

G.C.E. ADVANCED LEVEL 2020
73 ENGLISH (New Syllabus)
MARKING SCHEME
PAPER 1

Part A

Context: Four questions of 8 marks each

Category / Criterion	Total Marks Allocated	A Grade (6.5 – 8.0)	B Grade (5.0 – 6.0)	C Grade (4.5)	S Grade (3.0 – 4.0)	F Grade (0.0 – 2.5)
Identification of text, author, context	1.0	1.0*	1.0*	1.0*	1.0*	0.0 – 1.0
Relevance to text, theme, plot, character	3.0	2.5 – 3.0	1.5 – 2.0	1.5 – 2.0	1.0 – 1.5	0.0 – 1.0
Literary features (see note below)	1.0	0.5 – 1.0	0.5 – 1.0	0.0 – 0.5	0.0 – 0.5	0.0 – 0.5
Language (see descriptions below)	3.0	2.5 – 3.0	2.0 – 2.5	1.5 – 2.0	1.0 – 2.0	0.0 – 1.5
	8.0	6.5 – 8.0	5.0 – 6.0	4.5	3.0 – 4.0	0.0 – 2.5

*The basic identification of context is required for consideration under the other categories.

Language competence criteria & equivalent letter grade¹

Assessment	Mark	Equivalent Grade
Outstanding writing	3.0	A+
Free of error, coherent and persuasive:	2.5	A
No major errors but contains a few minor inaccuracies:	2.0	B
A smattering of errors and problems with idiom and/or style:	1.5	C
Many errors but communicates basic ideas clearly:	1.0	S
Errors adversely affect the ability to understand student's ideas:	0.5	F
Incoherent and unacceptable linguistic expression:	0.0	F

Note on “Literary Features”²

Please note that candidates have not been specifically asked to identify and comment on “literary features”. Despite this, unfortunately, it appears to have been previous practice to give marks only when the term “LF” is used in an answer, and/or when (one of the ten) figures of speech (FoS) or poetic/literary devices (PLD) are explicitly named. This is unacceptable: please give marks only when the answer includes appropriate references to style, vocabulary, tone etc (as well as FoS and PLD). In fact, integrating this analysis into an answer deserves more credit than a separate listing of LDs used, which is both mechanical and irrelevant.

¹ Note that this language assessment should be made on the basis of an adequate writing sample. For instance, if the student has written only two short sentences, the fact that the text is error-free carries little weight. See also footnote 2 below.

² This note has been added to address issues encountered during marking in 2014, which has been identified as part of a bigger problems resulting from students’ reliance on memorised stock answers (especially) to the context questions.

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

- (a) “There were the Cutrere brothers, Wesley and Bates. Bates was one of my bright particular beaux! He got in a quarrel with that wild Wainwright boy. They shot it out on the floor of Moon Lake Casino. Bates was shot through the stomach. Died in the ambulance on his way to Memphis. His widow was also well provided for, came into eight or ten thousand acres, that's all. She married him on the rebound - never loved her - carried my picture on him the night he died! And there was that boy that every girl in the Delta had set her cap for! That brilliant, brilliant young Fitzhugh boy from Greene County!

What did he leave his widow?

He never married! Gracious, you talk as though all of my old admirers had turned up their toes to the daisies!”

[*The Glass Menagerie*, lines 53-71, Scene 1. Amanda reminisces about her glorious past in the Blue Mountains, Tom makes a disparaging comment about their mother's obvious glorification of the past]

What is significant here is Amanda's inability to let go of her fantasy about her past. She is glorifying her past and the affairs she (potentially) had, thus creating an illusion about her past value as an attractive young woman and her perceived importance. Her false values (carried my picture on him the night he died) of being sought after sets the tone for her expectations from Laura.

This excerpt is important to comment on the main themes of the play, such as memory, and the specific past which seem to haunt Amanda making it impossible for her to live in the present, accepting the challenges of her present condition. The theme of deception which runs throughout the play too is highlighted here because what Amanda recalls are not truths, but are constructed memories through which she values herself. Tom's comment, while it challenges the mother, also is an indication of how Tom is able to see beyond the fantasy and deception insisted on by their mother. To reiterate, the key themes include but are not confined to memory, fixation on the past, inability to let go of the fantasy, weakness, and (self-)deception.

- (b) I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For nought but provender, and when he's old, cashier'd:
Whip me such honest knaves. Others there are
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves,
And, throwing but shows of service on their lords,
Do well thrive by them and when they have lined their coats
Do themselves homage: these fellows have some soul;

Shakespeare's *Othello* Act 1 Scene 1 (lines 44 – 56)

These lines are spoken by Iago to Roderigo at the beginning of the play, where Iago explains that he has been overlooked by Othello who has appointed Cassio as his Lieutenant, whom Iago claims is inexperienced with “Mere prattle without practice / Is all his soldiership”. In response to Roderigo's comment that Iago should not continue to work for Othello in these circumstances, Iago makes this defence and rationale, stating that he plans to exploit Othello for his own interests [“serve my turn upon him”]. The speech is full of puns and

innuendo, and is an excellent indication of the way Iago thinks, as well as his wit and sharpness of mind. He despises those who are servile, and advocates a policy of doing “themselves homage” [becoming their own masters]. The extract sets the tone for the play by alerting the audience to the complex character of Iago and his machinations against his master Othello. Iago is shown to be the prime mover of the plot and in control of its development.

- (c) “Jacob picked up his load yet again. So it went, friends. On and on ... until he arrived there. [The grave at his feet.] Now at last it's over. No matter how hard-arsed the boer on this farm wants to be, he cannot move OutaJacob. He has reached Home. [Pause.] That's it, brother. The only time we'll find peace is when they dig a hole for us and press our face into the earth.”

[p 175- 176, *Sizwe Bansi is Dead* by Athol Fugard (Township plays) – Buntu to Sizwe, relating a story of OutaJacob as a parable to illustrate the sufferings of Black people, when Sizwe initially comes to Buntu's place looking for ways to stay in Port Elizabeth]

Through this excerpt, Fugard highlights the endless suffering Black people have to undergo. They are persecuted, for their mere existence as the Other to the White people and are forced to flee/ travel from place to place looking for sanctuary which is denied to them. Their only solace comes to them at their grave because they can not be discriminated beyond their death. The colour bar that discriminates the Black people and the endless suffering they have to undergo at the hands of the Whites is highlighted through this parable. Race and identity which is never accepted, but is used as a tool to differentiate between the groups is brought forth through this excerpt as well. This parable serves as a warning to Sizwe as well as an indicator of how erasing one's identity, either through literal or metaphorical death is the only escape route available to the Black people. Through the idea of erasing one's identity, this parable serves as a sign to map the development of the play where Sizwe ultimately erases his own self, to survive, to find peace. Key themes include discrimination, colour bar, endless suffering, race/racism, and identity that is never accepted.

- (d) Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen knave,
His mother was a witch, and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
These three have robb'd me; and this demi-devil--
For he's a bastard one--had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine.

Shakespeare's *The Tempest* Act 5 Scene 1 (lines 280 – 290): English Literature Sri Lanka

Prospero speaks these words towards the end of the play; his description of Caliban provides the space to open up an (anti)colonialist reading of *The Tempest*. In particular, Prospero's admission that Caliban, “this thing of darkness” is his responsibility [“acknowledge mine”] can be interpreted to mean that he has created him (both literally and metaphorically), especially since he is referred to as being illegitimate (bastard). The contrast between his treatment of the nobles who have wronged him and Stephano, Trinculo and Caliban is striking. The “prefect” resolution of the play is dependent on excluding Caliban from the list of humans who are pardoned and brought back into the fold.

This is a crucial summary of the “all's well that ends well” approach to the play, and is seen by some critics to ideally balance justice and mercy, crime and punishment, cause and effect, where good triumphs over evil. However, there is sufficient nuance and complexity in the passage (colonial elements, the exclusion of Caliban from any resolution) which

makes such conclusions problematic. Note the Neoplatonic reflection of Caliban's alleged evil nature in his ugliness (mis-shapen knave, a thing of darkness, demi-devil). Good answers will go well beyond the mere identification of the excerpt by explaining the importance of this "confession" to the overall (political) interpretation of the play.

- (e) It's his place, all right. Look at all the other places. You go to this address, there's a key there, there's a teapot, there's never a soul in sight? (*He pauses.*) Eh, nobody ever hears a thing, have you ever thought of that? We never get any complaints, do we, too much noise or anything like that? You never see a soul, do you? except the bloke who comes. You ever noticed that? I wonder if the walls are sound-proof. (*He touches the wall above his bed.*) Can't tell. All you do is wait, eh? Half the time he doesn't even bother to put in an appearance, Wilson.

Harold Pinter's *Dumb Waiter* towards the middle of the play. Gus is speaking to Ben. This brings out the character and temperament of Gus who asks too many inconvenient questions, who is not willing to let sleeping dogs lie and therefore must be dispensed with at the end of the play. The seeming inconsequentialities of Gus' questions can be seen on a deeper level to strike at the heart of the predicament that both he and Ben are trapped in. Ben survives because he asks nothing, expects nothing and simply does as he is told. Gus is his opposite: the audience has to check itself from becoming annoyed with Gus too, and this is a trap that we fall into, as marked in this passage. Even legitimate and fair questions are ruled out of court and we sometimes forget to ask why, thereby acquiescing to the status quo. Thus, true to the Absurdist dramatic paradigm surface silliness and absurdity lays bare deeper contradictions and concerns.

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

- (a) "I have always found such liaisons a serious threat to the order in a house. Since that time, I have lost numerous more employees in such circumstances. Of course, one has to expect such things to occur amongst maids and footmen, and a good butler should always take this into account in his planning; but such marrying amongst more senior employees can have an extremely disruptive effect on work. Of course, if two members of staff happen to fall in love and decide to marry, it would be churlish to be apportioning blame; but what I find a major irritation are those persons – and housekeepers are particularly guilty here – who have no genuine commitment to their profession and who are essentially going from post to post looking for romance. This sort of person is a blight on good professionalism."

[*Remains of the Day* (p. 53 – Faber Modern Classics 1989)]

This excerpt highlights the moment Butler Stevens remembers about the time and circumstance that led to Miss Kenton's and his own father's arrival at the Darlington Hall. They have had an opportunity to come and work at Darlington Hall, because the previous Housekeeper had left her service because of her marriage to a senior Footman. Butler Stevens finds this as a way of disrespecting the obligations of the profession, especially among senior staff. He uses this incident as a foil to his own attractions to Miss Kenton. He is unable to pursue Miss Kenton, despite being attracted to her because of his sense of obligation to his profession. He is justifying his actions and regret at losing his one chance at happiness with Miss Kenton by sighting 'professionalism' and by looking disparagingly at the romantic relationships that can be seen among staff members. The thematic strand of regret is highlighted through this excerpt. It is also important to note how Stevens insists on professionalism as an antidote to personal relationships once again highlighting his character traits of valuing his profession and its ethics above and beyond human relationships.

- (b) "But," said she tremulously, "suppose your sin was not of your own seeking?"

He shook his head.

"I cannot split hairs on that burning query," he said. "I have walked hundreds of miles this past summer, painting these texes on every wall, gate, and stile the length and breadth of this district. I leave their application to the hearts of the people who read 'em."

"I think they are horrible," said Tess. "Crushing! killing!"

"That's what they are meant to be!" he replied in a trade voice. "But you should read my hottest ones--them I kips for slums and seaports. They'd make ye wriggle! Not but what this is a very good tex for rural districts. ... Ah--there's a nice bit of blank wall up by that barn standing to waste. I must put one there--one that it will be good for dangerous young females like yerself to heed. Will ye wait, missy?"

[*Tess of the D'Urbervilles* (Oxford World's Classics) 1998 (2005) p 92 – Phase Two, Ch XII]

This conversation takes place between Tess and the travelling preacher she encounters after her run in with Alec when she was planning on leaving Trantridge. Tess is already confused and repentant about her 'sin' which is led to believe that she is responsible for. The travelling preacher becomes the voice of judgement that Tess wanted to run away from, especially because of her reliance on her own society and its acceptance. Thomas Hardy criticises religion and the hypocrisy of the Victorian society which believed that hell and punishment were deterrents to sin through this encounter because the readers are aware of the nature of the 'sin' Tess was forced to commit and therefore would be able to see the hypocrisy of the whole argument brought forth by the travelling preacher. Hardy is critical of the society that was quick to judge women who became victims of sexual harassment due to unavoidable circumstances such as their economic status, physical strength and social conditioning and uses the preacher to highlight the absurdity of using religion selectively to punish the victims and not the perpetrators.

- (c) But of us all Kuti suffered the most. He had never been a healthy child; now he was constantly ailing. At first he asked for rice water and cried because there was none, but later he gave up asking and merely cried. Even in his sleep he whimpered, twisting and turning endlessly, permitting no one to rest. Ira was gentlest with him, and tirelessly patient, nursing him in her skinny arms and giving him most of what came to her.

Nectar in a Sieve, Chapter 14: The ravages of hunger during the periods before the harvest and when harvests failed are being graphically described in this excerpt. The description, like much of the novel, is designed to evoke pity and sympathy, but there is no analysis of structural causes of exploitation and waste which would be necessary for a critical assessment of the predicament facing Rukmani's family. The sentimentality of the text is clearly visible in this excerpt. The section immediately prior to this describes how the family was forced on occasion to eat grass, which not at all credible. The writing is not especially effective and the conventional push towards sentimental identification is too obvious for it to be effective.

- (d) The vehicle passed huts where people were doing what they did where the passengers had come from. The same endless dragging of wood, chopping of wood, for the same fires; the same backsides bent at washing, squatting picking over maize; the same babies staggering towards mastery of their legs among the old slowly losing it. An acceptance that produced restless fear in anyone unused to living so close to the life cycle, accustomed to the powerful distractions of the intermediary or transcendent – the 'new life' of each personal achievement, of political change.

Chapter 14 of *July's People*, which describes a part of the journey that the Smales family takes with July to reach his village. It is a very succinct and yet powerful description of the fear that each community has of its "other", where their very sameness is what is being denied, and yet their differences are also huge and often unbridgeable. Of course, the focus is the White people's fear of the unfamiliar and un-lived. Revolutionary or

radical/drastic political change is difficult at the best of times, but difference between whites and blacks go beyond political differences and power, inhabiting unknowable psychological spaces within each group. The rhetorical style of the excerpt is typical of Gordimer's sparse yet forceful writing, and her ability to move seamlessly from visual description to political commentary. Note the repetition of "same" which both reinforces the shared basics of living and emphasizes how these very basics are seen as hugely different because of their different contexts and trappings.

- (e) "I cried, "Oh blessed Great Mother, Pondicherry fertility goddess, provider of milk and love, wondrous arm spread of comfort, terror of ticks, picker – up of crying ones, are you to witness this tragedy too? It's not right that gentleness meet horror. Better that you had died right away. How bitterly glad I am to see you. You bring joy and pain in equal measure. Joy because you are with me, but pain because it won't be long. What do you know about the sea? Nothing. What do I know about the sea? Nothing. Without a driver this bus is lost."

Life of Pi (Canongate Books: Edinburgh. 2012, p 111)

This is the monologue Pi utters encountering Orange Juice when he was shipwrecked and stranded on the sea. This incident illustrates the illusionary nature of the narrative since Pi discounts having encountered animals later to the Japanese. Here he addresses the Orangutang as the 'blessed Great Mother' and 'Pondicherry fertility goddess' alluding to the life-giving quality of the animal and metaphorically referring to his own mother who was from Pondicherry. His joy at seeing the Orangutang is mixed since he predicts that the reunion is not for too long, which alludes to the tragedy that befalls them.

This is one of the rare moments of despondence (better you had died...) that show the vulnerability and powerlessness of Pi in the narrative since he rarely talks of his sense of loss and sorrow predicting future (you won't be with me long). His initial moments of weakness and lack of courage are thus depicted, while asserting the duplicitous nature of the narrative where reality is either distorted or avoided through a make-believe narrative which allows the reader and the narrator to escape the painful reality.

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

Back home, the meat pieces you ate, when there was meat, were the size of half your finger. But you did not tell him that. You did not tell him either that the *dawadawa* cubes your mother cooked everything with, because curry and thyme were too expensive, had MSG, *were* MSG. He said MSG caused cancer, it was the reason he liked Chang's; Chang didn't cook with MSG.

[Adichie, *The Thing Around Your Neck*. P 123, 2009]

This is an excerpt from when Akunna talks about her White boyfriend and his peculiarities, and her relationship with him. Akunna's reservations about her relationship with her White partner (But you did not tell him that) and her sceptical voice comes through in this excerpt. She sees how her White partner is exoticizing the Asians and other ethnic groups by having a constructed / preformed idea about what and how they are.

Despite being sceptical and critical of her White partner and his preconceived notions about the Others (Chang/ immigrants) Akunna is unable to voice her opinions or her awareness of the truth for the fear of being rejected and for the fear of being not accepted. Her sense of feeling long lost, in the opulent tastes of her White partner and her desire to fit in to the stereotyped/ Otherised version of the immigrant is brought forth through this monologue. This is also a good example to show how Akunna, despite her acceptance and her attempts to fit into the role of the exotic Other, in the eyes of her partner, is aware of the hypocrisy of such a 'one-size-fits all' version of the immigrant.

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

“every night slept, lay with their smelly wives,
quarrelled and cuffed the children,
lied, spat, sang, were happy, or unhappy,
and every day took to the ladders again,
impeded the rights of way of another summer's swallows,
grew greyer, shakier,
became less inclined to fix a neighbour's roof of a fine evening,
saw naves sprout arches, clerestories soar,
cursed the loud fancy glaziers for their luck,
somehow escaped the plague,
got rheumatism,
decided it was time to give it up,”

[John Ormond, “Cathedral Builders”, Lines 6-17]

This excerpt contrasts the job of building an impressive cathedral with the ordinary lives of the workers. Two views, from the top (took to the ladders again, impeded the rights of way of another summer's swallows) and from the ground (saw naves sprout arches, clerestories soar) juxtaposes the religious importance of the structure and the actions of the workers. It also showcases the hierarchies occupied by these two factions in the society; religion and ordinary people. The actions of the workers (curse, quarrel) are contrasted with the lofty importance of the religious structure again highlighting the difference of stature, and importance accorded to religion and people who worship.

The change in the poem brings into focus the passage of time. The tone of the poem uses irony and sarcasm, therefore highlighting the social value accorded to religion and the hypocrisy of preaching high moral values but the failure to practice the same. Candidates should be suitable appreciated if they can compare this poem to Brecht's “A Worker reads History”, therefore again seeing similarities between the two poems and the importance or the lack thereof accorded to the ordinary people who carry out extraordinary feats, such as building places of worship.

English Literature Sri Lanka

Part B

Essay: Four questions of 17 marks each

Category / Criterion	Total Marks Allocated	A Grade (14 – 17)	B Grade (11 – 13.5)	C Grade (9.5 – 10.5)	S Grade (6.5 – 9.0)	F Grade (0.0 – 6.0)
Understanding and addressing the question	3.0	2.5 – 3.0*	2.0 – 2.5*	1.5 – 2.0*	1.0 – 1.5*	0.0 – 1.0
Demonstration of overall knowledge of the text and its context; relating this knowledge to the question	2.0	1.5 – 2.0	1.0 – 2.0	1.0 – 1.5	0.5 – 1.5	0.0 – 0.5
Structure of response, use of quotes and examples appropriately	6.0	4.0 – 6.0	3.5 – 4.5	3.0 – 3.5	2.5 – 3.5	0.0 – 3.0
Persuasiveness, originality, insights, flair	2.0	1.0 – 2.0	0.5 – 1.0	0.0 – 0.5	0.0	0.0
Language (see descriptions below)	4.0	3.0 – 4.0	2.5 – 3.5	2.0 – 3.0	1.5 – 2.5	0.0 – 1.5
	17.0	14 – 17	11 – 13.5	9.5 – 10.5	6.5 – 9.0	0.0 – 6.0

*The minimum mark for understanding and addressing the question stipulated for each letter grade is a pre-requisite for assigning this grade.

Language competence criteria & equivalent letter grade

Assessment	Mark	Equivalent Grade ³
Outstanding writing	4.0	A+
Free of error, coherent and persuasive:	3.5	A
No major errors but contains a few minor inaccuracies:	3.0	B
Some awkward constructions etc., but demonstrates competence	2.5	B/C
A smattering of errors and problems with idiom and/or style:	2.0	C
Many errors but communicates basic ideas clearly:	1.5	S
Errors adversely affect the ability to understand student's ideas:	1.0	F
Incoherent and unacceptable linguistic expression:	0.0 – 0.5	F

General Note:

Please note that whether a candidate agrees or not with the proposition contained in the question is never as important as whether the response is persuasively argued, using appropriate evidence from the text and other sources, which are duly acknowledged. Only basic information is provided below to guide examiners in their assessment. The notes below are neither comprehensive nor essential for grading student responses, but serve only to assist. Wherever Tables have been provided they need to be fleshed out or supplemented as necessary by the Assistant Examiners in consultation with the Chief Examiner.

³Note that language competence is a necessary but not sufficient criterion for obtaining the higher grades. Thus, a student with good competence may still fail if s/he has not demonstrated adequate knowledge of the texts, and/or grossly misunderstood the question.

5. Drama

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

- (a) “Memory and past are always intertwined. Memories inhibit freedom and impede one’s desire to change and start afresh” Examine the relevance of the above statement making detailed reference to Tennessee Williams’ play *The Glass Menagerie*.

The answer should address the following aspects of the question:

- How is memory intertwined with the past in *The Glass Menagerie*? Amanda remembers her past and its glory alluding to a prosperous time. Therefore, her past is selectively recalled through memories, thus, emphasizing and validating some memories over others in the past. Even Tom and Laura are made to recall (by their mother) certain things about their past, once again highlighting the importance of remembering as an act to recall the past.
- Amanda’s inability to move away from her memories inhibit her ability to adapt and accept her present. She is unable to see the tragedy of her present condition due to her memories, especially reconstructed memories of her past, that are clouding her judgement and sensibilities.
- Laura is unable to accept herself and her station in life, because her mother is adamant on seeing her own past being replayed through her daughter. Laura is unable to move ahead and start afresh till she lets go of her menagerie, since the menagerie is representative of her memories and her desire to reconstruct her past. The moment the unicorn is broken, her reconstructed, fantasised past is shattered, allowing her to move ahead as if it were a fresh start.
- Tom is able to move away, think of starting afresh, and find his own unique space only because he is able to let go of the memories that had bound him to his past.

- (b) “Ultimately it is evil, hatred, and deception that triumph over virtue, love and honesty in Shakespeare’s play *Othello*”. Do you agree?

The best answers will accomplish the following, using powerful examples to establish their argument:

- Identify and explain the elements of evil, hatred and deception (which may overlap and/or reinforce each other) AND demonstrate the extent to which they prevail at the end of the play.
- Identify and explain the qualities of virtue, love and honesty (that also overlap and nurture each other) AND explain what happens to these qualities as the play unfolds.
- Explain how both the “positive” and “negative” characteristics are intertwined within the same incidents/examples and in the same characters, thus making a simple classification misleading. For example, there are instances where virtue is combined with foolishness and petty deception. Other examples show that entirely different factors drive the plot to its tragic conclusion.
- Will analyse whether this interpretation of the play is overly pessimistic (and simplistic) or whether the ultimate assessment is more complex and nuanced than this black and white description.

Hence, the question is deceptively simple, and most students will tend to over-simplify and arbitrarily separate the positive and negative elements. The crux of a good answer is its demonstration of a careful analysis of appropriate examples, which pays special attention to language use.

- (c) In Shakespeare’s play *The Tempest* “all the turbulent conflicts in adult social life are resolved by Prospero’s wise mildness and his way of wielding power.” Comment on this assessment of the play.

Effective answers will unpack the question as follows:

- Identify and explain the types and categories of adult social conflicts as presented in the play, including but not confined to greed for power and authority, inter-generational issues, exploitation, gender inequality, colonization and governance, sexuality and control etc., using appropriate examples from the text. AND demonstrating the extent to which these are resolved.
- Unravelling Prospero's role in relation to these conflicts, and assessing whether he was instrumental in resolving them through his particular approach to wielding power, including his "wise mildness", if such descriptions make sense.
- Explain whether this is a useful way of looking at the play by identifying the strengths and weaknesses of this approach in understanding the play.
- Summarizing whether (a) all such social conflicts are in fact resolved, (b) the extent to which Prospero's approach is instrumental in resolving these conflicts, if at all, (c) if Prospero's role is well described as "wise mildness", and (d) this is a useful approach to understand the play.

This is a difficult question, which must be taken into account when grading answers.

- (d) "Suffering, especially in the face of endless discrimination and violence can change one's own definition of good and evil" Respond to Athol Fugard's *Sizwe Bansi is Dead* in light of the above statement.

An ideal answer will discuss the following with appropriate examples from the text

- Black people have been subjected to various forms of discrimination because of their difference to the ruling Whites. They have had to carry documents to be able to work and earn a decent living.
- Styles and his story of the Ford Motor company is a good example of how long term exposure to various forms of violence have desensitized one to ethical behaviour and right and wrong. He openly admits to ridiculing and even manipulating language to mock the Whites, since they do the same in various other forms.
- Styles' story about his father, how he exterminated the rats at his Studio are again examples of how being exposed to long term discrimination and violence can change one's perception of good and evil.
- Buntu's parable about OutaJacob is a good indicator of how people have been continuously persecuted for their race and skin colour, and how people can find salvation and rest only through death.
- Sizwe's decision to appropriate the identity of a dead man, despite knowing it is violation of the law is another seminal example of how people faced with difficult living conditions and racial discrimination will resort to anything, even at the cost of disregarding one's own identity.

- (e) "*The Dumb Waiter* is nearly ordinary, almost trivial in plot and dialogue. Yet, this very ordinariness and triviality make its final impact all the more disturbing." Do you agree with this analysis of Pinter's play?

Passing answers should address the following basic components of the question, using textual evidence to assess the validity of the quotation provided:

- ❖ The ordinary and trivial nature of the plot and dialogue of the play
- ❖ Establish that the final impact of the play is disturbing
- ❖ Relate the ordinariness and triviality of the plot to the final impact of the play

In addition to this, good answers (B+ upwards) will consider and assess some of the following nuances in the question:

- ❖ The extent to which the modifiers "nearly" and "almost" are justified, if at all
- ❖ Distinguish between "plot" and "dialogue"

- ❖ Demonstrate the extent to which the ordinariness and triviality of the plot and dialogue contributes to making the final impact of the play *more* disturbing

In this text particularly an analysis of the dialogue is crucial to making the above points effectively. This would require, at least in the better answers, the concrete analysis of the actual words and phrases used, as opposed to a mere recounting of the “content” of, for instance, an exchange between Ben and Gus.

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) “In *Tess of the D’Urbervilles*, Thomas Hardy is critical of the Victorian society’s beliefs about fate, morality and repentance.” Do you agree?

The following can be used as guidelines to mark an ideal answer

- Hardy’s criticism about his contemporary Victorian society is expressed through the plot of the novel where he is critical about Tess and her circumstances in life. Tess is made to suffer for a ‘sin’ that she did not commit but was committed on her by another.
- Fate is criticized by Hardy by showing the many ways through which Tess could have been saved and redeemed in the eyes of the society. Alec owning up to his crime, Angel being open minded and accepting and most of all Tess’s own family being accepting of Tess and her misfortune would have changed her life at various points to the better. Blaming Tess and her misfortunes on fate therefore is critiqued by offering us glimpses of What-Ifs throughout the narrative.
- Morality, especially the rigid black and white moral code of the Victorian society is criticized by Hardy through references to Tess and her difficult life. Tess is made to suffer for a ‘sin’ she has not committed. Tess is made to suffer for that one moment of weakness in her life for the rest of her life, never allowing her redemption or forgiveness. The rigid morality of the Victorian society makes sinners easily while the same moral code is unable to see the nuanced nature of sins and sinners.
- Repentance is another theme that is brought out in the novel where the readers are able to see Hardy’s critical stance on Victorian idea of repentance. The hypocrisy of religion which allows sinners to repent if they are wealthy and the poor to repent despite their innocence is highlighted by Hardy to critique the concept of repentance and its various avatars that were accepted by the larger society.

- (b) “Regret is a heavy burden to carry, especially if it is the result of dignity and greatness.” How well does this describe Ishiguro’s novel *The Remains of the Day*.

An ideal answer would address the following strands with references to the text

- Stevens regrets his past and its many decisions throughout the narrative of *The Remains of the Day*. His regret makes him break down at the end of the story showing how difficult it is to revisit one’s own past and come to terms with some of the decisions one had taken.
- Stevens’ regret is the result of his misguided belief in the dignity of his role as a butler. His belief that a butler should embody the values of his aristocratic employer, to such length as to erase his own desires and personality cost Stevens personally as well as professionally.
- Stevens never allows his emotions to be explored or expressed, therefore, leaving his dying father to attend to someone’s minor injury and letting go of Miss Kenton because he was hung up on his professionalism as a butler, thus, costing him his own happiness.

- Stevens' misguided notions about greatness and dignity are reflective of his own contemporary society and its changing value system, which was finding it difficult to accept the changes taking place in the world. Dignity and greatness believed to be trademarks of British aristocracy, which were mimicked by Stevens as great signs of character prove to be character traits that isolate individuals making them lonely.
 - Ishiguro's novel highlight these traits, through Stevens' reflections about his own past and the observations he makes during his journey to meet Miss Kenton, culminating in his final breakdown and the missing day in the narrative, highlighting the enormity of loss and regret felt by Stevens.
- (c) "Gordimer does not fully condone or condemn any of the main characters in *July's People* and most importantly, she does not show the best way forward for South Africa." Comment.

The question requires the following discussion for students to pass, while additional elements which are needed for answers to be assessed as good are also included under each basic point:

1

- ❖ Analysis of the extent to which the main characters are (a) condoned and/or (b) condemned: the main characters should at least include July, Bam and Maureen Smales, but can also add July's wife and the Smales' children among others. This would involve, in the best answers, demonstrating that Gordimer provides not merely the uncritical description of their actions and feelings, but also the sharp and critical exposure of their attitudes, foibles and prejudices, which are presented sympathetically but detachedly.
 - ❖ Identification of the extent to which Gordimer through her omniscient narrator can be seen to provide solutions (or ways forward) to the problems being described. Better answers will go beyond the simple assertion that the author doesn't propose solutions to her demonstration in the text the usual solutions will not hold because of radical difference in the worldviews and relationships that separate the Blacks from the Whites.
 - ❖ In addition, the best answers will seek to explain why this "neutrality" is important to making the novel what it is. By not taking sides or espousing propaganda/political solutions, the author has presented an intractable and utterly complex problem without any ulterior agenda. The readers must judge for themselves. It is important to note that in her personal and political life Nadine Gordimer was a strong and committed advocate of the anti-apartheid movement and South Africa's freedom struggle.
 - ❖ The fact that the novel is set in a fictional context of a rebellion against White minority rule in South Africa and that it outlines core problems that presciently foretold the actual transfer of power which took place many years after her book was published, may be invoked in the best answers to support the claim made in this question.
 - ❖ As always, the quality of an answer on **JP** is dependent on the extent to which actual events and dialogues from the text are analysed.
- (d) "The women portrayed by Markandaya in *Nectar in a Sieve* are weak and helpless pawns in the hands of men." Critically examine the novel in light of this statement.

Answers should address the following, providing textual evidence to support the analysis:

- ❖ Identification of the main women characters in the novel, which should include Rukmani, Kunthi, and Ira at least. In addition, Kali and Old Granny, Janaki and Ammu may also be considered, especially the first two because they are relevant to the question.
- ❖ Assessment of the extent to which these characters are weak and helpless pawns in the hands of men.

- ❖ While basic answers will provide a laundry list of examples supporting this claim, better answers will be able to distinguish the following: (a) levels and degrees of subservience to men, ranging from unquestioned servility to participation decision-making; (b) identification of examples of both passive and active resistance to male domination, which sometimes works to get what they want; (c) the nature of shared ideologies (religious, cultural, economic, political) of social hierarchies and gender roles that limit the independence of even strong and resolute women; (c) counter-examples of women’s agency and taking control, even though such instances are rare and exceptional.
- ❖ In a sense, the close examination of the life choices and behaviour of Ira and Kunthi may provide such counter-examples, and it is not accidental that their agency goes directly against the grain of social and cultural norms. Discussion of these aspects is the hallmark of an excellent answer.

(e) “Yann Martel discusses how survival and resilience, in the face of danger and hunger allow Pi to explore the unexplored, both physically and spiritually in *Life of Pi*.” Is this a valid assessment of the novel and its central focus?

The ideal answer will address the following

- This answer expects the candidates to look at certain themes through a lens of binaries: survival and resilience, danger and hunger, physical and spiritual. Since this is a complicated question, especially in a timed answer, any candidate’s answer which has attempted to unpack the question and answer at least four of the concerns should be considered as a successful attempt.
- Pi’s ability to survive, despite all odds of being in danger and hunger is one of the most obvious themes of the novel. Pi survives a shipwreck, and is able overcome the danger of being stranded with a Royal Bengal tiger and being hungry, leading to hallucinations and other forms of danger (Cannibal island, blind sailor, Richard Parker) which can all be considered as the dangers he had to face. The constant danger (of the shipwreck, being stranded with Richard Parker, cannibal island, being blind etc) is always associated with the hunger (he is constantly taking stock of the supplies, Pi’s determination to fish), therefore exposing Pi’s character to many different challenges, demonstrating his resilience.
- Despite all these challenges, Pi survives, due to his sheer will and determination to not let these wild and otherwise forces get the best of him. This resilience, in the face of danger, the will to survive and go on, is a character that defines Pi and therefore makes resilience a theme of the novel as well.
- Pi explores the physical world that was not known to him before, after his shipwreck. He is forced to survive, with Richard Parker, on high seas when he is the sole human survivor of the shipwreck. He therefore explores the physical nature around him, the boat and its stock and map his survival strategy with resilience.
- Pi is also forced to explore the spiritual world around him, when faced with loneliness and the lack of divine intervention to save him. He is pushed to explore faith, not as a religious belief, but as a system of support to keep the hope and resilience alive, when he was thrown into difficult situations. Therefore, this novel explores the unexplored, both the wild nature and spiritual beliefs through Pi’s ordeal at sea.

6. Short Story

- a) Discuss the importance of conversations in **three** short stories in your syllabus, focussing specifically on how they move the plot forward and how they are used as a narrative technique.

A complete answer should include (at least) **three** appropriate short stories, and should address the following:

- Identification of key conversations in the short stories selected, explaining with textual evidence why these conversations are important to the stories. In the best answers this will involve a classification of different types of conversations (see Table below for examples).
- Analysis of the importance of each of the chosen conversations in terms of how they help in plot development.
- Analysis of the importance of each of the conversations in terms of how effective they are as narrative techniques. This could include purposes such as presenting individual and/or collective values, norms and beliefs, as well as attitudes (See Table below for details).
- Note the best answers will move beyond individual descriptions and explanations to include comparative and or summative analyses which will be supported by examples from more than one story.
- Note also that failures and weaknesses or lost opportunities may be highlighted by students who have a critical understanding of these stories, and such balance between positive and negative evidence is a strong proof of an excellent answer.

The following Table provides examples of how conversations (it is not exhaustive) are important in plot development and as the author’s narrative strategy to provide additional information, delineate individual character, values and attitudes etc., as well as collective social and cultural norms and contexts.

SHORT STORY	Identification of key CONVERSATIONS	The role(s) and function(s) of these CONVERSATIONS in Plot Development	Analysis of how these CONVERSATIONS function as a Narrative Technique
“Eveline”	This story is characterised by its sparse verbal exchanges which can hardly be described as conventional conversations. This “absence” of verbal exchanges is crucial to the tone and ambience of the story. The men (Eveline’s father and lover) issue commands and express strong views in single verbal sentences, and the women’s “conversations” are confined to their heads	Demonstrates the prejudices and other attitudes (of the men, mainly). highlights gender roles and disparities.	Eveline no longer has the capacity or freedom to make life-changing choices and this emphasized by her inability to have conversations with the men in her life. Key moments, such as Eveline’s paralysis at the end are starkly presented through the monosyllabic and unanswered conversation.
	The conversations between husband and wife (at the	The conversation between George and his wife bring	The absence of mutual understanding between

<p>“Cat in the Rain”</p>	<p>beginning and when she expresses her wish to have a kitty); the conversations between the woman and the maid.</p> <p>It can be said that the heart of the story are its mismatched dialogues.</p>	<p>out the emptiness of their relationship, and especially George’s utter disdain of his wife. He doesn’t even bother to listen to her and is downright rude and even abusive.</p>	<p>husband and wife, the contempt with which George treats his wife, and her timidity and desire to please him, are all brought out by the (mis)conversations they have.</p>
<p>“Everyday Use”</p>	<p>Dee’s conversation with Mama about her “new” name, which includes “Hakim’s” name as well.</p> <p>The four-way conversation about the churn top and the dasher. And later about the quilts where Maggie is disparaged by Dee.</p> <p>Dee’s parting comments.</p>	<p>The difference in values and attitudes between Mama and Maggie who stayed at home and Dee (Wangero) is beautifully expressed in the dialogue, as is Hakim’s vacuousness</p>	<p>Conversation is used to delineate character and value systems. The quit discussion is superbly revealing.</p> <p>Characterization is presented through the conversations, as is the history of oppression and its exoticization.</p>
<p>“Interpreter of Maladies”</p>	<p>Conversation between Mr Kapasi and Mr Das about Mr Das’ profession. Later this is contrasted with Kapasi’s job discussion.</p> <p>Discussion of the tourist sites.</p> <p>Family discussion among the parents and children</p> <p>The brief rapport between Mrs D and Mr K.</p>	<p>Absence of real communication or understanding. Very little attempt to reach out and share: representing stereotypes of the expatriate Indian tourist in India.</p> <p>The phoniness and superficiality of the Das family is demonstrated</p>	<p>The characters’ values are presented in mechanical and stereotypical ways through these dialogues, even to the extent of being caricatures.</p> <p>Absence of real communication...</p>
<p>“The Thing Around Your Neck”</p>	<p>No conversations presented as direct dialogues. These are re-interpreted in the narrative, but can be identified as conversations embedded in the description through a sensitive reading</p>	<p>Relationships (e.g. the embedded dialogue in the penultimate paragraph)</p>	
	<p>Family elders’ dialogue about Loku Naenda’s (LN)</p>	<p>Demonstrating hypocrisy and false values of LN and</p>	<p>Characterization (though exaggerated to the point or being a</p>

<p>“Action and Reaction”</p>	<p>generosity and kindness towards Kusuma.</p> <p>LN’s sanctimonious utterances, discussion with LN, PN and Nangi about Kusuma</p> <p>The fiasco about the trip to Colombo, including the discussion of Kusuma eating kavun without permission</p>	<p>the rest of the family’s inability to criticise her.</p> <p>The narrow self-righteousness of LN is brought out effectively.</p> <p>The overall respect and fear that the family holds vis-à-vis LN.</p>	<p>caricature) is presented entirely through dialogues.</p> <p>Religious hypocrisy and ignorance is demonstrated by LN’s commentary.</p>
<p><u>Additional Notes</u></p>			

As usual, students need to “prove” their case through judicious use of sound examples and a carefully reasoned argument. If less than THREE stories have been used the answer cannot get more than a “C”.

OR

- b) Explore how love is used as a theme in two short stories by male writers. Discuss the importance of this theme to the development of the plot and the characters in the selected short stories.

This question does not give students any choice of texts because only two short stories in their syllabus have been written by men. However, this is compensated for by the rich and nuanced contrasts between different kinds of love and relationships that these two stories demonstrate.

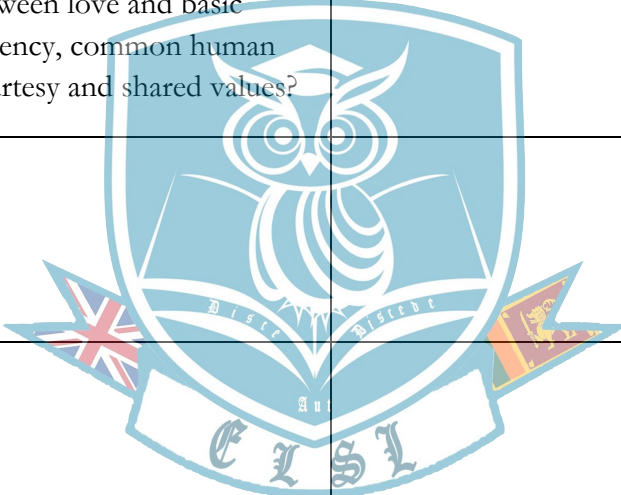
Taken together the stories portray various aspects of the theme love in strongly unsentimental ways. These include:

- The relationship between socioeconomic class and the freedom and capacity for fulfilled love
- The perennial difficulty of communicating and sustaining such “romantic” love beyond the initial attraction its newness
- The role that gender and social norms play in both initiating and restricting “love” among men and women

Candidates should not be given more than basic passing marks for merely recounting the story line in these short stories. The emphasis should be on **presenting key characters’ emotional responses to their loved ones, and how their social and gender positions inflect their relationships and**

behaviour and in comparing/contrasting these lived realities in the two stories, as indicated in the Table below.

SHORT STORY	Identification of examples of use of the theme of LOVE	Importance of each aspect of the theme on plot development	Importance of each aspect of the theme on characterization
“Eveline”	<p>Different kinds of love portrayed:</p> <ol style="list-style-type: none"> 1. Familial love and the sense of loyalty/duty 2. Romantic love and its social constraints, which have a strong economic dimension 3. Self-love and the (in)ability to move beyond a paralytic numbness (social forces, religious norms, and individual histories have taken their toll on even the ability to feel) 4. Fear of love, lack of understanding of what love entails, love escape from oppression coupled with the fear of taking risks 	<p>There are overlaps and grey areas, of course.</p> <p>Love is not liberating but a function of habit, and sometimes even stifling.</p> <p>Eveline’s relationship with Frank can only be realised if they “explore another life” far away from this one.</p> <p>Eveline has lost the capacity for self-love, and the self-confidence required to take a decision and stick to it.</p> <p>Ultimately Eveline’s inability to make a choice (her paralysis is a gendered society’s paralysis) and her fear of change from the sordid but familiar present is more tragic than making the wrong choice.</p>	<p>Eveline no longer has the capacity or freedom to make life-changing choices or even to access her own feelings</p> <p>Key moments, such as Eveline’s paralysis at the end are symptomatic examples of what oppression and denial at every turn have done to her ability to act as her heart desires</p>
“Cat in the Rain”	<p>Is the story about what happens to love after familiarity (which breeds contempt) has set in? Is this degeneration inevitable (a</p>	<p>George and his wife share such a hollow and empty relationship that it is difficult to imagine that they were ever in love. George’s utter disdain of</p>	<p>The absence or loss of love can be seen in the absence of mutual understanding between husband and wife, the contempt with which</p>

	<p>cynical view), or is it brought on by other factors?</p> <p>And/or is about the emptiness of love and human relationships that are not based on mutual understanding and respect?</p> <p>What role does compatibility play in (romantic) love?</p> <p>Given gender differences and structural inequality, is meaningful love among equal partners possible?</p> <p>What is the relationship between love and basic decency, common human courtesy and shared values?</p>	<p>his wife is so upfront that doesn't even bother to listen to her and is downright rude and even abusive. It is unequal in every sense.</p>	<p>George treats his wife, and her timidity and desire to please him.</p>
	 <p>English Literature Sri Lanka</p>		

OR

- c) Identify the short story that in your view provides the best analysis of **resistance to oppression**, and write a short introduction to the story highlighting this aspect. Note that you first need to justify your selection through a brief comparison with the other stories in your syllabus.

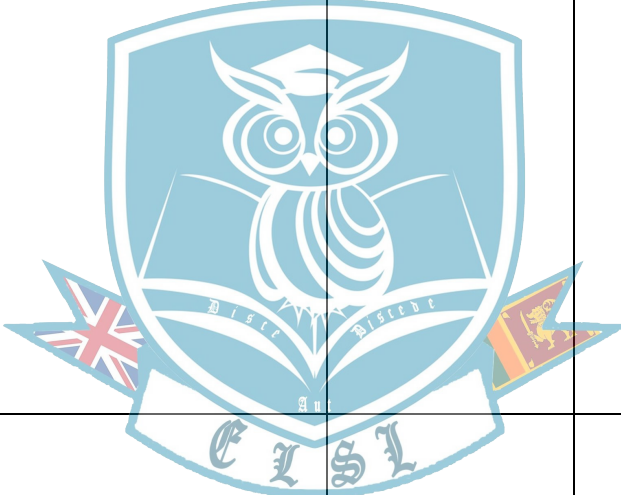
The candidate's answer should contain at least some element of **comparison** in order to establish reasons for their selection of this short story as providing the "best analysis" of resistance to oppression.

- ❖ At a minimum, we require at least two other stories to be briefly discussed in order to justify his/her choice. If the candidate has not done this, there should be a proportionate deduction of marks [see below].
- ❖ Thereafter, a detailed explanation should be presented to demonstrate how the selected story describes and analyses aspects of social hypocrisy.

Ensure that structures such as “The short story X provides an excellent analysis of resistance to oppression **because**

Description and Analysis of Resistance to Oppression	Selected Story	Other Story 1	Other Story 2	Analysis, Comparison
Types and aspects of oppression described: 1..... 2..... 3..... 4.....				
Causes and consequences of these types of Oppression explained 1..... 2..... 3..... 4..... Appropriateness and persuasiveness of the description and analysis contained in the story				



<p>Focus on Resistance to aspects of the oppression.</p> <p>What different types of Resistance have been described?</p> <p>How effectively and convincingly has this resistance been portrayed?</p>					
<p>Evidence of going beyond mere description to analyse and critique such Oppressive structures, behaviour and attitudes within society, through the characters' interventions and/or authorial narration etc.</p>	 <p>English Literature Sri Lanka</p>				
<p>Analysis of the repercussions of Resistance to Oppression</p>					
<p>Strengths, weaknesses, omissions, insights contained in the portrayal of Resistance</p>					
<p>Indirect and/or passive resistance; more complex forms and types of resistance</p>					

GENERAL SUMMARY	<p>“EVELINE”: momentary, fragile and passive resistance by Eveline which is not sustained. Frank’s desire to escape to a new life of opportunity and hope is a form of resistance to the stifling and exploitative context they life in.</p> <p>“THE THING AROUND YOUR NECK”: Akunna’s resistance to racism and sexism (escalating to sexual abuse and rape) takes many forms, and her final act of resistance is to return home, but this doesn’t necessary solve the problem, which is much bigger than national boundaries.</p> <p>“EVERYDAY USE”: While on the surface it may appear that the educated and sophisticated Dee is not challenged by Mama and Maggie, who seem to give in to her every whim and fancy. However, a closer reading and analysis will show that they resist her passively and their acceptance of her views hides their refutation and rejection of the values and views she holds. The entire story caricatures Dee for her phoniness and false values, which makes Mama’s narrative voice one of radical resistance to these values.</p> <p>“ACTION AND REACTION”: The hypocrisy of piety and the division between rich and the poor. Religion as a tool for the rich to exploit the poor. Kusuma’s act of turning the tables on Loku Naenda by subjecting her to the same oppression that she suffered is classic resistance. However, the mere reversal of roles does nothing to change the nature of this oppression, which is classed, gendered and has a strong institutionalised religious dimension</p> <p>“INTERPRETER OF MALADIES”: Mrs Das resists the oppression of gendered family roles, but this is temporary and the mini crisis brings her back into the fold. Since the characters are mainly stereotypic there isn’t much to show, except the constraints against such resistance.</p> <p>“CAT IN THE RAIN”: The wife’s demand for a kitty and her desire to change her appearance are symbolic acts of resistance against her husband’s devaluing and demeaning of her.</p>			

Do not give more than a bare pass mark if the candidate merely recounts the plot of the selected story, however well that plot is presented. Note that a pass mark [06/17] is the **maximum** mark that can be awarded in such a situation, and most often the mark assigned will be less than this.

7. Poetry

- a. Write a brief critical analysis of **any three poems** in your syllabus paying special attention to the theme of **duty and/or responsibility** as explored by the poets.

Students (first) need to describe the themes of duty and responsibility, attempting to explain their similarities (overlap) and differences, and then outline the manner in which the treatment of aspects

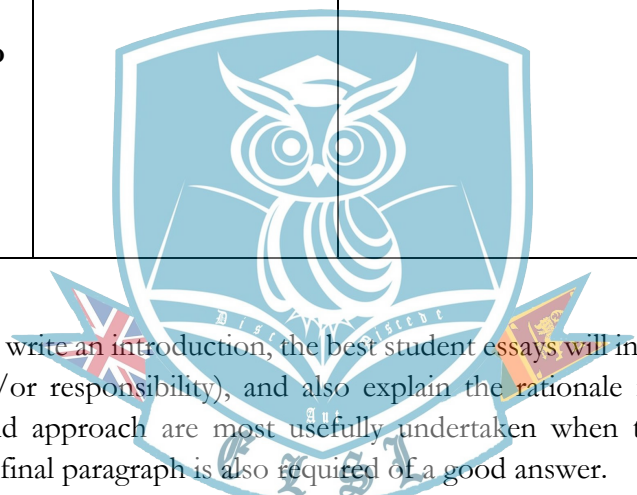
of these themes are similar/different in poems selected for analysis The following Table is merely a skeleton, which will vary depending on the poems chosen by the student.

It is important to note that the student is required to write **a brief introduction** to the three poems based on the shared theme. It should, therefore, be a thematic introduction to the poems.

Aspects of the THEME of Duty / Responsibility in the three poems	POEM A	POEM B	POEM C
<p>Description of Duty and/or Responsibility in conceptual/general terms and/or through concrete contexts. Explanation of the difference between these terms</p> <p>Identification of collective and/or individual duties and responsibilities</p>			
<p>Examination of the (root) causes and (core) consequences of different types duties and responsibilities (based on occupation, relationship, context and circumstance, gender ...)</p>			
<p>Key metaphors, similes and other descriptors that capture the relationship between duty and responsibility</p>			
<p>Hierarchies and levels of duties and responsibilities</p>			



Impact of duty and/or responsibility on characters, situations and relationships			
<p>GENERAL SUMMARY OF RELEVANT THEMES</p> <p>(Note that Duty and Responsibility often go hand-in-hand and are sometimes even used interchangeably)</p> <p>In general, a key difference is that duties are related to oneself while responsibilities are oriented towards others</p>	<p>DUTY</p> <p>To the Memory of Mr. Oldham, Chimney Sweeper, Remember. Among School Children, Suicide in the Trenches, Cathedral Builders, An Introduction, Fisherman Mourned by his Wife,</p>	<p>Indirect Implications on D/R</p> <p>Batter my Heart, Design, Morning at the Window, An Unknown Girl, Phenomenal Woman, Explosion</p>	<p>RESPONSIBILITY</p> <p>Chimney Sweeper, Among School Children, Suicide in the Trenches, Money, An Introduction, Unknown Girl, Cathedral Builders, Morning at the Window</p>



Since the requirement is to write an introduction, the best student essays will include a brief description of the chosen themes (duty and/or responsibility), and also explain the rationale for the choice of texts made. Discussion of imagery and approach are most usefully undertaken when the three poems are analysed individually. A summative final paragraph is also required of a good answer.

OR

English Literature Sri Lanka

- b. Examine how poets use **death** as a theme to explore social and political issues, providing detailed examples from **at least three** poems. English Literature Sri Lanka

Treatment of THEME OF DEATH in the three poems selected	POEM A	POEM B	POEM C
<p>Role and importance of DEATH in all its forms and contexts in the poem(s)</p> <p>Note that it is not always necessary for the term “death” itself to be used: synonyms/euphemisms and descriptions of the consequences accompanying death and</p>			

bereavement should also be considered.			
Identifying the SOCIAL and POLITICAL aspects, consequences/causes of death 1. 2. 3. 4.			
Causes that either result in or contribute to death			
Consequences that result from death			
Key metaphors and similes used to describe the impact of death [How has death been described in social and political terms?]			
Other relevant elements that relate death to social and political realities (indicate what they are)			



Note that if the answer merely describes “death” and how it is portrayed in the selected poems, the student cannot get more than a passing grade, which means the maximum that can be awarded is 07 marks. This is a relatively easy and much-discussed theme, and it is therefore necessary that candidates discuss how death is used by the poets to examine social and political issues.

OR

c. Critically analyse one of the following:

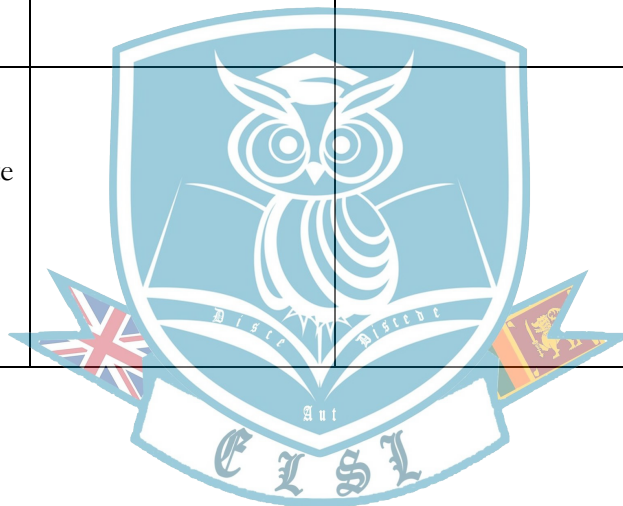
I. The issues and concerns of childhood and youth in at least three prescribed poems.

- The best answers will identify both similarities and differences in the treatment and understanding of youth and childhood in the widely divergent contexts the poems describe. While it is not necessary to provide a rigid definition separating childhood from youth, better answers will explain the key differences between these two groups and discuss overlaps.
- Descriptions should categorise both positives and negatives (and grey areas in-between) that children and youth experience, as well as to situate these within the contexts (locations, time periods, social structures, political/cultural/religious milieux) of the protagonists, and identify how challenges are addressed, if at all in the poems.
- Note that there needs to be a comparative account of the three (or more) poems in order for an answer to get more than a passing grade. If the answer merely describes what each poem has to say about youth and children, without any comparison or analysis, the maximum mark that can be awarded is 08/17.

Treatment of YOUTH and CHILDHOOD in the three poems selected	POEM A	POEM B	POEM C
Role and importance of Youth and Childhood in all their different forms and contexts in the poem(s) Note that it is not always necessary for the terms “youth” and/or “childhood” to be used: synonyms, antonyms and descriptions of the general ideas underlying the experiences and challenges of young people are sufficient.			
Prioritized issues and concerns facing C and Y: 1. 2. 3. 4.			

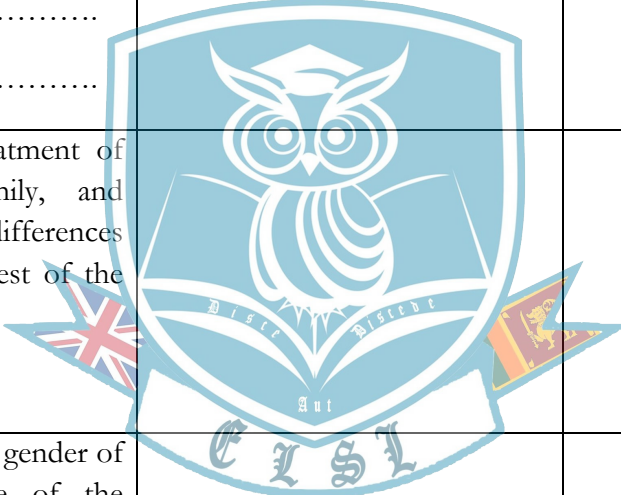


Depth and accuracy of description of C and Y concerns (clarifying context)			
Insights and nuances in addressing such issues and concerns			
Key metaphors and similes used to describe Y and C and their concerns in the poem(s) [How have the C/Y been described?]			
Other relevant elements in dealing with C and Y (indicate what they are)			



- II. A comparison of two poems, one written by a woman and the other by a man, on the theme of marriage and family, so as to demonstrate the difference in their perspectives.

THEME OF MARRIAGE & FAMILY	POEM WRITTEN BY A WOMAN	POEM WRITTEN BY A MAN
<p>The role and function of FAMILY in the lives of the main characters and/or incidents described in the poems.</p> <p>Note that it is not at all necessary for the term “family” to be used: descriptions of the general contexts and experiences of marriage and family life should form the basis of this analysis</p>		

<p>The role and function of MARRIAGE in the lives of the main characters and/or incidents described in the poems.</p> <p>Note that it is not at all necessary for the term “marriage” to be used: descriptions of the general contexts and experiences of marriage and family life should form the basis of this analysis</p>		
<p>Identification of the key elements of Marriage and/or Family that are discussed in the poem, and analysis of these elements</p> <p>1.....</p> <p>2.....</p> <p>3.....</p> <p>4.....</p>		
<p>Comparison of the treatment of Marriage and/or Family, and relating similarities and differences to the gender and context of the two authors</p>		
<p>To what extent does the gender of the characters/personae of the poems explain differences and similarities?</p>		
<p>Key symbols and metaphors that exemplify and develop discourses and values on Family and Marriage in the poems</p>		
<p>Other elements of comparison (specify)</p>		

This question requires students to compare and contrast the two selected poems in terms of how they portray aspects of marriage and family, in order to determine the extent to which the gender of the writer influences the views expressed. Therefore, the question calls for a comparison, not an individual analysis of each poem. Marks should be awarded according to how effective this comparison is. If candidates merely summarise and analyse each of the poems separately, the maximum that can be awarded is 09/17 marks.

III. Any three poems from three literary periods, which examine the nature and consequences of exploitation and greed.

- ❖ The main concern in this question – and one that makes it initially more complex than the others – is the necessary identification of poems from three different literary periods. The issue is that “literary periods” are identified subjectively, even arbitrarily, especially in the 20th and 21st centuries. Hence, do not penalise students if they pick, for instance, “Chimney Sweeper”, “Money” and “The Fisherman Mourned by his Wife”. It appears that Blake’s poem is a necessary choice for this question. If the other two poems chosen reflect pre- and post-Second World War contexts, that will fulfil the basic requirement of three literary periods.
- ❖ However, once the poems have been selected, the thematic treatment of exploitation and greed is relatively easy to locate and describe (unlike some of the other two questions, for instance)
- ❖ Comparison of the treatment of these issues and explaining differences in terms of time period, context and location are required of better answers.
- ❖ Poems which have as their core (or deal significantly with) exploitation and greed include (but are not confined to) the following: “Chimney Sweeper”, “Morning at the Window” [unwittingly?], “Suicide in the Trenches”, “Money”, “The Cathedral Builders”, “An Introduction”, “An Unknown Girl”, “Phenomenal Woman”, “The Fisherman Mourned by his Wife”, “Animal Crackers” and “Explosion”.

Depiction of Nature and Consequences of EXPLOITATION and GREED	“Chimney Sweeper” (not selecting this poem would require a strong justification)	POEM 2	POEM 3
<p>The nature of Exploitation and Greed as presented in the poems</p> <p>Note that it is not at all necessary for the term “exploitation” itself to be used: descriptions of this social phenomenon and its repercussions should be identified</p>			
<p>Analysis of Exploitation and Greed in society, including their consequences on the main characters in the poems</p>			

<p>Responses to E and G as described in the poems</p> <ol style="list-style-type: none"> 1. 2. 3. 4. 			
<p>Differentiation between Exploitation and Greed in the poems, and identification of main determiners (colonialism, class, gender ...)</p>			
<p>Consequences that result from rejection of the values which legitimize E and G</p>			
<p>Key metaphors and similes used to describe these E and G and their impact on the main characters /personae, and their impact on the reader</p>			
<p>Other relevant elements (indicate what they are)</p>			



If answers do not include an analysis of THREE poems, the maximum marks they can be given is 4 marks if only ONE poem has been discussed, and 09 if only TWO poems have been discussed. Note that these are maximum marks (or the absolute upper limit), which hardly any answer will deserve, just as the maximum of 17 for an analysis of all 3 poems is hardly ever awarded. Mere description without any comparative analysis can only be awarded a maximum of 8/17 marks. English Literature Sri Lanka