

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2021(2022)
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2021(2022)
General Certificate of Education (Adv. Level) Examination, 2021(2022)

ඉංග්‍රීසි I
ஆங்கிலம் I
English I

73 E I

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

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

Use the **additional reading time** to go through the question paper, select the questions you will answer, and decide which of them you will prioritise.

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.]

- Comment briefly on any **one** of the following passages, explaining its significance to the play from which it is taken.
 - "When the white man looked at you at the Labour Bureau what did he see? A man with dignity or a bloody passbook with an N.I. number"
 - What's the matter with you? You're always asking me questions. What's the matter with you?
Nothing.
You never used to ask me so many damn questions. What's come over you?
No, I was just wondering.
Stop wondering. You've got a job to do. Why don't you just do it and shut up?
That's what I was wondering about.
What?
The job.
What job?
(Tentatively). I thought perhaps you might know something. English Literature Sri Lanka
 - "I went in the art museum and the bird houses at the Zoo. I visited the penguins every day! Sometimes I did without lunch and went to the movies. Lately I've been spending most of my afternoons in the Jewel Box, that big glass house where they raise the tropical flowers."
 - Virtue? A fig! 'Tis in ourselves that we are thus
or thus. Our bodies are our gardens, to the which
our wills are gardeners. So that if we will plant nettles
or sow lettuce, set hyssop and weed up thyme,
supply it with one gender of herbs or distract it
with many—either to have it sterile with idleness or
manured with industry—why, the power and corrigible
authority of this lies in our wills. If the balance

of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions. But we have reason to cool our raging motions, our carnal stings, our unbitted lusts, whereof I take this, that you call love, to be a sect or scion.

(e) So they are.

My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wrack of all my friends, nor this man's threats
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid. All corners else o'th' Earth
Let liberty make use of. Space enough
Have I in such a prison.
[Aside] It works.

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

(a) "Mother-in-law," he said "I intend no discourtesy, but this is no ordinary visit. You gave me your daughter in marriage. I have brought her back to you. She is a barren woman."
"You have not been married long," I said with dry lips. "She may be as I was, she may yet conceive."

"I have waited five years," he replied. "She has not borne in her first blooming, who can say she will conceive later? I need sons"
I summoned Nathan from the fields. The tale was repeated, our son-in-law departed.

"I do not blame him," Nathan said.

(b) As I watch them now, they are laughing together merrily. It is curious how people can build such warmth among themselves so swiftly. It is possible these particular persons are simply united by the anticipation of the evening ahead. But, then, I rather fancy it has more to do with this skill of bantering. Listening to them now, I can hear them exchanging one bantering remark after another. It is, I would suppose, the way many people like to proceed. [. . .] Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically. After all, when one thinks about it, it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth.

It occurs to me, furthermore, that bantering is hardly an unreasonable duty for an employer to expect a professional to perform. I have of course already devoted much time to developing my bantering skills, but it is possible I have never previously approached the task with the commitment I might have done.

(c) Sometimes I got my majors mixed up. A number of my fellow religious-studies students—muddled agnostics who didn't know which way was up, who were in the thrall of reason, that fool's gold for the bright—reminded me of the three-toed sloth; and the three-toed sloth, such a beautiful example of the miracle of life, reminded me of God.
I never had problems with my fellow scientists. Scientists are a friendly, atheistic, hard-working, beer-drinking lot whose minds are preoccupied with sex, chess and baseball when they are not preoccupied with science.

- (d) The words of endearment, withheld so severely in his waking hours, were inexpressibly sweet to her forlorn and hungry heart. If it had been to save her weary life she would not, by moving or struggling, have put an end to the position she found herself in. Thus she lay in absolute stillness, scarcely venturing to breathe, and, wondering what he was going to do with her, suffered herself to be borne out upon the landing. "My wife – dead, dead!" he said.
- (e) The children had stood obstinately before her, squinting into the sun through wild hair, when she forbade them to go swimming in the river, and she could hear their squeals as they jumped like frogs from boulder to boulder in the brown water with children who belonged here, whose bodies were immune to water-borne diseases whose names no one here knew. Maybe the three had become immune, too. They had survived in their own ability to ignore the precautions it was impossible for her to maintain for them. Victor was forgetting how to read, but did not miss his Superman and Asterix;

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

He rushed beyond the barrier and called her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

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

My face was wan while telling you and voice fell low,
and you seemed full of guilt and not to know
whether to repent or rejoice over the situation.
You nodded at the ground and went to sea.
But soon I was to you more than God or temptation,
and so were you to me.

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) Write a critical introduction to Tennessee Williams' play *The Glass Menagerie*, paying special attention to the fact that "Whatever he put on paper, superb or superfluous, glorious or gaudy, could not fail to be electrifyingly actable."
- (b) "Othello is as heroic and Desdemona as pure as Iago is villainous in Shakespeare's play *Othello*". Do you agree?
- (c) "Shakespeare's play *The Tempest* is a study of colonial politics in which no one escapes criticism." Comment on this assessment of the play.

- (d) "It is imperative for the black person in South Africa to be an actor." Respond to Athol Fugard's *Sizwe Bansi is Dead* in relation to the above comment on the play.
- (e) "*The Dumb Waiter* seems trivial in plot and boring in its dialogue. Yet, at the end there's a sense of discomfort and even fear that cannot be easily explained or resolved." Do you agree with this analysis of 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) "In *Tess of the D'Urbervilles*, Thomas Hardy explores his critical interest in religious values and social class as they function in Victorian society, but as a result, the main characters are less than credible." Do you agree?
- (b) "*The Remains of the Day* is a book about a thwarted life. It's about how class conditioning can turn you into your own worst enemy, making you complicit in your own subservience." How well does this describe Ishiguro's novel *The Remains of the Day*?
- (c) "*July's People* takes place during a future revolution in South Africa. Amid such chaos, traditional roles are overturned and new ones must be forged. In this sense, the novel exists in between the explosion of the old but before the birth of the new." What are the traditional roles that are overturned and what are the new ones that emerge in Gordimer's novel? English Literature Sri Lanka
- (d) "Markandaya suggests that it is through modernization – industrialization, migration and westernization – that Indians could come out of the dark morass of poverty and ignorance." Comment critically on this statement on *Nectar in a Sieve*.
- (e) "Yann Martel's *Life of Pi* has been described as part tragedy, part comedy and part romance." Do you agree? Which part did you most enjoy, and why?

7. Short Story

- (a) Discuss the importance of cultural diversity in **three** short stories in your syllabus, focussing specifically on how it moves the plot forward and delineates character in these stories.

OR

- (b) Explore how men are portrayed in **two short stories** by **female writers**. Discuss whether this portrayal is sufficiently nuanced and credible in comparison to the female characters in the selected short stories.

OR

- (c) Identify the short story that, in your view, provides the best critical analysis of **dominant values**, 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.

8. Poetry

- (a) Write a brief critical analysis of **any three poems** in your syllabus that present different dimensions of love and loss from a woman's perspective.

OR

- (b) Examine how poets rely on **religious belief and values** to explain political and social injustice, providing detailed examples from **at least three** poems.

OR

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

- (i) The use of irony and sarcasm to criticise dominant public values in **at least three** prescribed poems.
- (ii) **Two poems**, one written in the "first world" and one in the "third world", on the theme of suffering and violence, comparing them to demonstrate the difference in their perspectives.
- (iii) Any **three poems** from **three different literary periods**, which examine the consequences of going against accepted norms, beliefs and practices. English Literature Sri Lanka

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