

**SAINIK SCHOOL GOPALGANJ**

**SUB: ENGLISH**

**CLASS - XII**

**ASSIGNMENT- 3**

**Part – I**

**Q1. Given below are four options against each question. Choose the option which you consider the most appropriate as your answer.**

- (i) What was the childhood fear that the poetess Kamala Das talks about in her poem 'My Mother at Sixty-six'?
- (a) She had fear of punishment from her father.
  - (b) She had fear of being punished by her teacher.
  - (c) She had fear of having nightmares.
  - (d) She had the fear of being separated from her mother.
- (ii) How did the poetess Kamala Das discard her fear and worry after being death like paleness on her mother's face?
- (a) She looked outside the car.
  - (b) She started listening to music.
  - (c) She stopped the car and came out of it.
  - (d) She woke up her mother.
- (iii) Where did the writer go when he was 3 or 4 years old in the story?
- (a) Washington
  - (b) New Zealand
  - (c) California
  - (d) Canada
- (v) Why did the narrator of the lesson 'Deep Water' develop a fear of water?
- (a) Because he was knocked down by waves at a beach
  - (b) Because of a young boy
  - (c) Because of instructor
  - (d) Because of his mother
- (vi) How did the author of 'Deep Water' learn swimming?
- (a) with the help of a rope
  - (b) with the help of an instrument
  - (c) with the help of his mother
  - (d) with the help of swimming instructor
- (vii) What did the author realize while drowning in the pool?
- (a) Terror in fear of death
  - (b) Terror in swimming
  - (c) Terror of being pushed
  - (d) none

- (viii) What is the misadventure that William Douglas speaks about?
- (a) being pushed into the pool
  - (b) being swepted by waves at a beach
  - (c) being trained by the instructor
  - (d) both A and B
- (ix) What were the series of emotions and fears that Douglas experienced when he was thrown into the pool?
- (a) fear
  - (b) confidence
  - (c) overconfidence
  - (d) mixed feelings of confidence and fear
- (x) Why did Douglas' mother recommend that he should learn swimming at the YMCA swimming pool?
- (a) because it was local
  - (b) because it was safe
  - (c) because it was shallow
  - (d) because it was shallow and safe
- (xi) How did the instructor make Douglas a good swimmer?
- (a) by giving instructions
  - (b) by pushing him into the pool
  - (c) by making him watch others
  - (d) by using belts and ropes
- (xii) How did Douglas make sure that he had conquered the old terror?
- (a) by visiting California
  - (b) by jumping into the waters
  - (c) by taking a lesson from the instructor
  - (d) by swimming into the lake Wentworth

**Q2. In the question below, there is a sentence with jumbled up parts. Rearrange these parts, which are labelled A, B, C and D to produce the correct sentence. Choose the proper sequence.**

- 2.1 a. The managing director  
 b. in listening to her  
 c. was not interested  
 d. explanation about why profits were lessening
- (i) abcd      (ii) adbc      (iii) acbd      (iv) bcda
- 2.2 By defining 'our best'.....
- a. a task, I fear we are letting ourselves
  - b. merely put a lot of effort into
  - c. as the thing we did when we
  - d. off the hook
- (i) cbad      (ii) abdc      (iii) dbac      (iv) bada

- 2.3 I have been sharing Roger's .....
- a. production curve for a long time
  - b. what's actually happening
  - c. but I realize that it doesn't
  - d. viscerally explain
- (i) cbad      (ii) acdb      (iii) dbac      (iv) bada
- 2.4 One cannot recall any movement.....
- a. which has gripped the imagination of the entire human race
  - b. in world history
  - c. which started nearly twenty-five years ago
  - d. so completely and so rapidly as the Green Movement
- (i) cbad      (ii) abdc      (iii) dbac      (iv) badc
- 2.5 A classical Chinese painting....
- a. as would a
  - b. is not meant to
  - c. Western figurative painting
  - d. represent an actual view
- (i) bdac      (ii) abdc      (iii) dbac      (iv) badc

**3. Select the most appropriate synonym of the given word.**

- 3.1 FOSTERING
- a. safeguarding
  - b. neglecting
  - c. ignoring
  - d. Nurturing
- 3.2 PROPEL
- a. drive
  - b. jettison
  - d. burst
  - d. acclimatize
- 3.3 RECUPERATE
- a. rehabilitate
  - b. recover
  - c. reimburse
  - d. relocate
- 3.4 AUGURY
- a. prophecy
  - b. astronomy
  - c. intention
  - d. future
- 3.5 DELECTABLE
- a. noble
  - b. enjoyable
  - d. delicious
  - d. sumptuous
- 3.6 DIELECTRIC
- a. non-conductor
  - b. instructive
  - c. constructive
  - d. destructive

- 3.7 PALTRY  
a. insignificant      b. unfair      c. average      d. slovenly
- 3.8 DISPARAGE  
a. scatter      b. discriminate      c. belittle      d. waste
- 3.9 ALACRITY  
a. briskness      b. fear      c. frankness      d. alarm
- 3.10 ANNIHILATE  
a. destroy      b. entrain      c. forward      d. testify

**Answer the following questions**

- Q.4** How does Douglas make clear to the reader the sense of panic that gripped him as he was almost drowned? Describe the details that have made the description vivid.
- Q.5** How did Douglas overcome his fear of water?
- Q.6** Why does Douglas as an adult recount a childhood experience of terror and his conquering of it? What larger meaning does he draw from this experience?
- Q.7** Why was Douglas determined to get over the fear of water?
- Q.8** How did the instructor 'build a swimmer' out of Douglas?
- Q.9** "All we have to fear is fear itself". Have you had a fear that you have now overcome? Narrate your experience.
- Q.10** If someone else had narrated Douglas's experience, how would it have affected from this account? Write a paragraph from the point of view of a third person to find which style of narration would you consider to be more effective? Why?
- Q.11** Aging is a natural process. Have you ever thought what our elderly parents expect from us?
- Q.12** Why are the young trees described as sprinting?

- Q.13** Why has the poet Kamala Das brought the image of the merry children 'spilling out of their homes'?
- Q.14** Why has the mother been compared to late winter's moon?
- Q.15** Would Charley ever go back to the ticket-counter on the third level to buy tickets to Galesburg for himself and his wife? (The Third Level)
- Q.16** Do you think that the third level was a medium of escape for Charley? Why?
- Q.17** What do you infer from Sam's letter to Charley?
- Q.18** 'The modern world is full of insecurity, fear, war, worry and stress.' What are the ways in which we attempt to overcome them?
- Q.19** Philately helps keep the past alive. Discuss other ways in which this is done. What do you think of the human tendency to constantly move between the past, the present and the future?
- Q.20** Why did the narrator talk to a psychiatrist friend of his and what did he say about the third level?
- Q.21** Describe Galesburg Illinois in 1894. Why did the narrator want two tickets to Galesburg, Illinois?
- Q.22** How did the narrator get the old-style currency? Why couldn't he buy two tickets for Galesburg in spite of having the currency used in 1894?

**Q. 23 Read the passage given below and answer the following questions.**

The painter Roy Lichtenstein helped to define pop art - the movement that incorporated commonplace objects and commercial-art techniques into paintings—by paraphrasing the style of comic books in his work. His merger of a popular genre with the forms and intentions of fine art generated a complex result: while poking fun at the pretensions of the art world, Lichtenstein's work also managed to convey a seriousness of theme that enabled it to transcend mere parody.

That Lichtenstein's images were fine art was at first difficult to see, because, with their word balloons and highly stylized figures, they looked like nothing more than the comic book panels from which they were copied. Standard art history holds that pop art emerged as an impersonal alternative to the histrionics of abstract expressionism, a movement in which painters conveyed their private attitudes and emotions using non-representational techniques. The truth is that by the time pop art first appeared in the early 1960s, abstract expressionism had already lost much of its force. Pop art painters weren't quarrelling with the powerful early abstract expressionist work of the late 1940s but with a second

generation of abstract expressionists whose work seemed airy, high-minded, and overly lyrical. Pop art paintings were full of simple black lines and large areas of primary colour. Lichtenstein's work was part of a general rebellion against the fading emotional power of abstract expressionism, rather than an aloof attempt to ignore it.

But if rebellion against previous art by means of the careful imitation of a popular genre were all that characterized Lichtenstein's work, it would possess only the reflective power that parodies have in relation to their subjects. Beneath its cartoonish methods, his work displayed an impulse toward realism, an urge to say that what was missing from contemporary painting was the depiction of contemporary life. The stilted romances and war stories portrayed in the comic books on which he based his canvases, the stylized automobiles, hot dogs, and table lamps that appeared in his pictures, were reflections of the culture Lichtenstein inhabited. But, in contrast to some pop art, Lichtenstein's work exuded not a jaded cynicism about consumer culture, but a kind of deliberate naiveté, intended as a response to the excess of sophistication he observed not only in the later abstract expressionists but in some other pop artists. With the comics—typically the domain of youth and innocence—as his reference point, nostalgia fills his paintings that gives them, for all their surface bravado, an inner sweetness. His persistent use of comic-art conventions demonstrates a faith in reconciliation, not only between cartoons and fine art, but between parody and true feeling.

23.1 Which one of the following best captures the author's attitude toward Lichtenstein's work?

- A. enthusiasm for its more rebellious aspects
- B. respect for its successful parody of youth and innocence
- C. pleasure in its blatant rejection of abstract expressionism
- D. appreciation for its ability to incorporate both realism and naiveté

23.2 The author most likely lists some of the themes and objects influencing and appearing in Lichtenstein's paintings (middle of the last paragraph) primarily to

- A. show that the paintings depict aspects of contemporary life
- B. support the claim that Lichtenstein's work was parody in intent
- C. contrast Lichtenstein's approach to art with that of abstract expressionism
- D. suggest the emotions that lie at the heart of Lichtenstein's work

23.3 The primary purpose of the passage is most likely to

- A. express curiosity about an artist's work
- B. clarify the motivation behind an artist's work
- C. contrast two opposing theories about an artist's work
- D. describe the evolution of an artist's work

**Q. 24** Write a letter to the Editor of The National Herald, New Delhi about water scarcity in your locality suggesting ways to improve the position of water supply. You are Ramnath / Reema of Ghaziabad.

**Q. 25** You are Hemant / Himakshi. Write a letter to the Editor of The Herald, New Delhi expressing your anguish over the problems faced by people due to illicit liquor and the deadly chemicals like anthrax.

**Q. 26** India is a land of diversity. One way in which it makes us feel proud of our secularism and the number of festivals we enjoy. Write an article in 150-200 words on 'Festivals of India and Communal Violence'. You are Karuna / Karan.

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