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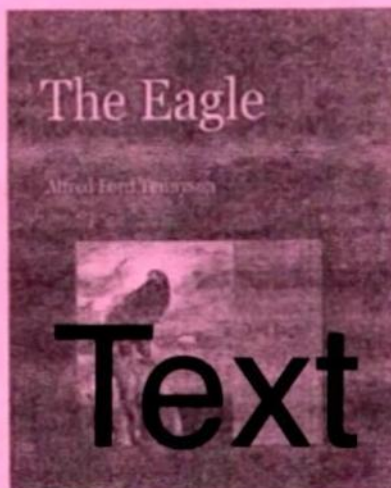
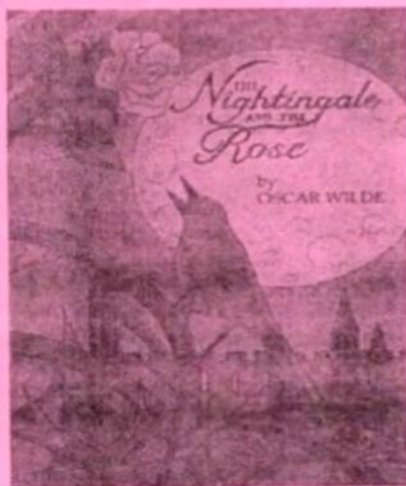


Department of Examinations, Sri Lanka

G.C.E. (O/L) Examination -2024 (2025)

46- Appreciation of English Literary Texts

Marking Scheme



This document has been prepared for the use of Marking Examiners. Some changes would be made according to the views presented at the Chief Examiners' Meeting.

Amendments are to be included

**G.C.E. (O/L) Examination - 2024 (2025)**  
**46 – Appreciation of English Literary Texts**  
**Distribution of Marks**

**Paper I**

Section A	-	30 marks
Section B	-	10 marks
		<u>40 marks</u>

A. Exceptional language competence of the child → deserves marks

**Paper II**

Poetry	-	15 marks
Drama	-	15 marks
Prose	-	15 marks
Fiction	-	15 marks
		<u>60 marks</u>

**Total Marks :**

Paper I	-	40 marks
Paper II	-	60 marks
		<u>100 marks</u>

**G.C.E. (O/L) Examination - 2024 (2025)**  
**46 – Appreciation of English Literary Texts**  
**Distribution of Marks**

**Paper I**

Q. 1

**Section A**

Q. 1 i ——— 5 marks

Q. 1 ii ——— 5 marks

Q. 2 i ——— 5 marks

Q. 2 ii ——— 5 marks

Q. 3 i ——— 5 marks

Q. 3 ii ——— 5 marks

$5 \times 6 = 30$  marks

**Section B**

Q. i 10 marks

Q. ii 10 marks

Q. iii 10 marks

$10 \times 1 = 10$  marks

Total marks for Part I = 30 + 10

= 40 marks

**Paper II**

**Poetry**

Q. 1 15 marks

Q. 2 15 marks

Q. 3 15 marks

Q. 4 15 marks

Q. 5 15 marks

One question only —  $1 \times 15 = 15$  marks

**Drama**

Q. 6 15 marks

Q. 7 15 marks

One question only —  $1 \times 15 = 15$  marks**Prose**

Q. 8 15 marks

Q. 9 15 marks

Q. 10 15 marks

Q. 11 15 marks

One question only —  $1 \times 15 = 15$  marks**Fiction**

Q. 12 15 marks

Q. 13 15 marks

Q. 14 15 marks

One question only —  $1 \times 15 = 15$  marksTotal marks for Part II =  $4 \times 15$ = 60 marks**Calculation of Final marks**

Paper I = 40 marks

Paper II = 60 marksFinal marks = 100 marks



### Structured essay type and essay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers and write cross mark. Point-out areas by a check mark, where marks can be offered.
2. Use the right margin of the overland paper to write down the marks.
3. Write down the marks given for each question against the question number in the relevant cage on the front page in two digits. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.
4. Add the total marks carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

### Preparation Of Mark Sheets.

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board. Therefore add separate mark sheets for each of the question paper. Enter paper I marks in "Total Marks" column of the mark sheet and write them in words as well. Enter paper II Marks in the "Total Marks" Column and include the relevant details. For the subject 43 Art, Paper I, II and III Marks should be entered numerically in the separate mark sheets and should also be written in words.

For subjects 21 Sinhala language and literature and 22 Tamil Language and literature, paper I marks once entered numerically should be written in words. Use separate marks sheets for the papers II and III and enter the total marks in the "Total marks column". Write the relevant detailed marks against each of the total mark.

#### N.B.:-

- I. Final marks for paper I, paper II or paper III should always be rounded up to the nearest whole number and they should never be kept as decimal or half values.
- II. Each page of the mark sheet should be compulsorily verified by the Assistant Examiner who entered marks to the mark sheet, Assistant Examiner who checked the mark sheet, the Verifying Examiner of the evaluation marks and Chief Examiner by placing respective code number and the signature.

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## Common Techniques of Marking Answer Scripts.

It is compulsory to adhere to the following standard method in marking answer scripts and entering mark sheets.

1. Each Assistant Examiner should use red colour ball-point pen for marking answer scripts.
2. A purple colour ball-point pen should be used by Chief Examiners.
3. Code number of the Assistant Examiner should be noted down on front page of each answer script. Enter marks in **clear numerals**.
4. Write off incorrectly written numerals with a clear single line and authenticate the alterations with Examiner's initial.
5. Enter the marks of each subsection of a question as a rational number in the given space of  $\Delta$  and the final marks of each question should be entered as a total rational number in the given space of  $\square$  by denoting respective question number as well. Use the column assigned for the Examiners to write marks.
6. Evaluation Mark Finalizer should use blue or black colour pen to verify the accuracy of the marks.

**Example:** Question No. 03

(i)	.....	✓	$\Delta \frac{4}{5}$
	.....		
	.....		
(ii)	.....	✓	$\Delta \frac{3}{5}$
	.....		
	.....		
(iii)	.....	✓	$\Delta \frac{3}{5}$
	.....		
	.....		

03	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	(iii)	$\frac{3}{5}$	=	<table border="1" style="display: inline-table; vertical-align: middle;"><tr><td>10</td></tr><tr><td>15</td></tr></table>	10	15
10												
15												
	(ii)											

**MCQ answer scripts: (Template)**

1. Mark the correct options on the template according to the Marking Scheme. Cut off the marked windows with a blade. Cut off the cages for Index Number and the number of correct options so as to be able to keep the template correctly on the answer script. Cut off a blank space to the right of each options column to mark the answers. Cut off the cages for the subject number and the subject to be clearly visible. Submit the prepared template to the Chief Examiner for approval.
2. Then, check the answer scripts carefully. If there are more than one or no answers marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.
3. Place the template on the answer script correctly. Mark the right answers with a '✓' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.



**DETAILED MARKING SCHEME AND GUIDELINES TO ANSWERS**

2024 (2025)

**1. Introduction**

Appreciation of English Literary Texts supplants the former subject entitled English Literature. New content is introduced under all these sections. The poetry section is organized under five themes. As in the previous subject, the examination tests both genre awareness and skills. Cognitive skills which are given priority at every examination like knowledge, comprehension, application, analysis, and evaluation are given weightage. But a test of literature cannot test cognitive skill only. It needs to give consideration to the affective dimension or feeling as well. Hence, skills related to that dimension like empathy and critical response are also tested. It goes without saying that appreciation of English Literary Texts, being an aesthetic subject that touches the both the mind and heart cannot be evaluated using a very rigid instrument. The examination and evaluation process has to provide for freedom of thought and feeling and accommodate creativity- independence in response. A marking scheme while it attempts to enforce uniformity (and this uniformity is essential at a national examination) must not cramp and hinders a candidate's achievement by imposing rigidly planned dissolutions. what is provided in the marking scheme is a guideline. At no point must this marking scheme be taken as a rigid instrument to be adhered to rigidly. Examiners must be sensitive to the candidates who have independent, creative ways of thinking and demonstrate a capacity for critical thought.

The examination of "Appreciation of English Literary Texts (46)" comprises two papers, Paper I and Paper II.

**PAPER I (CONTEXT QUESTIONS)**

Paper I, which carries a maximum of 40 marks, is divided into two sections as given below:

Section A: POETRY, PROSE, AND DRAMA

Section B. NOVELS

Section A of Paper I tests the following skills at a minimum level, at phrase levels, or sentence levels. Section B of Paper I also tests the same skills, yet at paragraph or passage levels. Section B requires a higher proficiency level,

As such the candidates should be able to:

- (i) Identify accurately the text and the author
- (ii) understand the relationship within the given extract (e.g. candidates should express their familiarity with the situation, events, characters, and their inter-relationships and references).
- (iii) Infer meaning from the given extract
- (iv) respond to and demonstrate sensitivity to the extract

The rationale of the testing method is based on the following assessment framework.

- a) knowledge
- b) comprehension
- c) application
- d) evaluation

To facilitate the testing of all genres, Paper I is divided into 2 sections as section A and section B.

Section A, comprising short extracts, is allocated 30 marks. Section A has 6 questions, each carrying 5 marks. Each of these 6 questions are further divided into 4 sub questions as (a), (b), (c) and (d). The mark for each of these sub question is given below.

- |  |   |
|--|---|
| a) Identification (of text and author)     | 1 |
| b) Intra-textual reference (comprehension) | 1 |
| c) Intra-textual reference (comprehension) | 1 |
| d) Inference / response to text            | 2 |

Section B carries 3 optional questions based on long extracts taken from the prescribed novels. Candidates are required to select 1 question out of these 3 optional questions. Each of these questions are divided into 4 sub questions as (i), (ii), (iii) and (iv). The skills tested and marks allocated are as follows.

- |                                  |   |
|----------------------------------|---|
| i. Identification                | 2 |
| ii. Comprehension                | 2 |
| iii. Application                 | 2 |
| iv. Critical evaluation/response | 4 |

## PAPER II (ESSAY TYPE QUESTIONS)

Paper II, which carries a maximum of 60 marks, is divided into four sections as given below:

POETRY

DRAMA

PROSE

FICTION

Paper II attempts to test the following skills.

- a) Identification (Knowledge)
- b) Comprehension
- c) Application
- d) Analysis
- e) Synthesis
- f) Evaluation

Paper II's focus is more on the last four of the above as Paper I is devoted to test the rest.

Candidates should be able to demonstrate that they are/have

- a) able to analyze and address the question
- b) Selected relevant content and organized an answer relevant to the question.
- c) Familiar with the text and quote relevantly and at appropriate moments to build up an argument.
- d) Comprehended and appreciated the text and so can write with understanding and confidence.
- e) able to write with correct grammar and spelling.
- f) related the experience they gained to the world around them.
- g) looked critically at the text and the experience gained by it.



Each of the sub section of Paper II provides the candidate with a choice of questions.

In the detailed marking scheme, guidelines are provided to evaluate the answers. But as mentioned in the introduction, examiners are expected to be sensitive to students' personal/ independent ideas which are relevant to the questions.

Criteria for marking the answers in Paper II

In marking Paper II answers, the following criteria must be used and the weightage given below should be followed.

Content	-	1 - 7
Organizing	-	1 - 4
Language	-	1 - 4

The marking criteria and their parameters are explained below:

### CONTENT

#### Descriptors

- Facts from text (content)
- Prioritizing facts (content) - *Not just talking in relation to the question*
- Presenting content in favour of question
- Critical evaluation of facts
- Personal views/ response stimulated by content
- Student's creativity.

### Findings

- a) All the facts/ content necessary to address the question are well selected and presented. Content is prioritized to present a logical argument. Shows a personal insight/ critical perspective in dealing with the content. Reflects the student's creativity 6-7
- b) Most of the content expected to be put forward to address the question is included. Content is ordered in importance. Shows some evidence of personal response in selecting content. 3-5
- c) Some facts relevant to the question are available. Facts are not prioritized. Some important facts are left out. 1-2

### ORGANIZING

#### Descriptors

- a) Answer is relevant (addresses question) *addresses the question*
- b) Answer has cohesion (close connection between the various parts of the answer)
- c) Support with relevant quotes at the appropriate point (provides evidence from text)
- d) Well-ordered (divided into paragraphs with an appropriate introduction and conclusion)
- e) Develops an argument (there is a thrust to bring out one's point of view)

#### Findings

- a) Answer is precise and focuses on question. It is closely knit with a strong thrust in the argument. Supports answer with relevant quotations at the appropriate moment to build up an argument or present a personal point of view. Answer is well ordered with a strong connection between the introduction, the flow/ development and conclusion. *quote should come at the right point. Not simply a line* 4
- b) Answer focuses on question and builds up an argument. Well ordered with a strong connection between the paragraphs. Produces quotes at appropriate moments to back up the argument/ illustrate a point. 2-3
- c) Addresses question but may not focus - attempts to order answer with an introduction/ development and ending but the answer is not cohesive. Uses quotes to support ideas/ points of view/ argument. 1
- (d) Does not address question. Facts are disjointed. No development. A point here and there. No connection. 00

### LANGUAGE

#### Descriptors

- Correct structures and grammar.
- Rich vocabulary/ expression
- Communicative power in the language (style)

Y

## Bandings

- |       |   |    |
|-------|---|----|
| (i)   | No errors in language or spelling. Shows a personal/<br>distinctive style of writing with rich vocabulary.<br>Uses language with expressive force.              | 4  |
| (ii)  | No grammatical errors. Vocabulary well selected a certain<br>laxness in expression. A few spelling errors.  | 3  |
| (iii) | No SVO errors. A few errors in the use of tenses/ gender/<br>use of article. Some spelling errors – a looseness in the style<br>of writing.                     | 2  |
| (iv)  | Some SVO errors. Errors in gender, number tense.<br>Misuse of vocabulary. A few uncoordinated sentences<br>but communicates meaning.                            | 1  |
| (v)   | Uncoordinated sentences. Many errors in tense, number,<br>gender, use of pronouns and articles. Inappropriate use<br>of vocabulary. Cannot communicate meaning. | 00 |

The breakdown of the marks under the criteria given below should be clearly indicated under each answer.

Paper I	Section A	5×6	= 30
	Section B	2+ 2+ 2+ 4	= 10
	Total		40

1 - 14

Paper II	Questions 2-13,	15×4	
	Content	7	} 15×4
	Organization	4	
	Language	4	
	Total		60

**NB:** The guidelines that follow have been provided to help the Examiners to evaluate the answer scripts. Do not look for all the facts included under each question. If candidates have responded to the question intelligently and written in good English, marks should be awarded in a suitable manner.



46- Appreciation of English Literary Texts -1

Section A: Poetry, Prose and Drama I Poetry

I (i) "Up there he's a king on a throne  
But at home you should hear him mourn"

- a) Name the poem from which these lines are taken? Name the poet. (01 mark)
- b) Who is the person referred to in these lines? (01 mark)
- c) What is meant by 'up there' in line one? (01 mark)
- d) Comment on the theme reflected in these lines? (02 marks)

I (i) a) The Clown's Wife by Johnson Agard.

(b) the clown

(c) the stage/ the arena/ the circus

(d) Duality of life/ The difference between appearance and reality/ the gap between public life and personal life.

(01 mark for just writing the theme. If these themes are elaborated -2 marks)

*do not depend on the exact words here about the 'theme'*

I (ii) "They left him just as dusk was falling  
With a hunch-back moon and screech- owls calling."

- a) From which poem are these lines taken? Who is the poet? (01 mark)
- b) What is the situation presented in these lines? (01 mark)
- c) What time of day is indicated by these lines? (01 mark)
- d) Explain the effect created by the images used in these lines. (02 marks)

*evening*

I (ii) a) Two's Company by Raymond Wilson

- b) The man who does not believe in ghosts is left alone in a haunted house to spend the night.
- c) late evening/ when it is getting dark / between evening and night/ twilight  
*PURX - child has to give meaning. (has to be simplified to not upyng)*
- d) It heightens the ghostly/eerie atmosphere, which is potentially evil, creating fear/scaredness and suspense. (If only the words are mentioned -01 mark)

## II Prose

II (i) "Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace"

- a) Name the text from which these lines are taken? Name the author. (01 mark)
- b) What is referred to as 'it' in this extract? (01 mark)
- c) Who expresses the opinion given in these lines? (01 mark)
- d) What relationship do these lines have with what happens at the end of the story? (02 marks)

II (i) a) The Nightingale and the Rose by Oscar Wilde

- b) true love/pure love/genuine love *should be 'true' love*
- c) the nightingale / Nightingale
- d) The true love believed by the nightingale is not achieved at the end as the young student and the professor's daughter follow materialistic love. As a result the nightingale's sacrifice becomes useless. It is an ironical or sarcastic comment because true love is actually sold/rejected/betrayed at the end of the story by the two human characters.

(If the candidate only refers to the end or the given line ONLY -01 mark)

II (ii) "There was absolute clarity and awareness of what was happening at that **moment**."

- a) From which text are these lines extracted? Name the speaker/author? (01 mark)
- b) What is the moment referred in this line? (01 mark)
- c) How did the speaker/author face the moment? (01 mark)
- d) What characteristics of a good leader are reflected in these words? Explain briefly two of them (02 marks)

II ii) a) The Lahore Attack by Kumar Sangakkara

b) This is the moment that **Sangakkara and his cricket team** are stuck in the bus in

**Lahore** facing the **attack of the Pakistani** terrorists. /cricket team that was in Pak.

c) He is not panicked. He faces the moment with a clear mind/calm and cool/brave/  
with composure /bravely /courageously

d) He is smart and responsible and does not panic but acts with vigilance/He is  
able to face a crisis in a calm and cool manner. /Quick to act. /prudently /cautiously  
(One characteristic -01 mark)

### III Drama

III (ii) "Well, now it's very nice to have got two pieces of the clothe. God bless us!"

- a) From which text are those lines extracted? Who is the author? (01 mark)
- b) Who speaks these words? (01 mark)
- c) When are they spoken? (01 mark)
- d) What impression of the speaker do you get from these words? (02 marks)



III ii) a) Twilight of a Crane by Yu Zuwa Junji Kinoshita

b) Sodo

c) This takes place at the moment when Tsu leaves Yohyo (in the form of a crane) after weaving/leaving two pieces of Senba Ori.

d) The speaker is very callous, selfish and insensitive that he is not worried about Tsu leaving Yohyo. He is very much materialistic and profit-motivated/money-minded. / *not a loss*

(If the candidate gives a ONE WORD answer -01 mark)

III (i) "Here the sexes are equal. I'll shoot her on principle. But what a woman!"

a) From which text are these lines taken? Who is the author? (01 mark)

b) Who is the speaker of these words? (01 mark)

c) What situation makes the speaker utter these words? (01 mark)

d) The speaker seems to be undergoing strong emotions at this moment. Explain at least two such emotions. (02 marks)

III (i) a) The Bear by Anton Chekhov

b) Smirnov

c) When Popova accepts the challenge for a dual/ When Popova goes to collect the pistols for the dual. *don't consider harsh*

d) He shows emotion of love, admiration and appreciation. He is also confused at the moment. He is caught between love for Popova and his pride as a man.

(If the candidate provides a one-word answer – 01 mark)

*Paper I – consider more about the meaning. / lenient with grammar.*

### Section B -Novels

1. Read the following extract from *The Prince and the Pauper* and answer all the questions given below it.

“His meal being ended, a lord came and held before him a broad, shallow, golden dish with fragrant rose-water in it, to cleanse his mouth and fingers with; and my lord the Hereditary Diaperer stood by with a napkin for his use. Tom gazed at the dish a puzzled moment or two, then raised it to his lips, and gravely took a draught. Then he returned it to the waiting lord, and said:

‘Nay, it likes me not, my lord: it hath a pretty flavour, but it wanteth strength.’

This new eccentricity of the prince’s ruined mind made all the hearts about him ache; but the sad sight moved none to merriment.

Tom’s next unconscious blunder was to get up and leave the table just when the chaplain had taken his stand behind his chair and with uplifted hands, and closed, uplifted eyes, was in the act of beginning the blessing. Still nobody seemed to perceive that the prince had done a thing unusual.

By his own request, our small friend was now conducted to his private cabinet, and left there alone to his own devices.

- (i) When and where does the incident take place? (02 marks)
- (ii) What were the two blunders committed by the character mentioned in the passage? (02 marks)
- (iii) Write the meanings of the following phrases as they occur in the passage.
- a) puzzled moment or two (01 mark)
- b) took a draught (01 mark)
- (iv) How do you respond to the actions of the ‘Prince’, mentioned in the passage? (04 marks)

### 1. The Prince and the Pauper

- I. In the royal dining room/palace where Tom Canty as the mock prince is finishing his first royal dinner. */ the end of his royal dinner*
- II. a. He drank from the finger bowl.  
b. He got up from the chair before the chaplain/ the priest gave his blessing.
- III. a) puzzled moment or two – confused/bewildered/uncertain/perplexed for a very short time  
b) took a draught – had a sip/sipped/drank one mouthful/ drank a little
- IV. It is humorous as he makes blunders due to his ignorance of royal customs.  
At the same time, he gets sympathy and empathy as he comes from a very low background.  
~~And~~ he is accidentally placed there/ placed there by chance in this situation.  
(If the candidate elaborates at least one point -04 marks)

II Read the following extract from *Bringing Tony Home* and answer all the questions given below it.

‘...and now the entire class explodes in hysterical laughter; the pencil has snapped and Padmini is free but now the uproar is maintained deliberately; having broken through classroom order there is no wish to get back to it and in the confusion I see Mr. Jayakody advancing slowly forward, towards me, and his little eyes have come out of the sockets and flash with cold undiluted anger and I get up and the uproar begins to recede like an ebbing wave and now the garden lizard is hissing and blowing and Tony moves sideways with fangs bared and barking wildly and Mr. Jayakody has stopped right near me and he pushes his dark black ugly face right up and I could almost hear his breathing heavy and angry, and the black dragon is swishing his scaly tail and Tony is dangerously close to the monster and the barking becomes fierce and desperate and in the classroom now there is an awesome silence and I keep looking helplessly at the dark face and the tiny eyes in front of me and then there is a blinding flash and a cracking sound and I close my eyes and hold my cheek and slowly and excruciating pain begins on my lower jaw and spreads all over my face like scalding water and all I hear is Tony barking furiously.’



- (i) When and where does this incident take place? (02 marks)
- (ii) Describe the atmosphere in the place (02 marks)
- (iii) Write the meaning of the following phrases as they occur in the passage:
- a) Uproar is maintained (01 mark)
- b) Cold undiluted anger (01 mark)
- (iv) Why do you think the narrator draws a parallel between Tony and the garden lizard and his conflict with Mr. Jayakody (04 marks)

## II Bringing Tony Home

- (i) When the narrator is in the class, in the school at the Sinhala literature lesson / when Mr. Jayakody was teaching.
- (ii) Disorderly/loud/tensed/excited/uproarious/restless
- (iii) a) uproar is maintained – shouting/noise and disorderly behaviour is continued.  
b) Cold undiluted anger – extreme/uncontrolled temper
- (iv) The narrator gets courage to face the violence he expects to be released from Mr. Jayakody / as a defense mechanism/ He makes parallel imagination with the lizard's victimization by tony with his helpless victimization by the teacher. / He also thinks of Tony as a protector/ His inseparable attachment to Tony / *mistake of disturbing someone stronger than him is reflected and Tony-lizard incident* /  
(If the candidate elaborates/compares and contrasts the past and the present -04 marks)

III. Read the following extract from *The Vendor of Sweets* and answer all the questions given below it.

Matters became worse when Mali indicated the girl at his side. "This is Grace. We are married. Grace, my dad," Complete confusion. Married? When were you married? You didn't tell me. Don't you have to tell your father? Who is she? Anyway, she looks like a Chinese. Don't you know that one can't marry a Chinese nowadays? They have invaded our borders.....or perhaps she is a Japanese. How was one to find out? Any indiscreet question might upset the gentleman with the camera. Jagan threw a panicky look at his cousin and fled on the pretext of supervising the loading of the baggage into Gaffur's taxi outside. A small gaping crowd followed them to the car murmuring, "He's come from America." Mali took notice of Gaffur by saying, "Jalopy going strong?" (which sounded to everyone like the 'jilebi' prepared in Jagan's shop). Jagan and the Cousin sat with Gaffur in the front seat, leaving the back for Grace and Mali. Gaffur said without turning his head, "Why didn't you bring a car for me?" Jagan feared that Gaffur's familiarity might upset Mali, but the young man, fresh from democratic surroundings said, "Wish you had told me, oh, I sold my Pontiac before leaving."

- (i) When and where does the incident take place? (02 marks)
- (ii) What is Jagan's reaction to Grace? (02 marks)
- (iii) Explain the meaning of the following phrase as they occur in the passage.
  - a) indiscreet question (01 mark)
  - b) threw a panicky look (01 mark)
- (v) Why themes of the novel are reflected in this passage? Briefly explain at least two of them. (04 marks)





## G.C.E.O/L Examination 2024 (2025)

### 46- Appreciation of English Literary Texts II

#### Poetry

1. **To the Evening Star** depicts peace, beauty and harmony. Examine how this is achieved in the poem.

A good answer should include:

A brief introduction which may include the poet, question and poem and **a few** of the following points with examples from the poem, where necessary.

- The Evening Star is presented as a "gentle" presence/sight, creating a calm and serene atmosphere. It is a symbol of tranquility, offering peace to the night.  
"angel of the evening"
- The evening star is associated with hope and guidance, which suggests harmony in the world as it shines down on the earth.
- Its soft light also depicts peace and beauty, perhaps, in contrast to the harshness of the day.
- The tone of the poem is peaceful, with smooth, flowing language that evokes calmness. The poet's address to the evening star uses soft, tender words that promote a sense of comfort and relaxation.  
"smile on our loves"
- The natural world, with its peaceful elements (like the sky and the star), is presented in a harmonious manner. The beauty of the evening star is emphasized, creating a serene image of the world at dusk.
- The poem contrasts the hustle and bustle of the day with the quiet, peaceful night, where the evening star provides harmony and balance.  
"smile upon our evening bed"
- The evening star is viewed as a protector, watching over the earth and offering a peaceful atmosphere. This creates a sense of security and calm, enhancing the feeling of harmony.  
"protect them with thine influence"
- The overall mood of the poem is one of peace and beauty, as the evening star brings an end to the day's struggles and ushers in a tranquil night.  
"Speak silence with thy glimmering eyes"
- The effect of peace, beauty and serenity is enhanced by the use of many literary devices like personifications, metaphors, and symbolism.

In conclusion, an ideal answer would wrap up by saying the natural sights and actions in nature are enhanced by a variety of literary techniques.

2. Emotional conflicts in human beings are subtly symbolized in **Breakfast**. Examine the poem in relation to this view.

A good answer should include:

A brief introduction may include the poet, question, and poem, as well as a few of the following points with examples from the poem, where necessary.

- The (silence) represents emotional distance or conflict between the couple, despite being physically close.  
“He put down the cup without speaking to me.”  
He lit a cigarette without speaking to me.”
- This silence can suggest feelings of anger, frustration, or resignation, representing how people can emotionally shut down without expressing their inner turmoil.  
“without speaking to me/ without looking at me”
- Both characters in the poem seem to be isolated in their emotional worlds. This highlights the alienation and emotional fragmentation that often exist in human relationships.
- (Irony) is created through the title. Actually no breakfast is partaken although they are at the breakfast table.
- The very intense emotional situation is made dramatic through silence and the mechanical behaviour of the husband.
- Finally, the reader notices a physical distance too as he goes out.

→ the perspectives of both characters should be there (the man & the woman)

3. Past tragic events often occur again in society, leading to new tragedies. Examine how this is presented in the poem **Big Match, 1983**.

A good answer should include:

A brief introduction which may include the poet, question and poem and **a few** of the following points, not necessarily in the given words, with examples from the poem, where necessary. In this context, the answers may also include a brief note on the setting of the poem, the 1983 scene in Sri Lanka.

- The poem highlights that the racially motivated conflicts have been persistent in society's history at least since 1956. The poet refers to various past years to show that racial conflicts have been a long-standing issue. The repetition of such acts serves to underline the evil nature of society and, at the same time, reflects the ignorance and foolishness that encourages/creates such injustice.

“We talk of 'Forty Eight' and 'Fifty Six’,  
of freedom and the treacherous politics

- The poem illustrates people's careless or indifferent attitude towards tragedy and death, as seen in the moment when “a child lies dead, and two policemen look the other way.” This example highlights emotional detachment or a lack of concern for human suffering. There are other instances in the poem that also depict how people remain unmoved by tragic events, reinforcing the theme of indifference to the pain of others.

“at the corner of Duplication Road, a child lies dead  
and two policemen look the other way”

- The poem suggests how racism exists in some people's minds, with racial prejudice causing destruction and harm. This is exaggerated by the media by the image of a “racial pot” that “boils over,” suggesting the dangerous nature of racial tensions. The symbol suggests how the media exploits the situation.

“Flash point in Paradise.” “Racial pot boils over.”

- The poem also subtly points to the complicity or ignorance of the authorities in the face of brutality. This suggests that those in power either actively participated in or remained indifferent to the violence. The authorities' lack of intervention or disregard for the suffering highlights their role in perpetuating societal wrongs.

“The joys of childhood, friendships of our youth  
ravaged by pieties and politics”

- The outcome of all the tragic events is the suffering of all the people in Sri Lanka. “screaming across our screens, her agony  
at last exposed, Sri Lanka burns alive.”



4. **Once Upon a Time** highlights the differences in social norms. Examine this statement in relation to the poem.

The poem presents two norms: traditional, indigenous Nigerian norms and Western modern norms.

- The past society refers to the traditional, indigenous Nigerian norms, which used to be very genuine, sincere and honest.  
“They used to laugh with their hearts  
And laugh with their eyes”
- They lived a simple life but <sup>happy</sup> contented.
- They respected people.
- Yet when it comes to Contemporary society, which is influenced by Westernization, the people have transformed negatively.  
“Now they shake hands without hearts  
While their left hands search  
My empty pocket”
- The speaker highlights pretense, hypocrisy, and corruption that he himself has been influenced by this society.  
“... for my laughter in the mirror  
Shows only my teeth like a snake’s bare fangs”
- People are very changeable and opportunistic. They change according to situation and to their advantages.
- There is a tendency to exploit others for advantages.
- Greetings have become mere greetings. Relationships are superficial.

5. An imagined interaction between a human and a non-human may create humour. Examine the poem **Two's Company** with reference to this view.

A good answer should include:

A brief introduction which may include the poet, question and poem and **a few** of the following points, not necessarily in the given words, with examples from the poem,

The man who does not believe in ghosts asks others to leave him alone to spend the night on his own

- e.g. Although he initially wants to spend the night on his own, he is presented looking for a place to hide, which makes him a caricature or a fool.
- The following lines show how boastful and overconfident he is at the beginning.  
“And just to prove I’m in the right,  
Please leave me here to spend the night”
- The ghost's manner of speech and casual greeting add humor to the interaction. The ghost is not at all frightening; in fact, it behaves in an overly polite manner, which contrasts with the man's escalating panic.
- The greatest source of humour in the poem lies in the irony. The man, who sets out to prove his rationality and challenge superstition, ends up terrified and hiding in the cupboard, while the ghost remains calm and civil.
- He tries to maintain control, yet it becomes clear that his rationality is powerless in the face of the supernatural.

“He shuts the door and turns the lock”

That noise again! He checks the doors,

Shutters the windows, makes a pause

To seek the safest place to hide –

- In his imagination, he creates his own ghost and this adds to the humour.

## Drama

6. Compare and contrast the characters Yohyo and Tsu in **Twilight of a Crane**, focusing on their personalities and actions.

A good answer should include:

A brief introduction which may include the playwright, question and the play and **a few** of the following points with examples from the play, where necessary.

### Yohyo

- Kind-hearted and generous.
- Initially simple and humble, but as the play progresses, he becomes greedier and more selfish.
- He is driven by his desire for wealth and success, forgetting the kindness and love that brought him good fortune.
- Yohyo saves a crane, showing kindness by letting it go free and alive.
- Later, he becomes rich and happy thanks to the crane's gift as well as love.
- When he becomes greedy, he forces Tsu to weave more and more cloth, causing her to leave.

### Tsu

- Gentle, loving, and selfless.
- Tsu is devoted to Yohyo, showing care and concern for him.
- She is also sacrificial and willing to do anything to keep him happy, even at the cost of her own well-being.
- Tsu is the crane who weaves beautiful cloth for Yohyo and supports him.
- She is patient and works hard to provide for Yohyo, but she asks him to never watch her weave.
- Eventually, Tsu has to leave Yohyo because he breaks the promise.
- She is honest and truthful. She reflects nature which is constant.
- She is childlike and innocent- plays with the children.



- Both Yohyo and Tsu are kind at the start, but their actions shift over time. Yohyo starts off humble but becomes greedy.
- Tsu remains selfless and loving throughout the play. Tsu's love for Yohyo is unconditional, while Yohyo's love is based on his desire for material wealth.
- Yohyo is selfish and greedy as the story progresses, forgetting his promise to Tsu and pushing her away.
- Tsu is sacrificial and devoted, and she leaves when Yohyo breaks his promise, showing that she values integrity and self-respect over material wealth.

7. Examine the similarities and differences between the characters Smirnov and Popova in **The Bear**, paying attention to their behavior and growth throughout the drama.

A good answer should include:

A brief introduction which may include the playwright, question and the play and **a few** of the following points with examples from the play, where necessary.

#### **Smirnov**

- Smirnov is impulsive and hot-headed.
- He is stubborn and proud, especially when he feels disrespected.
- He is also a bit comical in his over-the-top reactions to situations.
- Smirnov enters the play angry because he wants to collect a debt from Popova.
- He argues aggressively with Popova at first and demands payment, showing his lack of patience.
- Over time, his temper calms as he starts to develop feelings for Popova.
- Smirnov undergoes a transformation from being harsh and rude to falling in love with Popova.
- By the end, he is more affectionate and gentler, especially after realizing his feelings for her.

#### **Popova**

- Popova is grieving and mourning her late husband at the start of the play.
- She is proud and stubborn, especially when defending her honour.
- Initially, she appears cold and reserved, but her emotions gradually shift.
- Popova is reclusive and refuses to see anyone, including Smirnov, when he first arrives.
- She argues fiercely with Smirnov, even challenging him to a duel at one point.

- As the play progresses, she begins to soften and show a more playful side, especially as she engages in the fight with Smirnov.
- Popova changes from being a mourning widow into a more open and confident woman.
- She goes from being angry and defensive to realizing her feelings for Smirnov, leading to a romantic connection at the end.

First, both characters are proud and stubborn, unwilling to back down. At the beginning Smirnov is male chauvinistic while Popova defends women. Both are passionate and emotional in their reactions, whether it's Smirnov's anger or Popova's grief. Both characters undergo personal growth and change throughout the play, moving from conflict to love. Smirnov starts as aggressive and hot-tempered, while Popova starts as if grieving and withdrawn. Smirnov is focused on business and wants to collect the debt, whereas Popova is focused on mourning her dead husband. By the end, Smirnov grows more affectionate and tender, while Popova becomes more playful and open.

Prose

8. **Wave** explores people's emotional states aroused by tragic experiences. Discuss with reference to the extract set for your study.

In *Wave*, Sonali Deraniyagala recounts the devastating loss of her family in the 2004 tsunami. The extract reveals people's **deep grief and/or shock as well as fear, guilt and suspense through the following actions.**

- Grabbing the children and running out of the room -Motherly love
- Children running barefoot without feeling any pain: they were insensible of their feet being hurt.- fear and tension  
"They were barefoot, but they didn't slow down because stones or thorns were hurting them."
- Children's silence about the sudden gush of water – shock and fear  
"They didn't say a word."
- The speaker's indifference to/ about who the driver is. - suspense  
"didn't know who he was"
- Beulah's inability to get into the jeep because the driver was in a hurry to get away.  
"The jeep jerked forward and she lost her grip"
- The speaker's spontaneous yelling to the driver by noticing the accident. - fear and suspense
- The driver's disregard zero attention to the speaker's requests and yelling -suspense
- Anton jumping out of the jeep, instinctively, without thinking of the risks-love
- Steve's emotions and fear as expressed through his "sudden look of terror, eyes wide open, mouth agape". -shock
- Not calling the parents in the next room-urgency/shock (She takes her immediate family)  
"I didn't shout to warn them. I didn't bang on their door and call them out."



9. **The Lumber Room** shows how strict punishment can lead to bold reactions. Discuss with close reference to the short story.

In the story, Nicholas is punished by his aunt for misbehaving, which results in him being left behind from the Jagborough journey. His aunt is very strict and punishes him harshly for a minor misdeed, showing her authoritarian and unforgiving nature.

- Instead of feeling defeated or apologetic, Nicholas reacts boldly to the punishment.

‘You said there couldn’t possibly be a frog in my bread and milk; ...insistence of a skilled tactician who does not intend to shift from favourable ground.’
- He defies his aunt’s authority by quietly making plans to enter the forbidden lumber room, a place his aunt has told him to avoid.

“His face took on an expression of considerable obstinacy.”
- Nicholas’s punishment stirs a desire for freedom and a sense of adventure in him.

“Nicholas could slip in there he could effectually disappear from view amid the masking growth of artichokes, raspberry canes, and fruit bushes.”
- By being left behind, he becomes even more determined to explore the lumber room and defy the strict rules set by his aunt.
- Nicholas uses his intelligence and wit to escape his aunt’s control.
- He tricks his aunt by pretending that he is trying to enter the gooseberry garden but secretly he enters the room and enjoys the freedom it offers.
- The aunt’s actions make her believe she has complete control over Nicholas.
- However, Nicholas’s reaction shows how punishment can backfire—he ends up getting the better of her and enjoys the forbidden room.
- In the end it is the aunt who is punished but not Nicholas

Nicholas’s clever and bold actions show how **oppression can spark defiance** in a person, especially when he feels cornered or unfairly treated.

10. **The Lahore Attack** highlights that love, sacrifice and pride for one's country can be expressed in many ways. Discuss with examples from the text.

- Sangakkara talks of the soldiers and the civilians stuck in the war zones in Sri Lanka with sympathy and concern.
- He reflects on the support and pride the Sri Lankan people have for their national team, showing how love for one's country can be expressed through patriotism and unity during tough times.  
"We were not down and out. 'We are Sri Lankans'"
- The attack in Lahore was a tragic event, and Sangakkara speaks about the sacrifice made by the Sri Lankan team members, who risked their lives for their country. The team chose to continue playing for Sri Lanka even after the Lahore attack, showing their commitment and willingness to sacrifice personal safety for their nation's pride.  
"We were shot at, grenades were thrown at us, we were injured and yet we were not cowed."
- Sangakkara talks about how, despite the attack, the Sri Lankan team showed strength and resilience, reflecting the pride they have in their country and the responsibility of being 'unofficial ambassadors for Sri Lanka.'
- Sangakkara emphasizes that love for one's country often involves facing challenges and overcoming obstacles, and the team's ability to bounce back after the attack was an example of this.
- The attack made the team more aware of the situation in the motherland and their attitudes change to strong empathy.  
"We all realized that what some of our fellow Sri Lankans experienced every day for nearly 30 years. There was a new respect and awe for..."

11. Through the character of the student, **The Nightingale and the Rose** symbolizes the futility of focusing on bookish education. Discuss with reference to the short story.

- The student is depicted as someone who focuses solely on his studies.
- He spends his time reading books and trying to learn about abstract concepts, but he lacks real-life experience and emotional understanding.
- The student does not understand the deeper meaning of love or sacrifice, which becomes clear when he dismisses the nightingale's act of self-sacrifice.

"Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose my life is made wretched."
- The student's desire for physical togetherness without a deep commitment to the emotions of love.

"I'll get to hold her in my arms, and she'll lean her head on my shoulder..."
- His obsession with bookish education leads him to overlook emotions and human connection, which are crucial for personal growth.
- The student's inability to recognize the value of the nightingale's sacrifice shows that bookish knowledge alone is insufficient for understanding life's deeper truths.

"It is so beautiful that I am sure it has a long Latin name,"
- While he studies and learns from his books, he misses out on the wisdom of experience and emotion that the nightingale's actions teach.
- The nightingale sacrifices her life to create a red rose for the student's love, demonstrating that real knowledge and wisdom often come from personal experience and selflessness, not from 'book learning'.
- The nightingale's actions are a lesson in love and sacrifice, something the student never learns from his books.

"...he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books."
- The student's ultimate reaction is shallow and dismissive. When he learns that the girl does not appreciate the rose, he discards it and returns to his studies.

- This reaction suggests that focusing only on book knowledge is futile because it does not prepare him for the real challenges and emotions of life, like love and disappointment.
  - The student's behavior shows how **knowledge without emotional growth** leads to a lack of understanding of important human experiences.
- "In fact, it is quite unpractical, and as in this age to be practical is everything, I shall go back to Philosophy and study metaphysics."



## Fiction

### 12. Explore how social justice is presented in **The Prince and the Pauper**.

- The story begins by showing the vast differences between the lives of the rich and poor in society. Tom was dressed in rags, while Edward was clothed in fine silks.

"Poor little Tom, in his rags, approached, and was moving slowly and timidly past the sentinels, with a beating heart and a rising hope, when all at once he caught sight through the golden bars of a spectacle that almost made him shout for joy."

- The novel shows how people's lives are determined by the social class they are born into. The royal palace and Offal Courts are contrasted.

"John Canty was a thief, and his mother a beggar."

- Priests who did not agree with the king's actions were punished.

"Among, but not of, the dreadful rabble that inhabited the house, was a good old priest whom the King had turned out of house and home with a pension of a few farthings, and he used to get the children aside and teach them right ways secretly."

- The rich had access to education but the poor were denied of education.

- Tom, the pauper, dreams of a better life, but his status limits him. On the other hand, Edward, the prince, is entitled to everything simply because of his birthright. **He was born to be a king, but I would rather be a pauper than a prince**

- The poor were harassed and illtreated severely without offence and without a fair trial by the forces of the king.

"I pray thee of thy grace believe me, I did but speak the truth, most dread lord; for I am the meanest among thy subjects, being a pauper born, and 'tis by a sore mischance and accident I am here, albeit I was therein nothing blameful. I am but young to die, and thou canst save me with one little word. Oh speak it, sir!"

- Edward and Tom switch places, both gain a better understanding of the struggles of the other. The prince, now living as Tom, experiences poverty and injustice, while Tom learns about the burden of royalty.
  - The story critiques the unfairness of the legal and political system. For example, Tom (as the prince) is forced to experience how those in power often treat the poor unjustly, without care for their lives. There is no justice in this kingdom, only in what those with power can take.
  - But even among those who are in power, favouritism and corruption bring about injustice. (E.g. Hendon and his brother / Duke of Norfolk)
  - Through the character of Edward, social inequality and injustice were exposed by making him experience the life of a pauper
- “None believe in me—neither wilt thou. But no matter—within the compass of a month thou shalt be free; and more, the laws that have dishonored thee, and shamed the English name, shall be swept from the statute books. The world is made wrong; kings should go to school to their own laws, at times, and so learn mercy.”
- By the end of the novel, it is learned that fairness and justice should apply to everyone, regardless of class.

Edward’s final thoughts after becoming the king highlight his understanding of the need for social justice and equality.

“Yes, King Edward VI lived only a few years, poor boy, but he lived them worthily. More than once, when some great dignitary, some gilded vassal of the crown, made some argument against his leniency, and urged that some law which he was bent upon amending was gentle enough for its purpose, and wrought no suffering or oppression which any one need mightily mind, the young king turned the mournful eloquence of his great compassionate eyes upon him and answered—  
“What dost thou know of suffering and oppression? I and my people know, but not thou.”

13. Explore the 'adventurous journey and its results' as presented in the novella, **Bringing Tony Home**.

- The novella *Bringing Tony Home* centers around a personal journey taken by the narrator.
- The adventure begins when the narrator is determined to bring Tony, his beloved dog, that they have left behind when they shifted home.
- The narrator exploits the instructions given by his mother to bring the ration books and the mirror to bring back Tony.
- The journey is not just physical but also emotional and psychological, as he encounters moments of uncertainty, frustration, and doubt. He even got one of his fits.
- The narrator's determination to bring Tony back leads him through difficult situations that test his resilience and patience.
- Tony the dog represents more than just an animal; he symbolizes the narrator's need for love security and companionship.
- Tony's disappearance signals a loss of stability for the narrator, and the journey is not just to bring him back physically, but to regain that sense of security and belonging.
- Along the way, the narrator begins to confront his own feelings of isolation and loneliness.
- As he brings back Tony, the journey becomes an inward reflection on his own life choices, emotions, and desires for connection. Past memories are revived.
- The longing for Tony reflects the deeper emotional needs the narrator faces, such as companionship and the need for something to care for.
- When the narrator eventually finds Tony, it's not just a reunion with his dog, but a personal realization.
- The journey helps him understand his emotional needs and the role that Tony plays in fulfilling them. It also gives him a sense of purpose and responsibility.
- The narrator is changed by the journey, having gained a deeper understanding of his relationship with Tony and his own inner strength.
- The adventure symbolizes the human search for belonging and emotional fulfillment.
- Bringing Tony Home is a metaphor for the narrator's desire to return to a place of comfort, security, and connection. Yet these hopes are not realized because Tony finally leaves the narrator without the possibility of ever reuniting.
- The book is an adventurous journey that explores not only the physical quest to bring the dog back but also the emotional and psychological journey the narrator undergoes.



14. **The Vender of Sweets** portrays the difficulties in relationships. Explore focusing on any two characters in the novel.

*Jagan / Jagan's wife / Ambika / Anali & Grace*

- Jagan is a father and a sweet vendor, and his relationship with his son, Mali, faces several difficulties.
- Jagan believes in traditional values and wants Mali to follow in his footsteps and take over the sweet shop. He feels a strong sense of responsibility for preserving family tradition.
- Jagan's desire for Mali to continue the family business shows how he places importance on tradition and legacy.
- However, Jagan doesn't understand his son's modern desires. Mali rejects the traditional life his father envisions for him, leading to a generation gap in their relationship.
- Mali's desire to break away from his father's expectations causes tension and highlights their different outlooks on life.
- Mali represents the modern, independent mindset. He wants to follow his own path, rejecting his father's traditional views.
- Mali's pursuit of western education and his desire to become a writer shows that he wants a different life than his father had imagined for him.
- Mali's rejection of his father's business is a clear indication of the clash between tradition and modernity.
- His careless and self-centered attitude toward his father's wishes creates emotional distance. His failure to understand Jagan's feelings adds to the difficulty in their relationship.
- Mali also brings shame to the family when he returns from America with a foreign woman and gets involved in unsuccessful business ventures.
- Mali violates the fundamental principles of Hindu customs and traditions which are dear to Jagan.
- The main difficulty in their relationship stems from the clash of values. Jagan represents the old, traditional mindset, while Mali symbolizes the modern, individualistic generation.
- Jagan's frustration with his son reflects the generational conflict between the two.
- Jagan is unable to understand his son's choices and sees his actions as disrespectful and foolish.



- Jagan's feelings of disappointment reveal how deeply hurt he is by Mali's disregard for the family business.
- Jagan's love for his son makes him blind to the reality of the situation. He struggles to accept that Mali's choices may not be based on disrespect but on his own dreams and aspirations.
- The novel explores the difficulties in relationships, especially the generation gap between Jagan and Mali. Jagan's traditional views conflict with Mali's modern aspirations, leading to misunderstanding and emotional distance.
- The novel highlights how cultural changes and personal ambitions can create barriers in relationships, especially when there's a lack of understanding and communication.

\*The more obvious or developed relationship is that between Mali and Jagan. But candidates can also discuss the relationship between Jagan and Ambika and Mali and Grace