

ENGLISH PAPER 2 (LITERATURE)

SECTION A

(Answer one question)

MUCH ADO ABOUT NOTHING—*Shakespeare*

Question 1

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

- (a) Don Pedro : Thou wilt be like a lover presently,
And tire the hearer with a book of words.
If thou dost love fair Hero, cherish it,
And I will break with her and with her father,
And thou shalt have her. Was't not to this end
That thou began'st to twist so fine a story?
- Claudio : How sweetly do you minister to love
That know love's grief by his complexion.
But lest my liking might too sudden seem
I would have salv'd it with a longer treatise.
- (i) What information about Hero did Don Pedro provide to Claudio, just before the quoted lines? [1]
- (ii) What did Claudio tell Don Pedro about the development of his feelings for Hero? [2]
- (iii) Explain the line:
"Thou wilt be like a lover presently,
And tire the hearer with a book of words." [1½]
- (iv) What plan does Don Pedro hit upon to help Claudio win Hero? [2]
- (v) What is Benedick's opinion of Hero? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1½]
minister; complexion; salv'd

- (b) Benedick : I know that, but I would have thee hence and here again.
- [Exit Boy] I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his

own scorn by falling in love. And such a man is Claudio.
I have known when there was no music with him but the
drum and the fife, and now had he rather hear the tabor
and the pipe.

- (i) On what errand does Benedick send the boy? [1]
- (ii) Why is Benedick amazed at Claudio's behaviour? [2]
- (iii) Explain the line:

"I have known when there was no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe". [1½]

- (iv) Who are the people who enter as Benedick speaks to himself? Where does Benedick hide himself and why? [2]
- (v) Which changes come upon Benedick at the end of the scene? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1½]

dedicates; follies; argument

- (c) Leonato : Tomorrow then I will expect your coming;
Tonight I take my leave. This naughty man
Shall face to face be brought to Margaret,
Who I believe, was pack'd in all this wrong
Hir'd to it by your brother.

Borachio : No, by my soul, she was not :
Nor knew not what she did when she spoke to me,
But always hath been just and virtuous
In anything that I do know by her.

- (i) Where are the speakers? Describe Leonato's mood in these lines. [1]
- (ii) What had Margaret done to displease Leonato? [2]
- (iii) Explain the line:

"This naughty man shall face to face be brought to Margaret". [1½]

- (iv) How could Borachio involve Margaret in his scheme? [2]
- (v) What do you think of Borachio in the light of his statement to Leonato? [2]
- (vi) Give the meanings of the following words as they are used in the context of the passage: [1½]

pack'd; wrong; virtuous

Comments of Examiners

- (a) (i) A number of candidates did not mention “only child and heir”. Most candidates tended to refer to Hero’s character.
- (ii) The development of Claudio’s feelings for Hero was not given by some candidates.
- (iii) Many candidates merely paraphrased the lines and did not explain them in context.
- (iv) The question was answered correctly by most of the candidates.
- (v) Several candidates merely wrote that Benedick did not like Hero.
- (vi) A number of candidates were able to attempt this part correctly.
- (b) (i) The question was answered correctly by most of the candidates. Some candidates wrote that Benedick sent the boy to fetch Claudio.
- (ii) The contrast between Claudio’s behaviour in the past and in the present was not brought out in several answers.
- (iii) The quoted lines were explained well by a number of candidates.
- (iv) The word ‘arbour’ or any synonym was not mentioned in many answers.
- (v) A number of candidates did not describe clearly the change in Benedick’s attitude to Beatrice and to marriage. Very vague answers were given in many cases.
- (vi) The words “dedicates” and “follies” were not explained correctly by several candidates.
- (c) (i) A number of candidates were not sure of where the speakers were. Some declared that Leonato was very happy.
- (ii) Most candidates answered this question correctly.
- (iii) The question was answered correctly by most candidates.
- (iv) In this part, several candidates tended to repeat the answer to subpart (ii). They did not mention that Borachio could include her in his plan because he knew that she loved him and would do anything he asked.
- (v) The question was answered well by most candidates.
- (vi) Most of the candidates could explain the given words correctly.

Suggestions for teachers

- Insist on a detailed study of the text. The students’ attention should be drawn to the important points in the act/scene.
- Students should be taught to focus on what one character says about another. The implied meaning of the statements made by the characters should be discussed in class.
- The students should learn to explain relevant lines in their own words and also their importance in the given context.
- Teachers should also include exercises in which students should be able to provide synonyms of pertinent words.

MARKING SCHEME

Question 1.

(a)	(i)	Don Pedro informed Claudio that Hero was <u>Leonato’s only child</u> and his <u>only heir</u> .
	(ii)	Claudio narrated a long story of how his liking for Hero developed into love – he had seen Hero before going to the war – but had regarded her with a soldier’s eye/had not paid much attention to her, as he had a sterner task in hand than to allow his liking to develop into love – after returning, the thoughts of the battle had vacated their places

		in his mind – in their places soft and delicate desires come thronging suggesting how beautiful young Hero was and how he liked her.
	(iii)	Don Pedro tells Claudio that he would soon start behaving like a lover exhausting the listener with a whole volume of conventional lover's talk / love poems in praise of his mistress.
	(iv)	Don Pedro plans to assume Claudio's disguise in the merry – making that night – and tell Hero that he was Claudio – he would capture her attention by disclosing his passion for her and having won her consent – he would break the subject to Leonato so that Hero would soon be Claudio's.
	(v)	Benedick thinks Hero is too low for a high praise – too brown for a fair praise and too little for a great praise – had she been other than what she is, she would be unhandsome – he feels she does not deserve to be loved and is not a worthy lady/ he does not like her.
	(vi)	Minister – administer / supply assistance/serve/care for/ attend to/ assist/ support Complexion – appearance/appearance Salv'd – justify / explain elaborately/give a fuller account
(b)	(i)	Benedick sent the boy to bring a book that was lying in his chamber window.
	(ii)	As a soldier Claudio had only been interested in the life and interests of a soldier. His love for Hero had changed him drastically. (Candidates may give the examples mentioned by Benedick, but the change in Claudio must be brought out)
	(iii)	Benedick had known Claudio when he had no taste for any music other than martial music produced by the beating of drums and the blowing of trumpets (fife) – and now the same Claudio prefers to listen to the gentle and soft music of the tabor (drum played on festive occasions) and the pipe.
	(iv)	Don Pedro, Leonato and Claudio enter as Benedick is speaking to himself. He hides himself in the arbour (orchard) to listen to the conversation of the men who enter without their knowledge – little knowing that they had laid a trap for him.
	(v)	Benedick believes that Claudio, Don Pedro and Leonato were serious in their conversation and they seemed to pity Hero – he decides to change himself and return Beatrice's love for him – he changes his mind about marriage thinking that people like him are happy that they can mend their attitudes when they are wrong – he acknowledges that Beatrice is wise virtuous and fair – he resolved to counter quips and sarcastic comments about his decision to remain a bachelor – he had changed his mind and decided to marry.
	(vi)	dedicates – devotes/surrenders/fashions dollies – foolishness / mistakes/faults argument – subject/object/target
(c)	(i)	The speakers are in the street before Leonato's house. Leonato is angry now that the plot against Hero has been revealed, and he is sure that his daughter is innocent.

(ii)	Margaret is accused by Leonato of being a party to the deception that led Don Pedro and Claudio to believe that Hero was unchaste. Persuaded by Borachio, she had appeared at Hero's chamber- window, dressed in Hero's garments and answered to her name when called out by Borachio. Leonato believes that she too must have been hired by Don John to play her part.
(iii)	Leonato wishes to see Borachio whom he terms "wicked" as he was the architect of the entire plan, brought face to face with Margaret so that the entire plan to falsely accuse Hero becomes evident to all.
(iv)	Borachio and Margaret are in love. He knew that he could persuade Margaret to do whatever he asked her to do. She is lively and playful and fun-loving. It is possible to imagine her entering into a sort of drama to please Borachio.
(v)	Borachio is now a man ready to accept his responsibility in a deed he now fully repents. He repents that he persuaded so good and honest a girl like Margaret who trusted him absolutely to be a part of his conspiracy. He is a good man who had in a weak moment, done a wrong which he now regrets whole-heartedly. He loves Margaret and is concerned about her reputation.
(vi)	Pack'd- involved, implicated. /in collusion with/ accomplice Virtuous - having high moral standard, chaste, moralistic, noble. Wrong -wicked plot, dishonest deed, immoral activity/villainy

ARMS AND THE MAN—George Bernard Shaw

Question 2

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

(a) Raina : *[outraged in her most cherished ideals of manhood]*
Chocolate! Do you stuff your pockets with sweets-like a school boy-even in the field?

The Man : *[grinning]* Yes: isn't it contemptible? *[Hungry]* I wish I had some now.

- (i) What has the Man said that has startled Raina? [2]
- (ii) What does Raina offer the Man? How does he react to her offer? [2]
- (iii) What does the Man go on to say about young and old soldiers? [2]
- (iv) What does the extract tell us about the character of the Man? [1]
- (v) What has the Man been through that accounts for his present state? [2]
- (vi) How had Raina helped the Man a little while ago? [1]

(b) Catherine : Captain Bluntschli: I am very glad to see you; but you must leave this house at once. *[He raises his eyebrows.]* My husband has just returned with my future son-in-law; and they know nothing. If they did, the consequences would be terrible. You are a foreigner:

you do not feel our national animosities as we do. We still hate the Serbs: the effect of the peace on my husband has been to make him feel like a lion baulked of his prey. If he discovers our secret, he will never forgive me; and my daughter's life will hardly be safe. Will you, like the chivalrous gentleman and soldier you are, leave at once before he finds you here?

- (i) Who is Captain Bluntschli? Why has he come to Catherine's house? [1]
- (ii) What is Catherine's state as she talks to him? What is the reason for this? [2]
- (iii) How does Bluntschli react to Catherine's plea? [2]
- (iv) What picture does she present of her husband to Bluntschli? How far is this true? [1]
- (v) Explain the meaning of: [2]
"If they did, the consequences would be terrible."
- (vi) What happens when Petkoff and Sergius' meet Captain Bluntschli? [2]

(c) Petkoff : Excuse my shirtsleeves gentlemen. Raina, somebody has been wearing that coat of mine. I'll swear it. Somebody with a differently shaped back. It's all burst open at the sleeve. Your mother is mending it. I wish she'd make haste. I shall catch cold. (*He looks more attentively at them*) Is anything the matter?

Raina : No (*she sits down with a tranquil air*)

Sergius : Oh no (*He sits down at the end of the table as at first*)

Bluntschli : (*who is already seated*) Nothing. Nothing.

Petkoff : (*sitting down on the ottoman in his old place*) That's all right. (*He notes Louka*) Anything the matter Louka?

- (i) Describe the atmosphere in the room when the Major enters. What is the reason for this? [2]
- (ii) Where had the Major found his coat? How had it got there? [1]
- (iii) Who had been wearing the coat of the Major? [1]
- (iv) What had the person done with the coat to ensure its safety? [2]
- (v) To whom had this person given this information? What did the person say upon hearing it? [2]
- (vi) Who helps the Major put on his coat when it is mended? What happens while the coat is put on? [2]

Comments of Examiners

- (a) (i) The question was answered correctly by most of the candidates.
- (ii) A number of candidates could not adequately describe how the fugitive responded to Raina's kindness.
- (iii) Most of the candidates gave exhaustive and correct answers to this question.
- (iv) A number of candidates could not identify the fugitive's rationality, realism and the tinge of cynicism in description of war and soldiers.
- (v) Several candidates could not give the exact reasons for the fugitive's condition.
- (vi) The question was answered correctly by most of the candidates.
- (b) (i) A large number of candidates attempted this question correctly.
- (ii) Some candidates could not explain Catherine's tension and panic stricken state and the reason for this.
- (iii) Many candidates did not seem to be conversant with the text and therefore could not describe Bluntschli's reaction to Catherine's words.
- (iv) Several candidates were unable to bring out the contrast between the fearful picture that Catherine paints about her husband and the actual person.
- (v) Many candidates could not answer the question correctly and merely paraphrased the line.
- (vi) The reaction of Sergius and Petkoff upon seeing Bluntschli was not brought out clearly in many answers.
- (c) (i) The atmosphere in the room and the reason for the atmosphere was not described clearly by many candidates.
- (ii) First part of the question was answered correctly by most candidates. However, many candidates could not answer the second part of the question.
- (iii) The question was answered correctly by most of the candidates.
- (iv) It was evident that many candidates did not understand the meaning of 'pawn' and so made mistakes in answering the question.
- (v) The first part of the question was answered correctly. However, many candidates did not seem to understand Raina's sense of disgust and shock at Bluntschli's answer.
- (vi) The question was answered correctly by most of the candidates.

Suggestions for teachers

- Encourage detailed study of the text and ensure recapitulation through questioning and quizzes.
- Students should be taught to identify and underline the important words and phrases which indicate characters their reactions and the ruling ideas of the play.
- The students should be guided to pay special attention to the conversation between the different characters and identify their stand on the various issues in the play.
- At the beginning of a class, the overview of the act should be given and students should be told about the important things to watch out for in the given act.

MARKING SCHEME

Question 2.

(a)	(i)	The man said that he had no ammunition as he believed that the cartridges have no use in a battle. He always carries chocolate in place of cartridges and he has even eaten the last piece of it hours ago.
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	(ii)	Raina offers the man a box of confectionery, with some chocolate creams in it. The man reacts with immense gratefulness and calls her 'an angel!' and enjoys the taste of the chocolates. He also blesses Raina.
	(iii)	The man says that one can always recognize an old soldier by the inside of his revolver case and cartridge boxes. The young soldiers carry pistols and cartridges, the old soldiers carry food/ the younger soldiers show their eagerness and inexperience by fighting in the front of the army while the older the older and more experienced soldiers are more wary and canny and therefore remain at the back.
	(iv)	The man does not have any romantic notions of war and chivalry. He is a realist and that is why he says that food is more important than bullets in the battlefield. He is not afraid to reveal what he knows is the truth /he is practical, blunt, outspoken.
	(v)	He has been under fire for three days and therefore, he has become extremely nervous. He has not had two hours undisturbed sleep since he joined. He has not closed his eyes for forty-eight hours.
	(vi)	Catherine, Louka and a Russian officer enter Raina's bedroom. While the officer makes a search, Raina stands with her back to the curtain, behind which the fugitive is hidden. Raina tells him that nobody came in her room.
(b)	(i)	Captain Bluntschli is the fugitive Swiss/ mercenary soldier whose life Raina had saved. She had given him refuge in her bedroom and saved his life from his enemies. He has come to return the coat that Raina had given him.
	(ii)	She is nervous, tense and scared. She does not want her husband and Sergius to know anything about the fugitive.
	(iii)	He is disappointed to hear Catherine's plea but he is a realist and a gentleman. He thanks her graciously, gives her the coat and turns to leave /heeds her request.
	(iv)	She presents Major Petkoff as a fearsome soldier who is quick to anger and ill tempered. In reality, he is even tempered and peace-loving and not very intelligent.
	(v)	Catherine fears that if her husband and future son-in-law come to know about the fugitive, the consequences would be terrible. They would not forgive her for sheltering the enemy and saving his life.
	(vi)	They are happy to see him. They insist that he should be their guest. They need his help in arranging to send the three Cavalry regiments to Phillipopolis.
(c)	(i)	The atmosphere is tense because Raina, Sergius and Louka were having an argument as Louka had been caught listening at the door. Louka had mentioned Raina's chocolate cream soldier, instantly arousing Sergius' suspicion.
	(ii)	Nicola had brought the Major's coat from the closet. The Major had insisted that the coat was not in the closet. In fact, the Major had had an argument with Catherine regarding the coat not being in the blue closet. When Bluntschli brought the coat back, Catherine had quickly arranged to have it put in the closet.

	(iii)	Bluntschli had been wearing the Major's coat. He had been given the coat by Catherine and Raina so that he could safely escape from the Petkoff's house.
	(iv)	Bluntschli had pawned the coat because he thought it the safest way to keep it.
	(v)	He gave this information to Raina. Raina had been shocked at his complete absence of any decency and sentiment. She declared that Bluntschli had a low shop-keeping mind. He does not behave like a gentleman.
	(vi)	Raina helps the Major to put on his coat. Actually, this is a means to take out the picture of herself that she had placed for Bluntschli. Now, she takes out the picture, throws it on the table before Bluntschli who covers it with a sheet of paper.

SECTION B

(Answer **four** questions on at least **three** textbooks which may include **EITHER**

Much Ado about Nothing OR Arms and the Man.)

Students should be taught how to

MUCH ADO ABOUT NOTHING—Shakespeare

Question 3

[20]

Give a vivid account of the events that occur in church on Hero's wedding day. What role does the Friar play in resolving the crisis that develops in the scene?

Comments of Examiners

Many candidates gave elaborate introductions but did not focus on the church scene itself. The textual detail was missing. Claudio's sense of shock and betrayal was not brought out nor was Hero's helplessness. In many cases the role of the Friar was not dealt with at all. Very few candidates tried to analyse the significance of the scene in the context of the play. In many cases, poor language and construction impeded understanding of what the candidate had written.

Suggestions for teachers

- should be taught how
- answer long answer questions. What should be written in the introduction should be discussed in class.
- Students should be told that their answers should be detailed and exhaustive with substantiation from the relevant scene. The answers should focus on the role of the scene in the development of the plot. A certain amount of critical analysis should be encouraged. Students very often do not know which lines to quote. A certain amount of guidance should be provided in this matter.

MARKING SCHEME

Question 3

Everyone gathers inside the church to celebrate the wedding of Claudio and Hero. Leonato wants a simple, straightforward wedding. Claudio is full of anger and taunts the bewildered Hero. Claudio tells Leonato that he would send Hero back to Leonato again, for though she seemed outwardly pure and blushed with innocence, her outward features belied her inward corruption and that she is, an unchaste woman. The happy wedding transforms itself into a chaotic uproar. Claudio tells Leonato, in front of everyone in the church, that the night before Claudio, Don Pedro, and Don John watched Hero talking to a vile man at her window. This man had also confessed to having had lewd meetings with Hero many times before. Don Pedro supports Claudio's accusations, and they, together with Don John accuse Hero of being immoral. While Leonato despairs, the overwhelmed Hero sinks to the ground, unconscious. Benedick and Beatrice rush to offer her their assistance, while Claudio, Don Pedro and Don John leave the church without looking back. Leonato, weeping, tells Benedick and Beatrice to let Hero die, since that would be better than for her to live in shame. Beatrice, however, remains absolutely convinced that her cousin has been slandered.

Suddenly and unexpectedly, the friar steps in. A quiet observer to the whole proceeding, he has wisely determined from the expressions of shock he has seen on Hero's face that she is not guilty of unfaithfulness. Hero regains consciousness and insists that she is a virgin, that she has been entirely faithful to Claudio and that she has no idea what her accusers are talking about. The intelligent Benedick realizes that if the accusation is a lie, it must originate with the troublemaking Don John, who would happily trick these two to spoil their happiness.

The friar comes up with an unexpected plan: he suggests that Hero's existence be concealed, and that Leonato tell everyone she has died of shock and grief. When her accusers hear that an innocent woman has died, their anger will turn into regret, and they will start to remember what a virtuous lady Hero was. He hopes that the treachery will expose itself, and Hero can return to the world. In the worst-case scenario, Hero had to live the life of a recluse. The grieving, confused Leonato agrees to go along with the plan. Benedick promises to support them and never utter a word to Don Pedro or Claudio about the plan. He admits to Beatrice that he loves her and even agrees to challenge Claudio to a duel on Beatrice's insistence.

The friar thus helps in the resolution of the complications that develop in the church.

Question 4

[20]

The Beatrice-Benedick love story forms a contrast to that of Claudio and Hero. Justify the statement giving instances from the text.

Comments of Examiners

Candidates tended to give a description of the two different love stories without comparing or contrasting the two. They did not take the trouble to analyse what the question demanded of them. Some candidates only wrote about the two gulling scenes. Very few candidates brought out the manner in which the attitude to love of the two pairs of lovers emanated from their characters.

Suggestions for teachers

- While reading and analysing the play, there should be scope for class discussion so that students can clarify the different issues in the play and the attitudes of the different characters to these issues.
- Students should be encouraged to compare and contrast situations and events. Substantiation from the text is also desirable in a good answer.

MARKING SCHEME

Question 4

Beatrice is the niece of Leonato, a wealthy governor of Messina. Whereas, Hero is polite, quiet, respectful and gentle, Beatrice is feisty, cynical, witty and sharp. Beatrice keeps up a merry war of wits with Benedick, a lord and soldier from Padua. The play suggests that she was once in love with Benedick but that he led her on and their relationship ended. Now, when they meet, the two constantly compete to outdo one another with clever quips.

Although, she appears bitter and sharp, Beatrice is vulnerable. Once she overhears Hero describing that Benedick is in love with her (Beatrice), she opens herself to the sensitivities and weaknesses of love. Beatrice is a rebel who does not wish to submit to the will of a husband who will control her. Benedick, the woman-hater, is bold and engages with Beatrice in a competition to outwit, outsmart, and out-insult the other, but to his observant friends, he seems to feel some deeper emotion below the surface. Upon hearing Claudio and Don Pedro discussing Beatrice's desire for him, Benedick vows to be "horribly in love with her". Although, he attempts to conceal this transformation from his friends, the change in his attitude reveals it all.

He is committed to Beatrice as seen when he challenges Claudio on her insistence. He also emerges more dependable and trustworthy as he promises to stand by Leonato when Hero is unfairly slandered. Unlike the Beatrice-Benedick love story in which bitter hostility is replaced by passionate and committed love for each other, Hero and Claudio seem rather passive and shy. Claudio seems to fall in love too quickly and seeks Don Pedro's help in wooing Hero. He is credulous and easily misled by Don John, the villain. His unfortunately suspicious nature makes him quick to believe evil rumours and hasty to despair and take revenge. Thus, he publicly slanders and denounces the innocent Hero on being provoked by Don John. Their relationship may form the main driving force of the plot but lacks the lustre and strength of Beatrice-Benedick relationship.

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Question 5

[20]

Do you consider Raina Petkoff to be brave and generous or artful and faithless? Justify your answer by referring to instances from the play.

Comments of Examiners

Many candidates failed to give a complete view of Raina's character. Some candidates restricted their answers to the first act only. Enough examples to support stands taken were not given. Candidates did not seem to understand the meaning of the words 'artful' and 'faithless'. Some candidates wrote very flat answers or gave a general character sketch without focussing on what the question demanded. Raina's courage in letting go her romantic illusions and accepting the reality of Bluntschli was not mentioned by many candidates.

Suggestions for teachers

- Exhaustive discussion in class is necessary. Students should be taught to identify traits of characters from their actions and words. They should also be taught to provide appropriate examples from their texts in their answers. They should be taught how the presentation of a character may underlie the themes of a play.

MARKING SCHEME

Question 5

Raina is perhaps the most interesting character in the play. She goes through the most rapid transitions of mood and personality than any other character in the play. We notice that there is often a contradiction between what she says and what she feels. She criticizes the fleeing Swiss soldier for not being a soldier and a gentleman yet she feels sorry for his pitiable condition. She charges Louka for spying on her yet she herself has spied on Louka and Sergius.

Initially, we view her as the quintessential heroine of romance. She is young, beautiful, aristocratic and in love with a noble and handsome soldier who is the hero of the battle of Silvnitz. Her attitude to Sergius is like that of the heroines of medieval romance fed no doubt by her reading of romantic novels, the works of Byron and Pushkin and her visits to the opera. Yet, by the end of the play, not only has she rejected all that the "noble" Sergius stands for, but she also falls in love with the man who laughs at these ideals and who finds her out.

Throughout most of the play, Raina is the romantic idealistic, in love with noble sounding ideas of heroic behaviour. Later, we learn that her public displays of haughty dignity and nobility, her air of superiority are blatant deceptions. In fact, she lies and pretends to emotions and ideals that she does not feel. If she is not romantic (in the sense of truly believing in heroic and noble behaviour), she does however act romantically and bravely in risking her social position to save the Swiss soldier, in immediately falling in love with him, and in placing her portrait in the pocket of the coat which she gives him so that he can escape. She is beautiful and vital but she is also capable of anger, deception quarrelling and behaviour which is a far cry from the lofty front that she presents to the world. Catherine wishes that Raina was young so that she could spank her. She is often dreamy but when interested in what is going on she becomes energetic and quick thinking.

Raina acts as the epitome of the heroine of romance. She is the high priestess at whose altar Sergius supposedly worships. Yet quite early on in the play we notice the core of realism which exists in her.

She confides in Catherine that she often wondered whether their heroic ideals were mere dreams. Her natural intelligence provokes her into thinking that “perhaps we only had our heroic ideals because we were so fond of reading Byron and Pushkin and because we were so delighted with the opera that season....Real life is so seldom like that”. However, Catherine’s ecstatic account of the victory at Slivnitsa pushes these thoughts aside and she laughs at herself for being a “prosaic little coward” and for doubting Sergius’ heroism. Even at the beginning of the play, we are surprised by her lack of any real passion for Sergius. She elevates his picture in an attitude of worship. Later in the play, her real self begins to reveal itself further. We learn that Raina cleverly times her entrances to create a dramatic effect. She is artful and Bluntschli is the only person to whom she confides this though her mother also seems to be quite aware of this aspect of her personality. She is also tired of Sergius’ heroism and his posturing. She confides “I always feel a longing to do or say something dreadful to shock his propriety, to scandalize the five senses out of him. In the final act when Bluntschli finds her out, her real self is revealed to us. She confesses that the “noble attitude and the thrilling voice” is just an affectation. I did it when I was a tiny child to my nurse, She believed in it.... he believes in it”. Now, that she can reveal her real self to Bluntschli, she drops her act before him and changes her manner from the heroic to one of “babyish familiarity.”

Bluntschli’s pragmatism, his complete lack of artifice, his unflinching avowal of what’s real is what attracts her to him. He is a marked contrast to the excitable Sergius. His sense of humour is both annoying and endearing. He refuses to be impressed by her performance. She therefore gives up trying to impress him. He does not accept her haughty posturing and reduces her to an equal when he remarks that he does not believe a single word that she says. She realizes that by rejecting all her posturing, Bluntschli is respecting the real Raina.

Raina can be condescending and hypocritical. She tries to project a superior attitude to the world. She can also be spiteful and rude. When she quarrels with Sergius she is revealed as mean, petty, childish and wilful. She is both egoistic and naïve. The jealous Sergius believes that she is faithless and has abandoned the ideals of higher love when Louka tells him about Raina’s partiality for Bluntschli. In actuality however, Raina recognises the truth that Bluntschli represents and the falsehood that she and Sergius have been embracing. But she also has several mitigating factors. She is quite courageous. When faced with the fugitive who threatens her, she does not back down easily. In fact, she even taunts him about his cowardice. She is quick thinking as can be seen by the manner in which she hides the fugitive and subsequently deals with the Russian officer or later when she manages to extricate her photograph from Petkoff’s coat pocket and pass it on to Bluntschli. She is also capable of pity and compassion and at the end of Act 1 feels genuine sympathy for the tired and worn out fugitive. The real Raina peeps out when she drops her façade of artifice and social pretensions. She also has a sense of humour which makes her more attractive than the boring Sergius. When she learns to be honest with herself and with Bluntschli her admirable qualities are revealed to the audience. We are alternately amused and interested by her. There is a core of goodness in her which makes her abhor war. However, she is so accustomed to play acting that her artfulness comes to the fore. She is faithful to Sergius as long as she believes in him. When he is exposed as a sham, she looks down on him and infinitely prefers her chocolate cream soldier. In accepting Bluntschli, not as the Emperor of Switzerland but as her chocolate cream soldier, Raina depicts the ultimate courage. She can accept reality and shed her romantic notions.

Question 6

[20]

The play *Arms and the Man* bears the sub-title “An Anti-Romantic Comedy”. How does Shaw present the anti-romantic element in the play?

Comments of Examiners

Some candidates gave extremely mature and well thought out answers. However, there were many who did not understand the question. It was evident that anti-romanticism had not been introduced to these students. As such, they merely wrote the summary of the play. No textual detail was provided in their answers. Yet others did not mention anti romanticism as relevant to both love and war. They only mentioned one aspect.

Suggestions for teachers

- The major themes and issues should be thoroughly discussed in class. Students should be taught to identify episodes and statements made by the characters which echo the themes of the play.
- An introduction to the playwright and his ideas should be given in class.

MARKING SCHEME

Question 6

Bernard Shaw was influenced by the Ibsenite school of drama which constantly highlighted the discrepancy between romance and reality. His plays were written at a time when people in England were fond of an exaggerated form of romanticism in comedies. Shaw’s phrase “anti-romantic comedy” succeeds in registering a protest against the outrageously exalted notions of love and war that people have cherished for so long. Shaw used his plays as vehicles for his ideas and beliefs. He wished his audience to question and examine the preconceived notions regarding various aspects of life which had been accepted and even appreciated because they had the mark of tradition.

Arms and the Man take a realistic look at the romantic and sentimental ideas surrounding love and war. The very title of the play “Arms and the Man” is taken from the first line of Virgil’s epic *The Aeneid*. Virgil’s words ‘Arma Verunque Cano’ glorifies the warrior and his arms. The title is ironic because the play tries to achieve precisely the opposite. It urges the audience as well as the characters of the play to examine and analyse the accepted opinions and preconceived notions surrounding War and Love.

The play is anti-romantic in the sense that it is against the fanciful, sentimental and idyllic notions surrounding certain traditional institutions and belief. The drama in this play arises out of the conflict of the romantic illusions with prosaic reality. In a way the characters of Shaw are the witnesses of a new understanding of romance and realism, the ideal and the real. The conflict in the play is between opposing beliefs and ideas: the romantic or idealistic notions of war and love which are respectively held by Raina and Bluntschli as well as the practical side of love and marriage as expressed by Louka and Nicola. The comedy of the play depends on the contrast of the characters, unexpected turn of events, mistaken identities, surprising opinions, irony, wit and satire.

Both Raina and Sergius live in a world of romance. In the beginning of the play, however, Raina admits that her Romantic ideas are derived from her reading of Byron and Pushkin and her visits to the opera. But she is swayed by Catherine’s glorious and grand description of Sergius’ victory. “Can’t

you see it Raina: our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbs and their dandified Austrian officers like chaff.”

Raina too overcomes her doubts and hesitation regarding Sergius. She can now accept “that the world is really a glorious world for women who can see its glory and men who can act its romance.” Bluntschli who disrupts this romantic cocoon represents solid reality. Through him the reality of war is presented before Raina and her idealistic notions are completely shattered. Bluntschli is a professional soldier, a Swiss who has not joined the Serbs out of any sentimental feeling but because they came first on the road from Switzerland. Whereas, Sergius is described to us through his portrait in Raina’s rooms “an extremely handsome officer whose lofty bearing and magnetic glance can be felt even from the portrait.” Bluntschli at his first appearance is “bespattered with mud, blood and snow.” He has a “prosaic” nose his stature is “middling” and his appearance “undistinguished”. He has climbed up the water pipe of Raina’s house in a rush of adrenaline but later, when Raina suggests that he should climb down, he flatly refuses, declaring that he is too scared. He has been under fire for three days and is “nervous as a mouse”.

Raina only has to scold him to see him crying. Thus he is certainly not a heroic or romantic figure. He is a thorough professional. “I am a professional soldier. I fight when I have to and am very glad to get out of it when I havnt to. “As a professional who has had 14 years of experience in the battlefield, Sergius actions were foolish and suicidal. It revealed a sheer ignorance of war. Of all the fools ever let loose on a field of battle, that man must be the very maddest. He and his regiment simply committed suicide only the pistol missed fire. Sergius had been quixotic and unprofessional. Again as a professional Bluntschli knows that food is more important in war than ammunition. So, Bluntschli and other experienced soldiers like him carry chocolates in their holsters instead of bullets. He doesn’t believe that he should court death on the battle field. “It is our duty to live as long as we can.”

Later, even Sergius realizes that heroism in war is a mere myth. The victory at Slivnitsa was the cradle and grave of his military reputation. He has now realised that soldiering is the coward’s act of attacking mercilessly when you are strong and keeping out of harm’s way when you are weak. Petkoff is perhaps articulating Shaw’s thoughts when he says that soldiering is “a trade like any other trade”. Sergius has also realized this. He has no ambition to shine as a tradesman.

The hero of the cavalry charge at Slivnitsa is shown as inept when it comes to professional matters. Bluntschli is far more adept at organization. Petkoff and Sergius admit that the “Swiss fellow” overreached them about the horses. “He humbugged us into giving him fifty able bodied men for two hundred worn out chargers.” After the soldiers were demobilized, Sergius and Petkoff are all at sea when entrusted with the task of sending three cavalry regiments to Philipopolis. They turn to Bluntschli for help when he comes to the Petkoff house to return the coat. Bluntschli solves their problem easily while Sergius can only look on with envy. Bluntschli works in a quick, sure, business-like manner while it takes Sergius great effort to merely sign the documents. No wonder Bluntschli remarks “What an army! They make canons out of cherry trees and the officers send for their wives to keep discipline.”

This romanticism is also found in Raina and Sergius’ attitude to love. They are the apostles of “higher love” Raina worships the portrait of Sergius and addresses him as “My hero!” Sergius declares that “all my deeds have been yours. You inspired me. I have gone through the war like a knight in a tournament with his lady looking down at him.” Later on, Raina tells Bluntschli that it is very tiresome to stay on that plane. She also tells her mother that she would like to do or say something dreadful to him to shock his propriety scandalize his five senses out of him.

Sergius flirts with Louka the maid as soon as Raina's back is turned. He tells her that higher love is a very fatiguing thing to keep up for any length of time he feels the need of some relief after it. Sergius and Raina are caught up in this stylized and exaggerated concept of love. They are merely role playing, not real or sincere, so much so that they are not true to themselves. Raina has to be found out by Bluntschli whereas Sergius realizes that war and love both are a sham. Sergius realizes that Raina prefers Bluntschli to him and Raina discovers that her hero is made of clay and flirts with her maid behind her back. She turns to Bluntschli because he helps her to find herself and the truth about herself by breaking the web of illusions in which she lived.

However, though the play is anti-romantic, it does not mean that there is no romance in the play. In fact, romanticism in its true sense of adventure, imagination and naturalism is present in the play. The play opens in a romantic atmosphere with a beautiful girl enjoying the beauty of Nature. The play is full of thrills and sensations, shootings and fugitives, and pursuers. There is an account of a heroic cavalry charge. Bluntschli talks about his incurably romantic disposition which had made him run away twice from home when he was a boy. He had joined the army rejecting the safety of his father's business. He climbed the balcony of the Petkoff's house when any sensible man would have dived into the nearest lake just sent it. Moreover, he falls in love with Raina even though he thought that she was only seventeen years old. Ultimately, in the manner of a fairy tale, he turns out to be rich enough for the others to think of him as the Emperor of Switzerland.

A true iconoclast Shaw ruthlessly presents the reality of war and "higher love" while at the same time pointing the presence of true romance in our lives.

IVANHOE—*Sir Walter Scott*

Question 7

[20]

Narrate the events that follow when Maurice De Bracey and his men disguised as forest outlaws fall upon the Saxons returning home from Ashby until the bugle announces the arrival of a letter from Locksley and the Black Knight.

Comments of Examiners

The question was attempted by very few candidates. In the better scripts the question was answered well with vivid and exhaustive accounts. In the scripts which were below par, it was evident that the candidates were not at all acquainted with the text.

Suggestions for teachers

- Students should be given a good idea of the contemporary social history of England and the forces at work in the world of the novel.
- Each episode should be taught with special attention to detail and emphasis on the significance of the episode in the context of plot theme and character.

MARKING SCHEME

Question 7

The Saxons, with Isaac and Rebecca were returning home from Ashby when Maurice de Bracy and his men, disguised as forest outlaws, fell upon the party. In the chaos that followed, Wamba escaped, but the rest of the Saxons, as well as Isaac and Rebecca, are taken prisoner. Stumbling through the forest, Wamba encountered Locksley, the real outlaw of the forest. But Locksley's band is honourable – they were the men who earlier declined to rob Gurth – and offered to help free the Saxons from de Bracy. Gurth blundered into the party and was recruited to help. Locksley took them to the Friar's chapel, where they discovered the Friar in the company of the Black Knight, still drinking and singing. Both the cleric and the knight enthusiastically agreed to help rescue the prisoners.

De Bracy's men took the prisoner's to Torquilstone, the castle of Reginald Front-de-Boeuf. Isaac was thrown into a grim dungeon and given an ultimatum; either hand over a thousand pieces of silver to Front-De-Boeuf or undergo a painful torture. Isaac pleaded for Rebecca to be allowed to travel to York to secure the money, but he is told ominously that Rebecca now belongs to the Templar, Sir Brian de Bois Guilbert. Front-de-Boeuf's Saracen slaves tore Isaac's garment and prepared him for the torture, but the sound of a bugle at the gates, followed by voices anxiously demanding Front-de-Bouef, brought the proceedings to a temporary halt. The bugle announced the arrival of a letter from Loksley and the Black Knight.

Question 8

[20]

Describe the adventures of the mysterious Black Knight in the novel *Ivanhoe*.

Comments of Examiners

Very few candidates attempted this question. The candidates who answered this question wrote well with close attention to details and analysis.

MARKING SCHEME

Question 8

The Black Knight is the disguised King Richard of England. It is a disguise King Richard uses during most of the novel, when he is still hiding his presence in England. As the mysterious Black Knight, Richard is involved in a spate of adventures: He fights with Ivanhoe (also in disguise) at the tournament, rescues the Saxon prisoners from Torquilstone, and meets Robin Hood and his merry men.

On the second day of the tournament, the knights who were opposed to the Disinherited Knight, including de Bois-Guilbert, Athelstane, and Reginald Front-de-Boeuf, all attacked him at once. He fought valiantly, and with the aid of a mysterious warrior called the Black Sluggard (or Black Knight), he forced Athelstane and Front-de-Bouef from the fray. He charged de Bois-Guilbert and unhorsed him, winning the tournament in grand fashion. When Rowena, as a Queen of Love and Beauty, stepped forward to crown him, she removed his helmet. The Disinherited Knight's identity is revealed: he was Ivanhoe.

Ivanhoe, the disinherited knight, was captured in the castle. In the combat, Front-de-Boeuf led the defenders of the castle against the yeomen of Locksley and the Black Knight. The Black Knight succeeded in capturing de Bracy, he valiantly charged into the burning castle to rescue Ivanhoe from the flames. The other prisoners manage to escape on their own; however, in the smoke.

When the spoils from the castle were divided, the Black Knight took his due, but Cedric proudly refused a share of his Norman captor's wealth. The Black Knight also freed de Bracy, though he warned him that if he did not behave more honourably in the future, a worse fate than The Knight awaited him. The Black Knight eventually revealed his identity as King Richard and declared that Fitzurse was banished from England, but ordered that Prince John not be held guilty for the attack.

King Richard's rule of England is contrasted with Robin Hood's rule of the forest. Richard is a valiant and brave man, but he is a fairly careless king, given that he has abandoned his subjects to pursue his dreams of victory in the Crusades. Robin, on the other hand, is a thief, not a king, but he has appointed himself a protector of the downtrodden Saxons, and he makes the well-being of the country his business.

Ivanhoe and Rowena are married at last. Over the years to come, Ivanhoe distinguishes himself in the service of King Richard, but his career is cut short by the early death of the king in battle near Limoges, after which perish all the projects Richard had undertaken in his lifetime.

Question 9

[20]

Evaluate the character of Prince John.

Comments of Examiners

Very few scripts were received with answers to this question. Mostly the characterisation was good with the necessary details provided. However, the historical background of England was not given and the candidates did not compare the character of Prince John with that of King Richard.

Suggestion for teachers

- The historical background of the novel must be discussed with students.

MARKING SCHEME

Question 9

Prince John (1167-1216) is also a historical character. He was the youngest son of Henry II and became King of England after the death of his elder brother, King Richard, in 1199.

Prince John acts as regent during the absence of King Richard, a man of light, profligate and perfidious character, Prince John easily enlists the support of powerful and dissolute Norman barons and military monks, who dread King Richard and are eager to fish in troubled waters. He and his supporters live luxurious lives in their castles and maintain bands of mercenaries for their own protection, while people in general wade in poverty and disease under their oppressive regime.

Prince John tries to win popularity with people by organizing a tournament or Passage of Arms at Ashby-de-la-Zouche, in which renowned knights take part to show their skill in games of chivalry to spectators drawn from all classes of feudal society. He is well-mounted and richly dressed. He laughs loudly with his train and surveys boldly the beauties adorning the galleries. He looks very attractive,

but his well-formed and well-groomed personality conceals a licentious, vainglorious and tyrannical disposition. He displays a manly frankness, but it arises from a reckless indifference to the feelings of others. He hates the few Saxon families left in the country after the Norman conquest and leaves no opportunity of mortifying them.

Prince John wants his favourite challengers to come off with flying colours in the tournament, but he is disappointed to see them defeated one after another by the Disinherited knight.

Prince John faces a greater disappointment on the second day of the tournament than he does on the first day. The reason is that all of his favourite knights are defeated once again by the Disinherited Knight who turns out to be Cedric's banished son and King Richard's minion, Wilfred of Ivanhoe. Prince John contends that he is free to confer the estate of the crown on his faithful followers in place of those who wander with King Richard in foreign lands.

Prince John's plan to assume the crown himself by holding a meeting of his supporters at York fails to materialize despite the concerted efforts made by his advisor, Fitzhurse, for its success.

ISC COLLECTION OF ESSAYS

Question 10

[20]

Why is conversation called an art by Sir Richard Steele in his essay *The Art of Conversation*?

Comments of Examiners

Most candidates gave very vague generalised answers. The central idea of the essay was not brought out. It was evident that some candidates had not studied the texts thoroughly.

Suggestions for teachers

- Students should be encouraged to get the essence of the essay before studying the development of thought. The main points of the essay, the tone and intent should be emphasised.
- Students should be given practice in writing answers to questions on essays.

MARKING SCHEME

Question 10

Conversation is an art and can be perfected only through the right approach and the right attitude. One need not be a good speaker to enjoy the conversation. It is a delight to be a silent listener too at conversations and be an active participant. The author mentions how active the conversation at coffee houses reach when each participant has bit to contribute, whether he plays the role of the listener or the speaker. To make a conversation interesting each person has a part to play. In this essay Richard Steele has highlighted how the coffee houses are a major place of attraction for all young and old. He mentions how the people used to settle down with newspapers in their hands and wait for his friend Mr. Beaver to declare what is the right decision of the parties in power should be. A topic is sufficient to start a conversation and if topics like politics is touched upon especially in the coffee houses it is simply a moment of fun and merriment. As here each person would contribute his bit either by expressing his views or by agreeing with what the others have to say.

In such a conversation it hardly matters who is in agreement with whom, but there would always be a support to the person playing the role of the speaker and there would be ardent listeners who would agree with whatever the speakers says.

This has also been mentioned by Richard Steele in his essay as he mentions his friends Beaver who is at the coffee house since six in the morning and has a bevy of undissembled friends all around him with the newspapers. Conversation is an art, as the speaker should first and foremost have a good audience and should be able to catch the demand of the audience. It is a good jollity and a pastime in which people do indulge. It leaves one with warmth and a feel good attitude. It makes one feel important and energetic, like the conversation that goes amongst the senior citizens makes them free of their worries, tensions and stress. It makes them wanted and expressive in their group. People indulge in conversations while on a journey, which makes even the boring and long journey interesting and eventful.

The time or money does not matter here but it is the involvement and the happiness that one derives from the same. So next time a coffee house conversation begins, enjoy and be rejuvenated.

Question 11

[20]

What makes a good essay and what tips does H.G. Wells provide on writing essays in *The Writing of Essays*.

Comments of Examiners

Many candidates wrote very general answers with no attention to details. There was a great deal of deviation. Examples from the essay were not given.

Suggestions for teachers

- Repeated reading of the text is very necessary. Students should be encouraged to underline and note the salient points and to understand the writer's purpose in the essay.
- Written assignments in class on the essays would also be of great help to the students.

MARKING SCHEME

Question 11

A good essay is one that makes for a delightful read and is as spontaneous as the lilies of the field. It may have an abrupt beginning and it ought to keep the reader nicely on the move. It is short and lively and has a spark in the end.

H.G. Wells advocates that a man writing an essay must be wedded to his proper pen that can enable him to wander without inhibitions. He suggests the quill as it is rich in suggestion and quotation. The style of a BB pencil is also commended as it lends grace to the writing. For a fine precision with words and meanings as required for a bald, clear and scientific style, he recommends a steel pen. If one finds it difficult to write the essay, Wells humorously suggests that the pen should be changed. He dismisses the typewriter as a device that could be used for essay writing.

An essay ought to be choice and compact with a terse and forcible style. The luxurious, expensive cream-laid note will be the best to write an essay, Wells suggests. In a charming manner he associates the colour of ink used to the sentiments the essay evokes. Polished English makes for a good essay and sham sentiment is to be avoided. Finally, the writer advises the aspiring essayist to relax and write to create the perfect mood in the essay, delightful for its spontaneity.

Question 12

[20]

The light within us gives us hope that it is possible for us to change. With close reference to Dr. S. Radhakrishnan's essay *The Inward Light*, give suitable examples to prove this point.

Comments of Examiners

Very few candidates attempted this question. Most answers were general in nature and showed lack of acquaintance with this particular essay. There was considerable deviation and many points were left out.

Suggestions for teachers

- As this is an essay with a considerable philosophic bent, the teacher should ensure that the students have understood the progress of thought in the essay.
- Repeated readings and class discussion would be necessary. The teacher could break up the essay into units so that the students would find it easy to understand and remember the points.

MARKING SCHEME

Question 12

In this essay Dr. S. Radhakrishnan talks about the light that dwells in the inmost being of man. This inward light is called in India Avatara Jyoti. This inward light symbolizes the Ultimate Truth, the Supreme. The author says that the modern generation is lost in spiritual confusion. The supreme does not dwell in Heaven above but it dwells in the soul of human beings. The human body is called deha, devalaya, the temple of the Supreme.

The inward light has divine possibilities which entitles human beings to the highest possibilities, the highest consideration. No human being is deserted by the supreme. Everybody has this inward light. This is the basis of the democratic practice which is a spiritual faith. There may be different ways to reach the Ultimate Truth but the end of the Quest is the same. All religions belong to the church of the One Universal Spirit.

When human beings have brotherly love, when they look upon all others as the children of the supreme, then there can be no racial discriminations. All are the children of the supreme.

ISC COLLECTION OF SHORT STORIES

Question 13

[20]

Referring closely to the short story *The Stolen Bacillus*, discuss how the story, though entertaining, explores the dangers of science in the modern world.

Comments of Examiners

Candidates mostly wrote summaries of the story. There was considerable factual inaccuracy. The sequence of events was confused. Some candidates did not seem to understand the meanings of 'anarchist' and 'bacteriologist'. The entertaining aspects of the story or the dangers that the story points to were not emphasised in most answers.

Suggestions for teachers

- There should be a thorough reading of the text in class. The students should be encouraged to identify the issues being discussed in the story. Through class discussion students should be guided to analyse the story.
- Students should also be told to read the question carefully and answer with particular attention to the various components of the question.

MARKING SCHEME

Question 13

The Stolen Bacillus is a humorous short story which entertains and at the same time gives the reader food for thought. A pale-faced man, who later turns out to be an anarchist, visits a Bacteriologist using a forged letter of introduction. He evinces a morbid interest in a slide which has a preparation of the bacteria germ. He asks whether the Bacteriologist has the bacillus in the 'active state.' The Bacteriologist is a little puzzled by the visitor's avid interest but shows him a sealed tube which he declares is "bottled cholera".

Probably spurred by the visitor's interest which was so different from the phlegmatic deliberations of the ordinary scientific writer, the Bacteriologist waxes eloquent about the immense possibilities of the pestilence imprisoned. If a tube was broken into a supply of dirty water, the minute particles of life would transform into "mysterious, untraceable death, death swift and terrible, death full of pain and indignity- would be released upon the city."

The pale faced visitor seems excited at the prospect. He declares that the anarchist "rascals" were fools to use bombs when this kind of a thing was attainable. Seizing an opportunity when the Bacteriologist is talking to his wife, the anarchist escapes with the tube. It is quite clear that he intends to spread anarchy. When the Bacteriologist discovers the absence of the tube he utters "blue ruin", words which are explained later in the story, and rushes out after the Bacteriologist.

The cab chase with the Bacteriologist rushing out into the street hatless and in his carpet slippers to retrieve his precious tube of bacillus arouses amusement in spite of the fascinated horror which holds the reader in its grip. Minnie, the Bacteriologist's wife seeing him running out in this condition, concludes that he has gone mad because of that "horrid science of his. She is upset at the lack of propriety of her eccentric husband and decides to follow him in yet in another cab, with his shoes hat

and over coat in her hands. The group of cab-men and loafers loitering around the cab-men's shelter is amused and entertained at the sight of the race among the three cabs. They start encouraging the cab-drivers and place bets on the outcome of the race. The reader is drawn into the excitement and is left wondering at the outcome of the chase – the bacteriologist running and gesticulating wildly and the anarchist crouching in the cab, thinking of the glory and fame he would earn through this act.

The anarchist does not want to be caught and offers the cab-man more money to drive the cab faster. The tube of Bacillus breaks as a result of the lurching of the cab. When the tube breaks, the tension intensifies as we wonder what will happen next. However, the anarchist swallows the last few drops of bacillus left in the tube and decides to become a martyr to the cause. He strikes a tragically heroic pose and declares "Vive l'Anarchie!" You are too late my friend. I have drunk it. The cholera is abroad."

However, the Bacteriologist's reaction is strange. He beams at the anarchist. A smile hangs at the corner of his mouth. He is so preoccupied that the arrival of Minnie does not strike him as odd. He suddenly laughs at a grotesque thought and tells Minnie that the bacillus in the tube was not the cholera bacteria at all. He had merely used the word cholera to impress its visitor. The Bacteria stolen by the anarchist would only turn people blue for a while. Hence, he had uttered the words 'blue ruin', before running after the anarchist.

Suggestions for teachers

More discussion in class should be

The danger is averted. The Bacteriologist does not seem the least bit disturbed at the turn of events and is only concerned that he will have "all the trouble and the expense of preparing some more" samples. Science looks foolish for a while, but we are left with the possibilities of bio-terrorism. What if the Bacillus has really that of cholera?

Question 14

[20]

G.G. Marquez's *A Very Old Man with Enormous Wings* explores the cruelty and selfishness of men. Comment with close reference to the text.

Comments of Examiners

In most cases the story was merely retold. The elements of cruelty and selfishness of men was not brought out. Candidates spent an inordinate time over an account of the spider woman. Details were missing.

For teachers

More discussion in class should be undertaken. Students should be guided to analyse the story from the aspects of form and intent.

- More class assignments should be given so that students learn how to write answers.

MARKING SCHEME

Question 14

G.G. Marquez's *A Very Old Man with enormous wings* expresses the cruelty and selfishness of men. Comment with close reference to the text.

- The story is about Pelayo and Elisenda, his wife who live by the sea. One day Pelayo saw in his courtyard a very old man with enormous wings, lying face down in the mud. The man was dressed

like a rag-picker. When they spoke to him, the man answered in an incomprehensible dialect with a strong sailor's voice.

- The neighbour woman told them he was an angel.
- The news soon spread that there was an angel in Pelayo's courtyard.
- Pelayo locked the angel up with the hens in the chicken coop.
- The couple decided to put the angel on a raft with fresh water and provisions for three days and leave him to his fate on the high seas. That indeed would have been a cruel thing to do. But they could not do it because the whole neighbourhood had gathered in front of the chicken coop to look at the angel. These people were very cruel – they were having fun with the angel, behaving irreverently, throwing food at him as if he were a circus animal.
- The angel was visited by the parish priest, Father Gonzaga, who greeted him in Latin. The father did not trust the creature to be an angel. He warned the couple that the creature with enormous wings could be the devil. He promised to write to the bishop and left.
- People, nevertheless, were very curious to see the angel and soon the courtyard resembled a market-place. Elisenda got the idea of fencing in the yard and charging five cents admission to see the angel. Soon the couple started making a lot of money. The angel brought prosperity to the couple. A double story mansion with balconies and gardens, silk clothes for the wife, a new business for the husband, who set up a rabbit-warren close to town, their sick child recovered.
- The angel spent his time trying to get comfortable in the chicken coop. The heat of the oil lamps and sacramental candles made him feel uncomfortable. He ate nothing but eggplant mush. His only supernatural virtue seemed to be patience.
- One day, the chicken coop collapsed. The angel went dragging himself about here and there like a stray dying man. The couple would drive him out of the bedroom with a broom. Whenever they looked they found the angel. Finally, the wife grew exasperated and said their house had become a hell. The very old man grew older still, could not see properly and went about bumping into posts. Most of his feathers were gone, too. Pelayo noticed the angel had fever and was delirious. The couple was alarmed and thought he was going to die.
- But the angel survived and improved when the winter grew less intense and the sun shone. Soon, new feathers grew on his wings. He sometimes sang under the stars. One day he tried to fly. Elisenda let out a sigh of relief when she saw him fly away. He was no longer an annoyance in her life.
- The selfishness of the couple lies in setting the angel up as a spectacle and charging admission. It lies in them not respecting the angel. It lies in building a beautiful mansion but neglecting the chicken coop.
- The cruelty of man can be seen in the behaviour of the visitors – they stare at him, throw stones, and throw food at him, burn him with a branding iron.
- The cruelty of the couple lies in deciding to put him on a raft, later neglecting him, neglecting the chicken coop and chasing him away with a broom.

In the end, the so-called angel flies away and the message of the story is the biblical message: "Be not forgetful to entertain strangers: for thereby some have entertained angels unawares."

Question 15

[20]

Closely analysing the story *One Thousand Dollars*, show how O. Henry glorifies selfless and unconditional love.

Comments of Examiners

This question was answered well by most candidates. Some candidates did however confuse the sequence of events in the story and did not seem to know the name of the characters.

Suggestion for teachers

- Encourage discussion and analysis in class. They could be asked to retell the story in their own words to get the sequence of events correct.

MARKING SCHEME

Question 15

O. Henry's short story **One Thousand Dollars** opens with a brief and polite conversation between a young man and a lawyer. The lawyer offers the young man Gillian one thousand dollars, his apparent inheritance from a recently deceased uncle and asks him to render an account of how he spends it. He is puzzled and stunned by the legacy of exactly one thousand dollars and does not know the best way to spend it. Young Gillian seeks the help of an acquaintance Old Bryson asking him for advice. Old Bryson questions him about the remainder of his uncle's fortune and Gillian explains that his uncle had left a sizable portion of his fortune to science, particularly the study of bacteria. Also, his uncle's servants, "the butler and the housekeeper", will each inherit \$ 10 and a ring. His uncle's ward, a Miss Hayden, will inherit an identical legacy.

Old Bryson moralizes on the value of a thousand dollars and it is known that Gillian wishes to chuck the money in a lump. He hates itemizing. Gillian meets several people – Miss Lotta Lauriere a theatre artist, who seems too vain, proud and greedy, a blind man who has more money in his bank account than Gillian and the cab driver who seems extremely enthusiastic about opening a saloon. None of the impress Gillian.

He goes to meet his uncle's ward Miss Miriam Hayden, confesses to her that he loved her and unable to elicit any response from her, he gives her the money he inherited telling her that his uncle had willed her a thousand dollars. He returned to his lawyer Tolman and before he can give an account of how he expended his thousand dollars, he is informed that if he had spent the thousand dollars wisely, he would inherit bonds to the value of 50000 dollars. If he spent the money 'in reprehensible dissipation among disreputable associates', the money would be paid to Miriam Hayden. In a surprising twist at the end of the tale, the apparently frivolous and spendthrift Gillian tears the account of how he had spent the money and informs the lawyers that he had lost the money on races. A spirit of selfless and unconditional love could not be better reflected in any other act.

ISC COLLECTION OF POEMS

Question 16

[20]

Describe the thoughts that cross the speaker's mind on his last ride together with his beloved in the poem *The Last Ride Together* by Robert Browning. How do these thoughts help him to reconcile himself to his fate?

Comments of Examiners

Most responses showed lack of acquaintance with the poem. The last two stanzas of the poem specially, did not figure in most answers. The poet's mood and attitude was not discussed. Details were missing. The speaker's comparison with others who have been successful in life was left out. Very few candidates talked about the carpe diem theme or Browning's optimism.

Suggestions for teachers

- Students should be helped to develop a proper understanding and analysis of the poem. They should be taught to follow the development of thought in the poem and to grasp the central idea.
- Students should also be helped to identify the lines in the poem which bear out these ideas. Special emphasis should be paid to textual detail.

MARKING SCHEME

Question 16

- The poem is a dramatic monologue.
- The lover, who has been rejected by his beloved, accepts his fate and asks for one last ride together. He is grateful to her for her love. "My whole heart rises up to bless your name in pride and thankfulness!"
- He says he will just be happy with the memory of the time he spent with her, if she would allow that. Secondly, he asks her for one more ride with him and is delighted and relieved when the mistress agrees to the proposal of the last ride. He felt: "The blood replenished me again".
- He is very happy at the prospect of riding with his mistress and wonders if the world would end that night. Then he would not feel her rejection and they would be together.
- He can feel his mistress on his breast and he feels he is in heaven. Flesh fades away "for heaven was here!"
- The ride begins – his soul which felt like crumpled paper after her rejection, felt fresh and was fluttering in the wind. He put the past behind him and tried to enjoy the present moment. What was the use of regret, he thought. The ride became all important.
- He thinks that he is not the only one who has failed in love. All men strive but not all succeed. His spirit seemed to be flying – he saw other regions, new cities "As the world rushed by on either side."
- He compares the "petty done" with "the undone vast".
- He says that the hand and the brain seldom work together. People seldom see their thoughts translated into action. What the heart desires and what it ultimately gets are two very different things.

- As the lover enjoys the ride and thinks these thoughts, he sees “her bosom heave”. That itself gives him immense joy. He contemplates the meaning and nature of life and comes to the realization: “All paths of glory lead to the grave”. He thinks his ride is better.
- The lover compares himself with the poet. He says that poets write about feelings, about beautiful things; they compose lovely verses but die poor and unappreciated: “poor, sick, old”. The lover thinks he is in a better position, riding one last time with his beloved.
- Like the poet, the sculptor who has devoted his life to Art, struggles as well. After years of endeavour he may create the perfect sculpture of Venus but people’s attention will always be drawn away from the statue to the simple beauty of a living person
- The musician, too, composes beautiful music but then suddenly goes out of fashion and people do not listen to his compositions any more – the poet says, he gave his youth to his beloved and now he rides by her side. He is happy with whatever he has got.
- He realises that if one received all the joys on earth itself then there would be nothing to look forward to in heaven. In his case at least he is left with a sense of anticipation that what has been denied to him on earth will be given to him in heaven.
- He also wonders whether this ride with his beloved represents the joy of heaven. The moment has been given permanence and made eternal.
- All this while, the beloved has been silent; “She has not spoke so long!”.
- He wonders how it would be if the two of them continued to ride until eternity.

Question 17

[20]

Examine the various experiences of the narrator and his group in the poem *Enterprise*. What is your opinion on the way the poem ends?

Comments of Examiners

Many candidates merely attempted a summary of the poem. The development of thought in the poem was not followed. Details were confused and inaccurate information given. The allegorical and metaphorical element in the poem was left out. Most candidates did not comment on the manner the poem ended. They did not try to interpret the word ‘home’ used by the poet.

Suggestions for teachers

- Close attention should be paid to textual detail. The tone and mood of the poem should be discussed.
- A poem like this is open to discussion and students should be encouraged to have individual opinions about the poet’s purpose in the poem.
- The students should be encouraged to read the questions properly before answering.
- The experiences and their significance should be pondered upon.

MARKING SCHEME

Question 17

- The journey “started as a pilgrimage” says the poet. A group of enthusiastic people set out on a pilgrimage. Their zeal made the burdens seem light. They took extensive notes on whatever they saw: “On things the peasants sold and bought, The ways of serpents and of goats, Three cities where a sage had taught.”
- However, soon the group was divided by differences of opinion. For example, on how to cross a desert patch.
- They lost a friend who the poet says, used to write “stylish prose”.
- The group continued on their journey but their enthusiasm had dimmed and a shadow had fallen over them.
- They reached another phase: were attacked twice, they lost their way; and the group split and some people left the group and went their own way.
- The poet says he tried to pray and their leader said: “he smelt the sea.”
- The mood of the group changed.
- The poet says they noticed nothing as they went. He describes the group as “a straggling crowd”. There was little hope. They did not have even essential things like soap – the journey was hard:
- “Some were broken, some merely bent.”
- Finally they arrived at their destination. But they did not know what they were there-the sense of purpose was lost on the way.
- The journey had “darkened every face”.
- The poet writes that their deeds were neither great nor rare. And then comes the sudden realization.
- Home is where we have to gather grace.” This is how the poem ends.
- Like the proverbial deer that roams the forest in search of the scent, little realizes that the scent is right there within/inside his body. Similarly, we go out in search of things which are right here within us, for example, happiness or peace of mind. By the time we realize it, it is already too late.
- Also, going on a pilgrimage does not salvage the soul. One can earn grace not by going on a pilgrimage but by being a good human being and doing good to others.

Question 18

[20]

In what way does Marge Piercy's poem *Breaking Out* depict a tale "not of innocence lost, but of power gained"? How are the images in the poem aligned with the poet's emotions?

Comments of Examiners

Most candidates wrote very good answers to this question. There was good critical analysis and understanding in the answers. The images in the poem were interpreted in new and startling ways leading to very mature responses.

MARKING SCHEME

Question 18

Marge Piercy's "Breaking Out" holds meaning in terms of its technique and thematic elements. Both aspects contribute to the poem's overall meaning of activism and the need to forge a statement of defiance in a world where conformity is expected and enforced. Piercy's poem is one of transformation, where individuals can envision what they can be as opposed to what is expected of them.

The surface meaning of the poem is a reflection about how Piercy as a child experienced discipline in the form of beatings with a wooden yardstick. The initial sight of the closet doors, "learning together like gossips," establishes the exposition for the entirety of the poem. She recollects how the mangle was used to do needless, repetitive chores and the filter bag of the old style vacuum cleaner 'deflated with a gusty sigh' as if weary of housework. The images of domesticity are accentuated by the images of the mangle and the vacuum cleaner. She thought of her mother as Sisyphus, the Greek king rolling a boulder up a hill only to see it coming rolling down once it reached the top. She resolved she would never be like her mother, conforming to the oppressive conventions of a patriarchal society.

The child speaks of being beaten by both parents with the "wooden yardstick". She bellowed like a locomotive. The image of the 'nasty stork king' establishes the yardstick as a tyrannical and oppressive ruler. It was a tool of oppression but the red and blue marks on her body offered her an escape route. Her breaking of the ruler enables the speaker to realize her strength and the confidence to break out. The inward imagery of domesticity is contrasted with the extroverted pictures of liberation that is evident in the lines, "red and blue mountain / ranges on a map that offered escape" and "I could travel to freedom when I grew." The destruction of the yardstick made her a rebel, the most distinctive trait of an adolescent. Thus, the tale is not of innocence lost but one of power gained to defy age-old repressive practices.

The poem's themes reside in the struggle towards liberation. The images of the poem help to enhance the poem's thematic function.

GENERAL COMMENTS:

(a) Topics found difficult by candidates in the Question Paper:

- Question 4: The contrast between the two pairs of lovers in ‘Much Ado About Nothing’
- Question 5: The different facets of Raina’s character- critical insight was difficult
- Question 16: Last Ride Together- candidates found it difficult to record the poet’s thoughts about the situation in which he found himself and his comparison with people who are considered ‘successes’ in society. Also the carpe diem theme was difficult to comprehend

(b) Concepts in which candidates got confused:

- The two love plots in ‘Much Ado About Nothing’
- Browning’s optimism and the carpe diem theme in ‘Last Ride Together’
- The concept of Raina being brave and fearless and artful and faithless in ‘Arms and the Man.’

(c) Suggestions for candidates:

- Study the texts in detail.
- Avoid readymade notes.
- Discuss the central idea and the writer/poet’s purpose in the poems/short stories.
- Develop the ability to compare, contrast and analyse.
- Attempt to write assignments on the various texts to perfect writing skills.
- Learn time management so that all the answers are of equal quality.
- Practice writing answers within the stipulated time.
- Focusing on important words and speeches so that they can be quoted in answers.
- All parts of a question should be answered or valuable marks are lost.
- Learn to present answers in a proper manner without grammatical errors and with a clear development of thoughts and ideas.
- Answers should be written in manner that the point of view being expressed is clearly brought out.
- Avoid repetition and rambling in answers.