

**නව නිර්දේශ/புதிய பாடத்திட்டம்/New Syllabus**

**NEW**

இலங்கைப் பரீட்சைத் திணைக்களம், Sri Lanka Department of Examinations, Sri Lanka

**අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු**  
**கல்விப் பொதுத் தராதரப் பத்திர (உயர் தரப் பரீட்சை, 2019 ஓகஸ்ட்)**  
**General Certificate of Education (Adv. Level) Examination, August 2019**

ඉංග්‍රීසි I  
 ஆங்கிலம் I  
 English I

**73 E I**

**20.08.2019 / 1300 - 1610**

පැය තුනයි  
 மூன்று மணித்தியாலம்  
**Three hours**

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි  
 மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்  
**Additional Reading Time - 10 minutes**

Use **additional reading time** to go through the question paper, select the questions and decide on the questions that you give priority in answering.

**Instructions:**

- \* Answer *all* the questions in **Part A** and **Part B**.
- \* The texts you choose to answer questions from **Part A** must not be the same as those you answer from **Part B**.
- \* Write the number and letter of each question clearly.

**Part A**

[This part carries **32 marks**. Each question carries **08 marks**.]

1. Comment briefly on any **one** of the following passages, explaining its significance to the play from which it is taken.

(a) Let husbands know

Their wives have sense like them: they see, and smell,  
 And have their palates both for sweet and sour  
 As husbands have. What is it that they do  
 When they change us for others? Is it sport?  
 I think it is. And doth affection breed it?  
 I think it doth. Is't frailty that thus errs?  
 It is so too. And have not we affections,  
 Desires for sport? and frailty, as men have?  
 Then let them use us well: else let them know,  
 The ills we do, their ills instruct us so.

(b) Is there more toil? Since thou dost give me pains,

Let me remember thee what thou hast promised,  
 Which is not yet perform'd me.

How now? Moody?  
 What is't thou canst demand?

My liberty.

Before the time be out? No more!

I prithee  
 Remember I have done thee worthy service,  
 Told thee no lies, made thee no mistakings, served  
 Without or grudge or grumblings. Thou did promise  
 To bate me a full year.

[see page two]

✓ (c) And, oh, I forgot! There was a big stage show! The headliner on this stage show was Malvolio the Magician. He performed wonderful tricks, many of them, such as pouring water back and forth between pitchers.

First it turned to wine and then it turned to beer and then it turned to whisky. I knew it was whisky it finally turned into because he needed somebody to come up out of the audience to help him, and I came up - both shows! It was Kentucky Straight Bourbon. A very generous fellow, he gave souvenirs. (*He pulls from his back pocket a shimmering rainbow-coloured scarf.*) He gave me this. This is his magic scarf. You can have it, Laura. You wave it over a canary cage and you get a bowl of gold-fish. You wave it over the gold-fish bowl and they fly away canaries... But the wonderfulest trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail. [*He has come inside.*] There is a trick that would come in handy for me - get me out of this 2 by 4 situation!

(d) "You must understand one thing. We own nothing except ourselves. This world and its laws, allows us nothing, except ourselves. There is nothing we can leave behind when we die, except the memory of ourselves. I know what I'm talking about, friends - I had a father, and he died."

(e) *To ear. He listens. To mouth.*

Straight away. Right.

*To ear. He listens. To mouth.*

Sure we're ready.

*To ear. He listens. To mouth.*

Understood. Repeat. He has arrived and will be coming in straight away. The normal method to be employed. Understood.

*To ear. He listens. To mouth.*

Sure we're ready.

*To ear. He listens. To mouth.*

Right.

*He hangs the tube up.*

2. Comment briefly on any one of the following passages, explaining its significance to the novel from which it is taken.

(a) Her night was a broken one, as it well might be, and she listened for the first faint noise overhead. It came, as usual; he descended, as usual. She descended. He met her at the bottom of the stairs and kissed her. Surely it was as warmly as ever!

He looked a little disturbed and worn, she thought. But he said not a word to her about her revelation, even when they were alone. Could he have had it? Unless he began the subject she felt that she could say nothing. So the day passed, and it was evident that whatever he thought he meant to keep to himself.

(b) Richard Parker, can you believe what has happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the *Tsimtsum* and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? Vishnu preserve me, Allah protect me, Christ save me, I can't bear it! **TREEEEEE! TREEEEEE! TREEEEEE!**

[see page three

- (c) Lucky to be alive. Neither could expect the other to say what would come next; what to do next; not yet. He arranged the stones brought from some other attempt to build something that had fallen into ruin. That was how people lived, here, rearranging their meagre resources around the bases of nature, letting the walls of mud sink back to mud and then using that mud for new walls, in another clearing, among other convenient rocks.
- (d) To the children I handed out two annas apiece, to be spent on fireworks. I had never been able to do so before – in previous years we had contented ourselves with watching other people's fireworks, or with going down to the bonfire in the village, and even now I felt qualms about wasting money on such quickly spent pleasures; but their rapturous faces overcame my misgivings. It is only once, I thought, a memory.
- (e) Let me make clear that when I say the conference of 1923, and that night in particular, constituted a turning point in my professional development, I am speaking very much in terms of my own more humble standards. Even so, if you consider the pressures contingent on me that night, you may not think I delude myself unduly if I go so far as to suggest that I did perhaps display, in the face of everything, at least in some modest degree a 'dignity' worthy of someone like Mr. Marshall – or come to that, my father. Indeed, why should I deny it? For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph.

3. Comment briefly on the following passage, explaining its significance to the short story from which it is taken.

Then all at once she understood. She smiled. A little dimple appeared for a moment. I had never seen that dimple before; I never saw it again. Her teeth were very small like gleaming grains of polished rice. And all the stars in the sky tumbled right into her great black eyes.

4. Comment briefly on the following extract, explaining its significance to the poem from which it is taken.

If thou be'st born to strange sights,  
 Things invisible to see,  
 Ride ten thousand days and nights,  
 Till age snow white hairs on thee,  
 Thou, when thou return'st, wilt tell me,  
 All strange wonders that befell thee,  
 And swear,  
 No where  
 Lives a woman true, and fair.

[see page four

## Part B

[This part carries 68 marks. Each question carries 17 marks.]

## 5. Drama

Answer any **one** of the following questions. Do **not** answer the question which is based on the text you selected in question 1 of Part A above.

- (a) "Shakespeare plays with us throughout *Othello*, exploiting stereotypes, arousing expectations, alternatively fulfilling and frustrating our preconceptions. . . . I think this play is racist, and I think it is not." Do you agree with this description of Shakespeare's *Othello*?
- (b) "Colonial rule is neither benevolent nor beneficial, but the colonized always find the means to appropriate the rules to suit their own agendas." Examine William Shakespeare's *The Tempest* in light of this statement.
- (c) Discuss how *Sizwe Bansi is Dead* illuminates the importance of establishing one's own identity and self-worth in spite of existing social and political hierarchies.
- ✓(d) "Reality is often disappointing, but it is sometimes difficult to accept. It is also often impossible to escape from reality." In light of this statement, discuss the depiction of reality and its hold on the characters in Tennessee Williams' *The Glass Menagerie*.
- (e) "*The Dumb Waiter* creates a powerful sense of menace, fear and uncertainty through a combination of ordinary conversation and silence." How does this description help you to understand Pinter's play?

## 6. Novel

Answer any **one** of the following questions. Do **not** answer the question which is based on the text you selected in question 2 of Part A above.

- (a) Piscine Molitor Patel's journey derives its 'authenticity' and 'accuracy' through the various voices that are woven into the plot. Examine how the use of multiple voices in *Life of Pi* highlights its thematic concerns and narrative variation.
- (b) "Ishiguro's *Remains of the Day* is a complex study of self-deception and post-war delusion." Respond to this statement with reference to the text.
- (c) Hardy presents scathing social criticism through Tess, a character who is able to navigate social conventions around desire by resorting to many forms of compliance and resistance. Examine how the representations of desire and the conventions around it are used to critique social beliefs in *Tess of the d'Urbervilles*.
- (d) "Markandaya's novel *Nectar in a Sieve* attempts to critique industrialization in India but does not provide a convincing account of the systematic exploitation of rural communities." Do you agree?
- (e) "What happens to the Smaleses and to July – the shifts in character and relationships – gives us an unforgettable look into the terrifying misunderstandings between blacks and whites in South Africa in the 1970s." Is this an accurate analysis of Gordimer's *July's People*?

[see page five

**7. Short Story**

(a) Examine the use of 'choice' in determining character development, plot advancement and/or individual emancipation with reference to **at least three** short stories prescribed in your syllabus.

**OR**

*Can't find the text*  
(b) Evaluate how the female characters in the prescribed short stories determine the course of their actions, making reference to their gendered reactions and relationships. Make detailed references to **at least two** stories from your collection.

**OR**

(c) Of the six short stories in your syllabus, which one do you consider to be the most effective in describing social injustice? Write a critical appreciation of this story justifying your choice in comparison with the other stories.

**8. Poetry**

(a) Write a brief critical analysis of any **three** poems in your syllabus, paying special attention to the **shared thematic concerns** explored by the poets.

**OR**

(b) Examine how poets use their craft to shed light on the socio-political concerns of their time, providing detailed examples from **at least three** poems written by **male** poets.

**OR**

(c) Critically analyse **one** of the following:

(i) Maya Angelou's "Phenomenal Woman" and Kamala Das's "An Introduction" in terms of their portrayal of the role of women in a patriarchal society.

(ii) Wordsworth's "To a Snowdrop", Hopkins's "Spring and Fall" and Frost's "Design" in relation to their depiction of nature.

(iii) The relationship between poetry and politics as demonstrated in **at least three** prescribed poems.

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