



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
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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 II
அங்கிலம் II
English II

73 E II

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:

* This question paper consists of **four** questions. All questions are compulsory.

1. Write a composition on **ONE** of the following topics, paying attention to relevant facts and supporting evidence, structure, organization, coherent argument, accurate language and expression. (30 marks)

- (1) "Crisis should produce critical art forms. Our crises have passed creative artists by."
Do you agree?
- (2) "Religious rivalry and intolerance destroy both human beings and human values."
- (3) Write a story that incorporates the idea "The only reason he hurt me is because I helped him".
- (4) Write a review of a film that addresses cross-class love and marriage in South Asia.
- (5) Write a report on animal-human conflict in Sri Lanka.

2. Reading comprehension and précis.

(a) Read the following passage and answer the questions given below it. (10 marks)

① Something strange is happening to the thing we call "ethnicity," the taken-for-granted species of collective subjectivity that lies at the intersection of identity and culture. Our ethno-episteme – the sum of ethno-consciousness, ethnopolicies, ethno-practice, and the terms in which we apprehend them – appears to be changing into exactly the opposite of what the orthodox social sciences would once have had us believe. Or rather, the *opposites*. Ethnicity is, has always been, both one thing and many, the same yet infinitely diverse. It is not just that there is a lot of it about these days, a lot of ethnic awareness, ethnic assertion, ethnic sentiment, ethno-talk; this despite the fact that it was supposed to wither away with the rise of modernity, with disenchantment, and with the incursion of the market.

② What is at **issue** is more its quality than its quantity, more its disposition than its demography. While it is increasingly the stuff of existential passion, of the self-conscious fashioning of meaningful, **morally anchored selfhood**, ethnicity is *also* becoming more corporate, more commodified, more implicated than ever before in the economics of everyday life. To this doubling – to the labelling of things ethnic, simultaneously, in impact and interest, emotion and utility – is added yet another dimension. Cultural identity, in the here-and-now, represents itself ever more as two things at once: the object of choice and self-construction, typically through the act of consumption, *and* the obvious product of biology, genetics, and human essence.

.....



③ This crisis is well summarised by the following statement made in the early 1990s by Dawid Kruiper, the leader of an indigenous community in the West Cape Province of South Africa: "I want the tourists to see me and to know who I am. The only way our tradition and way of life can survive is to live in the memory of the people who see us."

④ It would already be evident that there is more at stake in the incorporation of ethnicity – which is like forming a business organisation based on marketing ethnic identity – than either the march of the market or the global growth of an ethic of enterprise. While it is ever more blatantly merchandised across the world, the mistaken idea persists that cultural identity cannot be challenged; that insofar as it inheres in human essence, it defies commodification. Scholars have been strangely slow to dispel this fantasy. Not only have they shied away from exploring the economic dimensions of identity formation, they have also tended to take for granted that culture is the true repository of the collective spirit. Despite the fact that already by the 1970s, anthropologists were documenting its sale "by the pound" and had begun to describe ethno-tourism as "cultural commoditization," yet, culture was still held to remain hostile to commerce. Cultural being, we were told, is in opposition to the logic and rationality of modernization. Yet, the "ethnicity industry" makes a mockery of this perspective.

Write the letter of the correct answer in your answer script against the number of the relevant question. English Literature Sri Lanka

(1) According to the passage, collective subjectivity

- (a) intersects identity with culture.
- (b) combines culture and identity.
- (c) is closer to identity than culture.
- (d) is different from culture and identity.

(2) The writer believes that ethnicity is becoming

- (a) the opposite of what social sciences used to think it would become.
- (b) what conventional social sciences expects it to be.
- (c) the opposite of what social sciences expects it to be.
- (d) what orthodox social sciences expected it would become.

(3) According to the passage, ethnicity was supposed to fade away because

- (a) of the impact of modernization, disillusionment and market forces.
- (b) of disenchantment with the market as a result of modernity.
- (c) of market forces, disappointment and development.
- (d) of the modern market's disenchantment with culture.

(4) The phrase 'morally anchored selfhood' (paragraph 2) is closest in meaning to

- (a) feeling morally good about oneself.
- (b) religious based self-identity.
- (c) self-identity that is grounded on ethics.
- (d) floating collective identity.

- (5) According to paragraph 2, the dual nature of cultural identity today is that
- it is labelled as ethnic and emotional.
 - it is both consumable and utilitarian.
 - it is the object of choice and self-construction.
 - it is a part of being human as well as a marketable product.
- (6) According to Dawid Kruiper
- The preservation of his community's traditional culture can be accomplished within the community
 - Tourists need to provide resources for his community to survive.
 - The tourists' collective memory is the one way to preserve the traditional knowledge of his community.
 - The survival of an indigenous culture in today's modern world is impossible.
- (7) The meaning of the word "blatantly" as used in paragraph 4 is
- famously.
 - openly.
 - rapidly.
 - internationally.
- (8) The phrase "this fantasy" (paragraph 4) refers to
- cultural identity being challenged.
 - culture, human essence and commodification.
 - the belief that cultural identity is not a commodity.
 - culture not being turned into a commodity.
- (9) Ethnicity has been marketed since the 1970s
- by anthropologists who sell it by its weight.
 - through piecemeal sale via tourism.
 - due to the commoditization of cultural values.
 - because it is inimical to commerce.
- (10) The main idea of this passage is that
- culture has become a commercial enterprise.
 - cultural commoditization should be prevented.
 - culture is commercialized and yet is claimed to be pure.
 - the culture industry mocks scholars.
- (b) Write a **précis**, summarising the passage given in question 2 above, following the instructions given below. Use **your own words as far as possible**. (20 marks)
- Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
 - Write the précis within the following word range: **159–169 words**.
 - State the **number of words** you have used.



3. Read the following passage and answer the questions given below it, using **your own words** as far as possible. (20 marks)

Wednesday dawned warm and rainless, Pepe Machado, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mould, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn't need it. . . .

The shrill voice of his eleven-year-old son interrupted his concentration.

'Papa.'

'What?'

'The Mayor wants to know if you'll pull his tooth.'

'Tell him I'm not here.'

'He says you are, too, because he can hear you.'

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say: 'So much the better.'

He opened the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

'Papa.'

'What?'

He still hadn't changed his expression.

'He says if you don't take out his tooth, he'll shoot you.'

Without hurrying, with an extremely tranquil movement, he stopped pedalling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out. There was a revolver. 'O.K.', he said. 'Tell him to come and shoot me.'

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly.

'Sit down.'

'Good morning,' said the Mayor.

'Morning,' said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Pepe Machado turned his head toward the light. After inspecting the infected tooth, he closed the Mayor's jaw with a cautious pressure of his fingers.

'It has to be without anaesthesia,' he said.

'Why?'

'Because you have an abscess.'

4. Read the following poem and answer the questions given below it, using **your own words** as far as possible. English Literature Sri Lanka

In the Renaissance of my life
millions starved, millions exterminated,
black millions, browns, yellows,
millions who would have died anyway,
their bodies sprawled across the T.V. sets.

....

In the Renaissance of my life
that most beautiful name Bangla Desh
was cried out by beggars for alms.
Biafra, Bangla Desh – beyond these
what poetries?

Peasants were slaughtered, refugees ran
in the Renaissance of my life.
I ran from Blake to Marx to Buddha to
the Renaissance of my life.

the blacks penned, starved, tortured under apartheid,
in the Renaissance of my life,
the Moratoriums clamped between police lines and horses;
The tanks rammed back a people along the streets

In the Renaissance of my life
the cries of the damned crowded my ears,
the curses of the damned poisoned my mouth,
the arms of the damned demolished my verse,
the guilt of two generations hit like the plague
and boarded up the town
in the Renaissance of my life.

(Peter Scharen, 1976)

- (1) Why, according to the poet, should Biafra and Bangladesh be the subject of poetry? (03 marks)
- (2) How effective is the use of different kinds of repetition in this poem? (03 marks)
- (3) What do you understand by the following lines: "the guilt of two generations hit like the plague/ and boarded up the town"? (04 marks)
- (4) What does the author describe as "the Renaissance of my life"? Why is this important to the poem? (05 marks)
- (5) What, in your view, is the main idea of the poem? (05 marks)