead>
<tr>
<th>Marking Criteria</th>
<th>Description</th>
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<tbody>
<tr>
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<tr>
<td><strong>Crux</strong></td>
<td>This is the crux of Caliban’s resentment against Prospero. Caliban represents the black magic of his mother and appears ‘bad’ when judged by contemporary civilised standards. Our sympathy for him is aroused when Caliban movingly tells us of the torment that he suffers at the hands of Prospero and his spirits. “But they’ll nor pinch / Fright me with urchin shows …. Hiss me into madness.”</td>
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<tr>
<td><strong>Prospero</strong></td>
<td>Prospero of course has his reasons – he declares that Caliban had tried to violate the honour of his daughter. He had therefore been “confin’d into this rock” and forced to perform all the low and menial tasks for Prospero and Miranda. Even the gentle and kind Miranda does not have a good word for him. When she reminds him of the pains she had taken over him he does not appreciate it. “You taught me language… curse.” Modern day analysts interpret the relationship between Prospero and Caliban as that of the colonist and the colonised.</td>
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<tr>
<td><strong>Caliban’s resentment</strong></td>
<td>Caliban’s resentment is intense. It is clear that he hates Prospero so when he meets Stephano and Trinculo, he seizes the opportunity to hatch a conspiracy against Prospero. In many ways Caliban is an innocent, reacting to emotional and physical needs without the ability to think through and fully understand the events and people who surrounded him. He is truly a child of nature, uneducated and reacting to his surroundings in much the same way as an animal does. However, at the same time he turns out to be more focused and sensible than Stephano and Trinculo. They are easily diverted by the glittering garments that Prospero places in their way and forget their goal. Caliban on the other hand recognises the garments as trash but his companions do not listen to him.</td>
</tr>
<tr>
<td><strong>Sensitive side</strong></td>
<td>Despite his savage demeanour and grotesque appearance, Caliban has a more sensitive side that the audience is only able to glimpse briefly. His beautiful speeches about his island home and its magical music, Be not….. sleep again, provide some of the most beautiful imagery in the play.</td>
</tr>
<tr>
<td><strong>Prospero’s words</strong></td>
<td>Prospero of course does not see any redeeming feature in him and terms him a ‘born devil’ on whose nature “nature” does not stick. Prospero feels that he grows more repulsive as he ages….. His forced servitude and his oppression by Prospero have led many readers to interpret him as a symbol of the native cultures occupied and suppressed by European colonial scouts. It is probably also a response to Montaigne’s idea of the noble savage. Even if this comparison may not be completely accepted, Caliban remains one of the most intriguing and ambiguous characters in the play, a sensible monster who allows himself to be transformed into a fool. Prospero’s words, “a devil…..” Represent the impatience of a master/mentor who has not been successful in his task and one therefore who concludes that there is no redeeming feature in</td>
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</table>
Caliban. However, a close reading of the play will reveal interesting facets of the character and will arouse a certain amount of empathy. Perhaps Prospero’s words reflect the European attitudes to the natives of the regions they conquered.

**CANDIDA - George Bernard Shaw**

**Question 5**

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

(a) Describe the conflict between Marchbanks and Morell regarding Candida [8]

(b) Describe the auction that Candida initiates. Why do you think she terms it an auction? [6]

(c) What is the reason for the choice made by her at the end of the play? [6]

**Comments of Examiners**

<table>
<thead>
<tr>
<th>Suggestion for Teachers</th>
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<tbody>
<tr>
<td>▪ Train students to understand what a question demands and to answer accordingly.</td>
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<tr>
<td>▪ Tell students that weightage is given to all aspects of a question.</td>
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<tr>
<td>▪ Encourage students to have a close knowledge of the text which will help them in answering questions in an effective manner.</td>
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</tbody>
</table>

(a) Very generalised discussion marked by absence of textual detail was observed in most of the answers. The conflict between how the two perceived Candida was not explored.

(b) Textual detail was given. However, the idea of auction or bidding or the objectification of Candida as if she were a mere thing was not brought out by many candidates.

Candida's annoyance, her ironic address to them as "my Lords and masters" would go a long way to establish her reaction to the suggestion of the two gentlemen. Candida's objection at being treated like an object and analyzing her characteristic traits in view of the auction scene would lead to answer of a superior quality.

(c) Candida's evaluation of the strengths and weaknesses of the two men - the fact that Marchbanks could live without her as he had his idealism and poetry whereas as Morell completely depended on her, was not brought out by many candidates.
### Question 5

(a) Marchbanks, the **young idealistic poet** whom Morell had rescued from the Embankment **completely idolises Candida**. She is the **goddess** at whose altar he worships. He follows her everywhere quite slavishly. However, Marchbanks feels that Morell does not deserve Candida and takes her for granted. Morell loves Candida and believes that they have a solid marriage. He does not take Marchbanks seriously. When Marchbanks declares that he loves Morell’s wife, Morell does not take it seriously at first. He declares, ‘**Why my dear child, of course you do. Everybody loves her. They can’t help it. I like it.**’ However, as Marchbanks keeps insisting about his love for Candida and Morell’s unworthiness to be her husband, **Morell’s complacency is seriously threatened**. Matters come to a head in **Act II, when Morell returns home after a speaking engagement. He finds Candida with Marchbanks. Candida is quite unselfconscious at being found alone with Eugene. When she leaves in search of Maria, Morell questions Marchbanks who tells him ‘I have been making a fool of myself here in private whilst you have been making a fool of yourself in public.” He declares that when Morell left Marchbanks alone with Candida, it was nothing but “heroics” Marchbanks in turn says I am not to say a word in your absence that I would not have said a month ago in your presence.” He declares that he had been able to contain himself for some time but when she declared that she couldn’t bear to being read to any longer she became an ……” Morell asked whether she had repulsed Marchbanks, but this suggestion is rejected scornfully. He declares that Morell is ‘not worthy to live in the same world with her’. He declares that **Morell had transformed from the man Candida married to Revered James Mavor Morell, moralist and windbag.”** When Morell asks whether Candida would have loved him any better for being insincere in his profession, Marchbanks says “O, she forgave you, just as she forgives me for being a coward, and a weakling”. He feels that Candida wants somebody to protect, to help, to work for. He feels that being Marchbanks, is the man. He wants Morell to send for Candida and let her choose between the two of them.

(b) Candida enters in the middle of the altercation Marchbanks is immediately on the defensive and apologises. He does not want to make her angry and also says “I would die ten times over sooner than give you a moment’s pain”. **Candida wants to know what is going on.** **Morell wants to prepare her mind to avoid a misunderstanding.** When she keeps on insisting that she must hear everything. Morell told her that Eugene had declared that she was in love with him. Though, Marchbanks vehemently denies it, Morell continues and says that Marchbanks declared that Candida despised Morell in her heart. He also declares that Candida had said that Eugene was always right. ‘He is the poet who sees everything, and I am the poor person who understands nothing”. When Candida asks him if he minded what was said by a foolish boy because she had said something like it in first, Morell insists that Candida would have to choose between the two of them. They had agreed to it.

Candida is annoyed and asks ‘Oh! I am to choose am I? I suppose it is quite settled that I must belong to one or the other”. She then goes on to comment “**I am up for auction, it**
seems’. Ironically addressing them as ‘my Lords and masters”, she asks them what they would bid for her. Morell “with proud humility” declares that he had nothing to offer her 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.” Marchbanks on the other offers her “My weakness, My desolation, My hearts need”.

Candida is an independent minded woman, capable of thinking for herself. She is annoyed at the manner in which the two men quarrel over her as if she were a commodity. She terms it an auction as she has been objectified and made to feel that like an object, she must have an owner. As one of Shaw’s “New Woman” she does not belong to any one but herself.

(c) Interesting enough Candida declares that she will “give myself to the weaker of the two”. For a moment Morell thinks that he has lost and Candida reminds Eugene about his mother and sisters who are fashionable and his successful brother. He had always been criticised, disliked and misunderstood. Marchbanks took refuge in his books and poetry. Morell on the other hand had from his childhood been praised, appreciated and every effort had been made to “save James the trouble of doing anything but be strong and clever and happy.” Not only his parents and three sisters but Candida Prossy and Maria had helped Morell nurture the impression that he was strong. Candida was the sentinel who kept all the ‘little vulgar cares out.’ She declares ‘I make him master here, though he does not know it.” Machbanks had learnt to live without happiness he had his poetry and his dreams and therefore he was all the stronger for it. Without Candida, Morell would have fallen apart and so she chooses him as he needs her more.

Question 6

In the play Candida, Shaw presents Candida as an unconventional woman. Discuss.

Comments of Examiners

Very general answers were given with no interpretation or analysis written. Candidates failed to focus on the qualities which made Candida an unconventional woman, Shaw's perception of the role of women and so on were not brought out by most candidates.

Suggestion for Teachers

- Students should be encouraged to read the text in detail to highlight important aspects of the play.
- Students should be trained to understand the question and then answer accordingly.
- Character analysis should be done after completing an act.
An avid advocate of women suffrage and a firm believer of gender equality, Shaw was of the opinion that a woman is really a man in petticoats. The gender history of the Victorian age, where men were supposed to work, socialize, and earn for the family, women ought to be pure, submissive, and were supposed to look after their husband and children, led to the emergence of the New Woman. In *Candida*, Shaw has completely restructured the dynamics of husband wife relationship by depicting an intelligent and strong-willed wife who is the real master of the house. The conventional and stereotypical image of the husband as the protector, provider and guardian of his. Conversely, it is the wife who gives comfort, strength, support and security to her husband and in the end rescues him by shattering his illusions regarding his exaggerated idea of his own importance. For Reverend James Morell, Candida is the ideal wife and mother, ceaselessly selfless and loyal to him and a source of his emotional support. While Candida works hard every day to ensure a comfortable existence for him within the four walls of their home, he considers her work as her duty, is bound to do as his wife and as a woman and never acknowledges the hard work she puts into their marriage. He believes that he is the protector and guardian of his wife and that she cannot do without his guidance and support. He fears that if he gives her up, she would not have anyone to protect her, to help her, to work for her, and to father her children. When Candida asks him to offer his bid for her, instead of offering his love and devotion to his wife he proudly declares, “I have nothing to offer to 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”. Eugene criticizes Morell for allowing Candida to do all the household chores while he himself is busy preaching sermons. Candida does not wage a war against patriarchal authority characterized by her husband. Instead, she being fully aware of her independence makes him aware of it in her own way. Candida understands Morell and is aware of his ego, weakness and need to be cared for like a baby, and the real reason for his popularity and she makes her choice in full awareness of these facts. Candida represents that section of women who take delight in domesticity and whose lives revolve around their homes and families. When Eugene is horrified by the thought of Candida doing menial domestic chores, she assesses his opinion his poetic horrors but does not try to justify his viewpoint. She is a
modern woman with an unconventional attitude towards marriage who does not consider
domestic life as a constraint on women’s freedom. Candida’s father, Mr. Burgess, recognizes
her power. When Morell tells Candida that she must choose between him and Eugene,
Candida implies she has a third option of walking out alone. Candida chooses Morell not out
of conventionality, but because it is her choice and because she loves him. By choosing to
stay with Morell within the four walls of her home instead of going out with Eugene who
represents absolute freedom from domestic labour and therefore a future possibility of a
career, Candida posits her position as an emancipated woman.

THINGS FALL APART - Achebe

Question 7

Referring closely to the events, answer the following:
(a) How is the Church established and what is the role of the white men in establishing  
   it? [8]
(b) Why does Nwoyi secretly become attracted to religion of the missionaries? What  
   was his father’s reaction? [6]
(c) Which circumstances had led to the suicide of Okonkwo? [6]

Comments of Examiners

This question was not attempted by many candidates.

MARKING SCHEME

Question 7

(a) The missionaries had asked for land to build a Church and the elders had granted them a
    plot in the “Evil Forest” where no man went and where those dying of infection and disease
    were sent. The tribe thought that the white man would not accept this but to their surprise,
    the missionaries rejoiced in the offer. Even after seven market weeks, nothing happens to
    them. They were unharmed. As a result, they gained as lot of converts. They began by
    giving membership to the outcasts of the tribe. The white man thus brought new religion
    without any consideration for the prejudices that the tribes harboured. Nwoyi, a pregnant
    woman, Neka also become converts.

(b) Nwoyi is never able to please his father and rise to the standards of masculinity demanded
    by him. As a result, he is constantly punished for being different. He first hesitates to join
    Christianity, but his father’s violence and opposition finally drives him to attend the mission
    school in Unuofia. He sees the new religion an answer to his problem. He joins the sect
    that has been established in the Evil Forest as Unoka on his death had been cast out into the
Evil Forest. He sees that none in the Church had been harmed and therefore, turns Christian. One of Okonkwo cousins notices Nwoyi among the Christians and informs Okonkwo thus when Nwoyi returns, Okonkwo chokes him by the neck, demanding to know where he had been. He orders Nwoyi to leave and Nwoyi does so causing grief to his father.

(c) After Okonkwo returns from imprisonment by the Europeans after being tricked and charged and also fined for destroying property. He is a broken man as his masculinity has been affected. While he was in detention for the fine to be collected, he had been maltreated and head shaved off. When he returns, there bitter hatred in his heart against the white man as he had suffered humiliation at their hands and he swore to take revenge. Then he kills one of the messengers who comes to the meeting of tribes men though the others escaped. He is surprised to see that instead of being uploaded for his action, the clans men are upset and enraged and no one is ready to defend him or support him. Rather than face the ultimate indignity of humiliation at the hands of the white man Okonkwo returns to the compound and hangs himself.

Question 8

How is the story about why mosquitoes buzz around people’s ears relevant to the novel?

Comments of Examiners

This question was not attempted by many candidates.

MARKING SCHEME

Question 8

Most myths and animal fables told in Things Fall Apart have deep symbolic significance, on a personal as well as a political level. When Okonkwo struggles to get some much-needed sleep days after the brutal murder of Ikemefuna, he becomes acutely conscious of the buzzing of a mosquito. It's then that he recalls a tale that his mother used to tell him when he was a child. The story is supposed to provide a mythological answer to the question of why mosquitoes always buzz around people’s ears. His mother had narrated that once upon a time a mosquito had fallen head over heels in love with Ear and wanted to marry her. But Ear wasn’t interested. Instead she made fun of the mosquito for his frail body and short lifespan.

The humiliated mosquito had sworn revenge, vowing that, from then on, every time a mosquito passed by an ear, he would buzz against it as a reminder that he was still alive. Although Okonkwo dismisses the fable as an insignificant women’s tale, it has greater personal and cultural significance than he is prepared to acknowledge. The fact that he remembers the tale from all those years ago, shows not just the importance of stories and fables in his society, but also the way that a woman in a male-dominated society can influence and shape the formative development of her children through the act of story-telling. The story that Okonkwo remembers as he lays in bed could be seen as a kind of parable that has a lot to say about Okonkwo and his life and how he
reacts to situations. In a sense, this parable is about the danger of judging people by their appearances, as Ear did, and suffered as a result. Okonkwo is seen as a character, who in his haste, bravado and desire to show himself to be a man, makes many hasty decisions without thinking them through, and suffers as a result. This is best brought out when he is exiled and through his response to the missionaries who come.

**Question 9**

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

**Comments of Examiners**

This question was not attempted by many candidates.

**MARKING SCHEME**

**Question 9**

Okonkwo was popularly called the ‘hero’, but he does not exhibit the courage and great nobility of a hero which was part of the tradition of the tribe. He is the son of the effeminate and lazy Unoka and tries to make his way in a world that seems to value manliness and he rejects everything for which he believes his father stood. Okonkwo consciously adopts ideals which were opposite to those of his father and as a result becomes productive, healthy, thrifty and brave. Because his father likes music and light heartedness he is violently oppose to music.

Okonkwo achieves great social and financial success. He marries three women and fathers several children. Like his father, he too is at odds with his community. Unable to adjust to the changing times and the developments that occur with the arrival of the white man he finds himself in a difficult situation. All that he had attained with industry, hard work, struggle against odds and his role in the inter-tribal wars seems to be at stake. At the height of his powers, he had such energy that his “Chi” had to go along with him. In his effort to be different from his father, he was turn and half in his dealings with his family since showing affection seem to him to be a sign of weakness. He believed in constant activity and action.

However, he was not without flaws. His gentler side was evident when he became fond of Ikemufuna. He was very distressed and upset after the boy’s murder. He is ashamed of his son who is not like him at all and feels that his son is better. He does become repentant of his deeds but is too proud to admit that he had made a mistake. In exile, he loses his position in the clan and it seems as if his heart has gone out of it. His fall is because he cannot adapt to change and has a false idea of heroism which ultimately brings about his downfall.
CONTEMPLATIONS

Question 10
Referring closely to the essay ‘My Visions of India’, answer the following:

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

Comments of Examiners
This question was not attempted by most of the candidates.

Suggestion for Teachers
- Teachers should motivate the candidates to do a thorough and repeated reading of the essay.
- Important details, incidents and examples should be highlighted while teaching.
- Discuss the tone and purpose of the essay in class.
- Training should be given to aptly answer long questions.

MARKING SCHEME

Question 10

(a) The first vision of Kalam was **freedom**. He declared that India got a first vision of freedom in 1857 when Indians started the first war of independence. India respected freedom not only for herself, but for others too. He felt that we must protect and nurture and build on this freedom. Kalam vehemently states that **freedom is the basic requirement for self-respect. If we are not free, no one will respect us.**

For Kalam the **second vision involved development.** He felt that we had been a **developing nation for 50 years and now it is time to see ourselves as a developed nation as we are** among the top five nations of the world in terms of GDP with 10% growth rate in most areas. **He pays a very positive picture as he declares that our poverty levels are falling and our achievements are being globally recognised today. Unfortunately, we lack self-confidence to see ourselves as a developed nation, self-reliant and self-assured.**

(b) Kalam’s third vision was to see India stand up to the world. Unless she stands up, no one will respect us. Kalam declared that strength respects strength. Similarly, love begets love. He declares that we need to be strong not only as a military power, but
also as an economic power. Both of these aspects must go hand in hand. Dr. Kalam expressed his gratitude to three great minds with whom had worked – Dr. Vikram Sarabhai of the Department of Space, Dr. Sathish Dhawan who succeeded him and Dr. Brahm Prakash the Father of nuclear material. These have rendered human service in making India powerful.

(c) Kalam ends his speech by quoting J.F. Kennedy’s request to the American people. He uses it to motivate the Indians as he feels that only Indian people can change the system. This system consists of our neighbours, households, communities and the government. He feels that when it actually comes to making a positive contribution to the system, we lock ourselves along with our families into a safe cocoon and look into the distance at countries far away and wait for Mr. Clean to come along and work a miracle. This shows our escapist attitude and Dr. Kalam feels that we need to be more active in rendering help to clean the system.

Question 11

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

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<tr>
<th>Comments of Examiners</th>
<th>Suggestion for Teachers</th>
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<tbody>
<tr>
<td>Some candidates answered this question well, citing examples. Others missed out on</td>
<td>• Conduct class discussions on the writer’s point of view.</td>
</tr>
<tr>
<td>the underlying seriousness and humour, as the question demanded.</td>
<td>• Mark out the main points of the essay and ask the students to write</td>
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<td></td>
<td>them down.</td>
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MARKING SCHEME

Question 11

The Essayist discusses the subject of idleness in a light-hearted humorous manner. A closer reading of the essay reveals the underlying seriousness. The writer begins by defending idleness and feels that genuine idlers are rare. He recalls the worth of his grandmother which he feels is half-true. In an unusual comparison, he compares idleness to kisses.

The writer talks about his experience in Buxton when he fell very ill. He was advised to go to Buxton to take complete rest, so he followed the prescription of the Doctors religiously and did nothing. Idling was not a good experience for him. He declares that he enjoys himself more when burdened with responsibility and when he has to get up early, though he would like to lie for an extra half hour in bed. Five minutes in bed in such moments are also enjoyable as no one wants to get up early.
The writer shifts his **attention to tobacco which he feels is a blessing for idlers as it wastes time and does not look bad.** In the Middle Ages if young men had a quarrelsome nature it is because they did not have tobacco. So, they would either go to war or involve themselves in family feuds. In their spare time they would keep themselves busy competing for their sweethearts.

The writer ends by revealing **his dream. He feels that one day it will be acceptable to lie in bed till noon, read two novels a day and do nothing.** The seriousness of the essay lies in the fact that the writer conveys the idea that even “doing nothing” is not pleasing when there is nothing to do.

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**Question 12**

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

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**Comments of Examiners**

Most of the candidates could answer the question with examples highlighting the lady and the nurse episode that justified the term 'silent lie'. However, only some candidates could give details from the text as to why Mark Twain opposed injurious truth and injurious lying.

**Suggestion for Teachers**

- Ask students to read the essay thoroughly.
- Give them practice in identifying main points of the essay.
- Train students to focus on the main points and then embark on how the point has to be presented.
- Lay stress that points in the answer have to be written sequentially and every effort has to be made to identify and answer what the question demands.

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**MARKING SCHEME**

**Question 12**

In his essay titled *On the Decay of the Art of Lying*, Mark Twain writes that over the centuries, the custom of lying has suffered no decay or interruption. The author sees lying almost as an art- a skill that can be cultivated with conscientious care. According to Twain, lying is a **necessity of our circumstances**. Stating on old proverb he says “Children and fools always speak the truth,” thereby deducting that adults and wise people don’t! Quoting the historian, Parkman, he states that only imbeciles would speak the truth at all times.
According to Twain, the most obstinate truth mongers indulge in what he calls the silent lie which is nothing but concealing the truth. He states that many supposed speakers of truth believe that they do not lie at all, by simply claiming that they speak no lie.

To illustrate his position, Twain gives the example of lady with whom he was once having dinner. When the author generally remarked that we are all liars, the lady was mortified. She waited for the children present for dinner to leave and then took up the matter again. She claimed that she had never lied and challenged the author to provide just one instance of the time when she had lied. Twain reminds her of the time when she had to fill in the blank sent by Oakland Hospital, to give information about the nurse who was staying by her sick son, she leaves a blank space. The nurse was perfect, her only fault was not wrapping up the child well when she was re-arranging his bed. The narrator then remarks that the lady must have lied when asked about any time when she was guilty of negligence. The lady retorts by saying that she had left the column blank! The author then tells her triumphantly that she had told a silent lie by leaving the column blank. He then horrifies the lady with a vision of the nurse causing the death of another child. The lady then rushes to the family where the nurse now stays to find the child happy and healthy, as the narrator had been lying himself! The lady sends a note of the faults of the nurse to the hospital the very next day.

The speaker emphasizes the necessity of training oneself in judicious lying. Since lying is universal, Twain considers it wise to train ourselves in lying thoughtfully. It is necessary to lie with a good intention in mind, to lie for others' advantage, to lie charitably. The essay concludes with the speaker addressing the public “without undue flattery” as "Old Masters".

**ECHOES**

**Question 13**

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

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

**Comments of Examiners**

(a) Most of the candidates were able to show the interaction between the B. Wordsworth and the young narrator. However, some candidates could not recall the story well and came up with some vague statements only from first half of the story. The rest of the story was not referred to in the answer.

**Suggestion for Teachers**

- Encourage students to do a detailed reading of the text.
- Train students to give examples from the text to support their opinions/observations.
The interaction between the two unlikely people stretches throughout the story, but the candidates did not seem to understand this.

(b) Qualities such as, the soothing power of Nature, empathy with life, sensitivity, the joy in simple things - all that B. Wordsworth taught by example, were not brought out by many candidates.

(c) Candidates were entitled to their points of view and reaction to the character. However, the reasons for labelling B. Wordsworth an escapist or otherwise, with references to the text were not present in the answers given by most candidates.

**MARKING SCHEME**

**Question 13**

(a) The short story B. Wordsworth can be interpreted as a coming of age story of a young boy who encounters a strange caller at his home. His harried and practical mother does not have much time to entertain strange callers though she is kind to beggars. So when a small man tardily dressed wearing a hat, a white shirt and black trousers asks to be let inside his yard because “I want to watch your bees”, the young boy is intrigued by the unusual request. His mother however is suspicious and tells her son to keep a watch on the man. However, nothing dramatic happens as the man squats near the trees for about an hour, watching it. He confides to his young companion that I love to watch. I can watch ants for days. He also tells the narrator that he is a poet ‘the greatest in the world’. The ‘B’ in his name stood for Black as opposed to “White Wordsworth”. (Naipaul at his ironic best/shades of racism) the famous Romantic poet William Wordsworth whom the stranger terms his brother as “We share one heart. I can watch a small flower like morning glory and cry.” Immediately the reader is reminded of William Wordsworth’s lines “My heart leaps up when I behold / A rainbow in the sky. The stranger even tried to sell a poem he had written about mother for 4 cents. Quite naturally he was shooed away by the narrator’s mother. He took this philosophically declaring that it was a poet’s tragedy. This sets the ground for the subsequent interactions between the young boy and B. Wordsworth.

The young narrator B Wordsworth soon become friends quite unknown to the narrator’s mother. The boy meets B Wordsworth at the corner of Miguel Street as he was coming back from school one day. B Wordsworth declared that he had been waiting for this young friend for a long time. He invited the young boy to come to his yard and eat mangoes. The boy noticed that the yard seemed all green with mango, coconut and plum trees. The place looked wild as though it wasn’t in the city at all. One couldn’t see the big concrete houses in the street. The boy enjoyed the sweet, juicy mangoes. Of course, his mother was very angry with him and beat him rather badly for his escapade.

In anger, the boy goes to B Wordsworth’s house. Instead of commenting on what had happened, B Wordsworth took him for a walk to the race-course. There, both of them lay
on the grass and looked up at the sky. B. Wordsworth told him “I want you to think how far those stars are from us. B. Wordsworth also told the young boy an oblique story of a relationship between a boy poet and girl poet who died with a young poet inside her. The boy realised the story must be autobiographical. With B. Wordsworth the world became a most exciting place as the two went for long walks together. They went to the Botanical Garden and the Rock Gardens. They climbed Chancellor hill in the late afternoon and watched the darkness fall on port of Spain and the lights on in the city and on the ships in the harbour. B. Wordsworth did everything as though he were doing it for the first time in his life. He did enjoy as though he were doing some Church rite.

(b) The boy learnt about the immensity of Nature, vis a vis the small, often mean world of man, riddled with materialism. Nature acts as a soothing power in his life (Wordsworth’s philosophy). The boy learns to feel and empathise - B. Wordsworth calls him a fellow poet because he can cry. There is the role of romance through B. Wordsworth’s love story. The childlike enthusiasm that Wordsworth depicted in everything they did together influenced the narrator. He also learnt to find the unusual in small things.

(c) Candidates are free to give their own interpretation. The interpretation can be either:

(i) Yes, he was an escapist. He was not a success and justified it by claiming that he was writing his great poem. However, this does not come about and he dies an old and ill person who has not achieved anything in his life. The illusion that he harboured were destroyed just as the patch of green was destroyed and replaced by a concrete jungle. The great poem that he was about to write did not come about and he even confides that the story of the boy poet and girl poet was untrue.

OR

(ii) He was not an escapist but rather a person who chose to opt out of the practical materialistic world. His entire life is a way of living- he values nature for what she is not what she can give. He develops in the young boy a poetic sensibility. He teaches him to embrace his emotion and powers of observation - - to feel the immensity and depth of nature. Apparently, he does nothing but here lies his uniqueness. Society constantly values a person by what he has and what he does. B. Wordsworth does nothing, achieves nothing, even his great work of art is a failure but we end up believing that his life is that much richer and more meaningful than the ‘divers’ of the world.

Question 14

How does Roald Dahl depict the theme of obsession in his short story, *The Sound Machine*?

Comments of Examiners

Most candidates wrote a good summary of the story 'The Sound Machine'. They wrote in detail about the incidents of Mrs. Saunders cutting roses, the protagonist's own experimentation by axing a large tree

Suggestion for Teachers

- Encourage a detailed reading of the text.
- Train students to give examples from the text to support their answer.
and Klausner's eccentricity as he insists that Dr Scott nurse the tree's wound with iodine. The protagonist's obsession with sounds was implicit. However, what made their answers stop short of being a higher order answer was that they did not weave in their analysis along with the references, thus not establishing Klausner's obsession firmly. Quotations proved a rarity in this question as well.

**MARKING SCHEME**

**Question 14**

The story “The Sound Machine” deals with an obsession for sounds. Klausner, a man passionate about sound invents a machine capable of detecting frequencies beyond the reach of human hearing and converting them into audible sounds. He creates a machine which is bizarrely described as ‘a black box about three feet long, in the shape of a child’s coffin’. Klausner places the machine in the garden and is quite excited when he notices his neighbour Mrs. Saunders, cutting roses. He hears a ‘frightful piercing shriek’ through his headphones and realizes the sound to be coming from the rose. He pleads with Mrs. Saunders to cut one more rose to confirm his doubt. When confirmed he tries relating his discovery to the lady, his absurd excitement scares the lady who makes a dash for her house. Klausner goes back to his machine and is able to hear a faint crackling sound. He associates the sound with the pain of the flower. Next day, he takes the machine to a park across the road. Then with an axe he gives a jab to a large tree. The blade cuts deep into the wood and gets stuck there. At that instant, Klausner hears a harsh, noteless, enormous noise like a drawn-out sob. He is horrified at the harm he has caused the tree and starts apologizing profusely. In a hurry, he calls Dr Scott to the park. When the doctor arrives, Klausner behaves in the most eccentric manner and expects him to nurse the tree’s wound. When trying to drive the truth of his experiment across to the doctor, he gives one more jab to the tree resulting in the destruction of the machine. The smashing sound is symbolic as it refers to the pain we inflict upon nature.

**Question 15**

How successful was the writer in bringing out the protagonist’s innate goodness in the short story, Salvatore?

**Comments of Examiners**

This question was a popular choice among candidates. Although most candidates handled the question competently, it was observed that insights into Salvatore's character were missing. The parts of the text

**Suggestion for Teachers**

- Thorough reading of the text should be done in the class, highlighting the characters and the incidents at great length.
dealing with his "innate goodness" could have been handled with greater insights. Candidates should have substantiated these insights with adequate textual references.

- Candidates should be discouraged from writing summaries. They should be asked to read the question carefully, understand it and answer accordingly.
- Critical insight, characterization and themes should be highlighted while teaching.
- Proper sequencing of events with quotations should be taught to bring out structured answers.

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**MARKING SCHEME**

**Question 15**

The narrator knew Salvatore since he was a fifteen-year-old, when the latter had spent his mornings lying about in the beach and looking after his brothers. With time, he grew up to fall in love with a pretty girl from the grand Marina. They could not marry till he had completed his compulsory military service. Separated from his family, living in small confines with strangers amidst the din made him miss his island home all the more. In his poorly constructed letters to his fiancée, he poured out his heart. The simplicity of his life and the childlike manner in which he viewed his world attracts us to him. He exulted at the prospect of being reunited with her when the attack of rheumatism caused him to be sent back home, ignoring the medical report that he would be quite well again. Does not understand the importance and implications of his illness. He was surprised when his entire family came out to welcome him home, but she remained conspicuously absent. When he visited her home, he was told her parents would never allow her to marry one who could not work as a man. Instead of blaming her, Salvatore justified her decision. He is not resentful or vindictive. In fact, he can empathise with her. When Assunta expressed a desire to marry him, he overcame his initial comment about her ugliness to empathize with her over her loss of her fiancé in Africa and marry her. Over the years, he retained his kindness and worked in the vineyard and helped his brothers fish. His capacity for hard labour is revealed in this. He remained unaffected when rheumatism left him incapable of work and tourists saw him as lazing at the beach. He did not get upset at their harsh comments about him. Instead he took delight in his children’s innocence as they played in the water. The comparison of his large hands with flowers reveals the gentleness of his nature. The narrator concludes with the admission that he had initially wondered if he could arrest the attention of his readers through the duration to bring out the innate goodness in Salvatore. The goodness of Salvatore lies in his innocence and simplicity, his belief in the goodness of life and the nobility of his nature.
**REVERIE**

**Question 16**

Referring closely to the poem *Dover Beach*:

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

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

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

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**Comments of Examiners**

(a) Although the candidates attempted this poem they missed out on a number of textual references and sequential narration of images. As a result, a portrayal of the symbolic significance of the scene was missed out. The description in the poem is very vivid but this vividness was not brought out in most answers. One felt that the candidates were not thoroughly acquainted with the text.

(b) The melancholy and disturbance caused by the waves drawing back and flinging the pebbles on the beach, the reference to Sophocles hearing the same sound so many years ago was not brought out in the answers.

The candidates did not seem to understand the fortifying and supporting role of Faith in contemporary times as well as the Crisis of Faith being faced by contemporary society,

(c) Most candidates did write about the poet turning to his beloved as his only hope. They however did not mention the poetic details of the last segment of the poem, cross references such as the 'Peloponnesian War', where ' ignorant armies clash day and night' and its relative similarity to a fruitless world, blinded by ignorance, insecure.

Thus, just as the depth of hopelessness was not established in the answers, personal bonds and relationships as the only glimmer of hope were not highlighted sufficiently either.

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**Suggestions for Teachers**

- Ask students to read the poem thoroughly, understand each line, usage of words, descriptions and figures of speech.
- Metaphors and similes used should be thoroughly explained.
- Explain how the poet uses tone and mood in the poem.
- Students should be able to mark the progression of ideas thoroughly.
- Lines or expressions which should be quoted must be emphasized.
MARKING SCHEME

Question 16

(a) Mathew Arnold begins his poem Dover Beach with a picture of the cliffs of Dover on a moonlit night. The poet looks out towards the French coast, some twenty-six miles away and is attracted by the calm serenity of the scene – the quiet sea, the moon, the blinking lights on the French shore, the glimmering reflections of the famous white cliffs of Dover. “The moonlight lies fair / upon the straits …… tranquil bay.” The speaker calls his beloved to the window to enjoy the scene and the sweet night air, “Sweet is the night air!” However, there is one element out of tune with the peaceful scene. The poet urges his companion to “Listen” to the rasping sound from the shingle beach as the waves, flowing in and out, drag the loose pebbles back and forth.” This repetitive sound underlies the otherwise peaceful scene and suggests to the speaker some unspecified and unrelenting sadness.

(b) The “eternal note of sadness” of the sea as it repeatedly dashes against the shore is universalised as the poet imagines that the Greek tragic dramatist Sophocles had heard the same sound in the Aegean Sea and it had suggested to him the turbid ebb and flow of human suffering, which had been the dominant subject of his plays. The poet and his companion are also reminded by the sound of a related, but somewhat different thought (resulting from the spiritual and intellectual crisis of the age).

The sea reminds the poet of the Sea of Faith which was once at the full and girded the world like an attractive, bright girdle holding everything together. Now, however, like the waves of the sea, the Sea of Faith is receding; the power of religion to give unity and meaning is waning, leaving behind only the chill wind whistling over the desolate beach. The imagery of the last few lines of this section indicates that the loss of Faith if not simply unfortunate but also results in a great sense of emptiness and vulnerability. He compares the human situation to the “naked shingles of the world” prone to disaster and unhappiness.

(c) In the final section of the poem, the poem turns from the scene to his love, almost in desperation, seeking to find some meaning and stability in a world that is otherwise a void, and cries out for them to be true to each other, because in the vision of the poet, there is nothing else possible to give meaning to life. The world which is apparently beautiful and new (recalling the opening six lines) is in fact not so. The world can offer none of the promises it makes. Joy, love light, certitude, peace, help for pain. What the world is really like is a battlefield at night where soldiers clash, fighting with shadows, unable to tell friend from foe. It is a dark plain “where ignorant armies clash by night”. Amidst the hopelessness of his vision, the poet can only find a glimmer of hope in personal bonds and relationships.
Question 17

How is the power of the Music Makers brought out in *We are the Music Makers*?

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<th>Comments of Examiners</th>
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<td>The power of creators and artists could have been better mentioned. Some candidates did not explain how artists were world losers and world forsakers. Cross referencing was absent in most answers. Many candidates could not give examples as to how these artists are movers and shakers of the world. Many candidates failed to write the textual details of the poem missing out on numerous points, describing the artists as lone wanderers, wandering and soul-searching alone by sea-breakers, shaping their creativity by desolate streams. Although they remembered the term &quot;movers and shakers&quot; they failed to establish the phrase by detailing the achievements of artists. How through their dreams they conquer a crown or trample an empire down was not clearly established. Although Nineveh and Babel were mentioned- these cross references were not explained in detail by most candidates or connected with the capabilities of artists. Neither was the immortality of artists established. Some candidates even failed to understand the significance of Music Makers and wrote about music in general.</td>
<td>▪ Ask students to read the poem thoroughly, understand each line, usage of words, descriptions and figures of speech. ▪ Metaphors and similes used should be thoroughly explained. ▪ Explain how the poet uses tone and mood in the poem. ▪ Students should be able to mark the progression of ideas thoroughly. ▪ Lines or expressions which should be quoted must be emphasized.</td>
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**MARKING SCHEME**

**Question 17**

*The Ode*, popularly known by its first line ‘*We are the music makers*’ is a glorification of artists across different realms, acknowledging their achievements. It describes the life of an artist, the beauty of their artworks and their impact on their surroundings and on the world outside. The poet describes the artists and their soul-searching as they wander alone by sea-breakers, and sit by the desolate streams, to shape their creativity worthy of admiration. He highlights the difficult life of the artists seen as the world losers and world forsakers. With the sacrifices comes the meagre sustenance they manage to carve out for themselves through their art. These artists are the ‘movers and shakers’ of the world, who show the world a face outside the societal norms and ethos by building new dynamic ones. The effects of their artistry help create wonderful, immortal songs capable of building the world’s great cities, their fabulous, mythic story.
fashion glorious empires and new civilizations by introducing radical thoughts and feelings. One man with a dream and adequate opportunity at hand can give that dream a concrete structure. He is the one who will conquer a crown. Collectively, they can trample an empire down. These artists have existed since time immemorial. In the past they had built the ancient city of Nineveh, sighing over the torture of the enslaved. Babel was created with mirth, with the artists like the architects and sculptors working together happily. These artists are capable of overthrowing the old world with their prophecy of a new world, as each age results from a dream which is replaced by another, initiating a chain reaction. Art survives when nothing does. And the men who think and dream are the music makers who remain immortal.

Question 18

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

Comments of Examiners

This was a fairly well attempted question. The candidates were able to contrast opposing views represented by the mother and the reality of war that John Brown faces. The contemporary relevance of the poem probably accounted for its popularity and appeal.

Most candidates, barring some did bring out the two attitudes towards war but stressed one or the other. They missed out on a number of textual references on both counts. Most candidates gave a bland, straight account missing out on the emotional significance of a mother and son relationship as well.

Again, although most candidates gave partial description of the two attitudes, they missed out completely on writing with whom their sympathy lay and why.

Suggestions for Teachers

- Ask students to read the poem thoroughly, understand each line, usage of words, descriptions and figures of speech. References within the poem should be highlighted.
- Highlight the use of literary devices, mood and tone of the poem.
- Metaphors and similes used should be thoroughly explained.
- Students should be able to mark the progression of ideas thoroughly.
- Tell students that textual details are of utmost importance while writing answers. Cross references should be made wherever necessary.

MARKING SCHEME

Question 18

The poem *John Brown* talks about the futility of war and the unnecessary glorification of war which is in direct contrast with the gruesome reality of war. The poem contrasts the attitude of the mother which is largely illusory with the son’s encounter with reality. The mother proudly sends her son off to war. She does not seem to be aware of the danger involved and
is proud to see her son stands straight in his uniform. She only thinks of the glory that her son is achieving and for this purpose she tells him to follow the Captain’s orders so that could get a lot of medals. It was a desire to place the medals on the wall after his return from the battlefield. She does not realise that her ambitions might be achieved at the cost of her son’s life. Her attitude to war reflects traditional societal attitudes to war as an exercise to depict one’s prowess and earn glory. The mother’s advice only hints at personal aggrandizement, however.

Even as the train leaves, she started boasting about her son to her neighbours. Each letter received from him only increased her expectation about the war and her son’s exploits on the battlefield. Ironically, even when she does not receive a letter from her son for ten months, she does not worry, nor can she imagine the ramifications of this fact. Society at large cannot imagine the horrors of war.

Finally, she receives intimation that she was to go to the station to receive her son who was returning. Her happiness and pride know no bounds. She receives a jolt when standing at the station, she cannot find her son even though she looked everywhere for him. When she actually saw him, the sight met her eyes was enough to frighten her.

The son had come back a fragment of his former self. He could not stand up and wore a brace around his waist to hold him up. His “face was all shot up and his hands all blown off”. It is then that her son tells her about the reality of war that he had faced. He asked her whether this was what she had wanted. It was on the battlefield that the young boy learnt how terrible and useless a battle was. The actual reality stuck him when he was trying to kill somebody who was supposedly an enemy. The son found himself looking at a face which was very much like his own. The realisation further struck him that he was merely a puppet in the hands of war mongers. The bitter reality of the son’s words devastated the mother, her romantic illusion about war was completely shattered in a complete rejection of what she thought war stood for. It also shatters the notions that society has of war and becomes a kind of reality check. The son brought his medals and gave them into her hands, before walking away. This becomes a bitter indictment of war. The medals were symbolic of the empty glory that he had won in the war and the high price he had to pay to do so.
GENERAL COMMENTS

Topics found difficult/confusing by candidates

- Question 1: Ariel's suffering in the cloven pine
- Question 3: Character of Prospero according to Act IV (The Tempest)
- Question 4: Character sketch of Caliban (The Tempest)
- Question 6: Candida as an unconventional woman
- Question 13: Life lessons taught by B. Wordworth/ Why he can be termed an escapist.
- Question 16: Dover Beach: the relationship between Faith and Religion and Life.
- Question 17: The power of the music makers in We are the Music Makers
- Question 18: The two perceptions of war.

Suggestions for Students

- Read the texts repeatedly. Do not refer to guidebooks.
- Participate in class discussions on portions taught.
- Learn to frame individual viewpoints.
- Study the types of questions asked.
- Practice writing answers within a stipulated time.
- Maintain a notebook or diary where traits of characters, alternate viewpoints, important quotations can be noted for future reference.
- Pay attention to textual detail and sequence of events.
- Avoid writing generalised summaries.
- While answering, carefully judge what the question demands.
- Analyze the characters, plot and themes.
- Highlight relevant quotations, words, phrases and examples.
- Answer each part of the structured questions.
- While studying, note down expressions, usage, descriptions, etc. which will help your understanding.
- Always develop a critical insight towards a particular text.