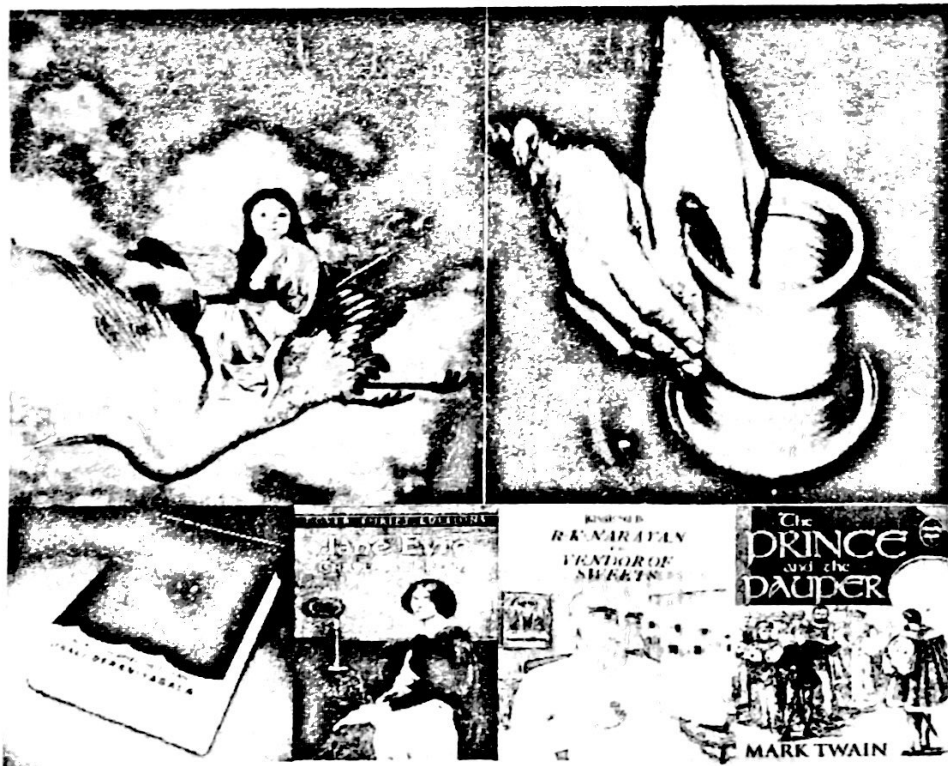




Department of Examinations - Sri Lanka
G.C.E. (O/L) Examination - 2017

46 - Appreciation of English Literary Texts (New Syllabus) 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 to be included

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G.C.E. (O/L) Examination - 2017
47 - Appreciation of English Literary Texts
Distribution of Marks (New Syllabus)

Part I

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

Part II

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

Total Marks :

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

G.C.E. (O/L) Examination - 2017
47 - Appreciation of English Literary Texts
Distribution of Marks (New Syllabus)

Part I

Q. 1

Section A

Q. i ——— 5 marks

Q. ii ——— 5 marks

Q. iii ——— 5 marks

Q. iv ——— 5 marks

Q. v ——— 5 marks

Q. vi ——— 5 marks $5 \times 6 = 30 \text{ marks}$ **Section B**

Q. (a) 10 marks

Q. (b) 10 marks

Q. (c) 10 marks

 $10 \times 1 = 10 \text{ marks}$

Total marks for Part I = 30 + 10
= 40 marks

Part II**Poetry**

Q. 2 15 marks

Q. 3 15 marks

Q. 4 15 marks

Q. 5 15 marks

Q. 6 15 marks

One Question only — $15 \times 1 = 15 \text{ marks}$

Drama

Q. 7 15 marks

Q. 8 15 marks

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

Q. 9 15 marks

Q. 10 15 marks

Q. 11 15 marks

Q. 12 15 marks

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

Q. 13 15 marks

Q. 14 15 marks

Q. 15 15 marks

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

Total marks for Part II = 4×15
= 60 marks

Calculation of Final marks

Part I = 40 marks

Part II = 60 marksFinal marks = 100 marks

Common Techniques of Marking

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

1. Use a red color ball point pen for marking. (Only Chief/Additional Chief Examiner may use a mauve color pen.)
2. Note down Examiner's Code Number and initials on the front page of each answer script.
3. Write off any numerals written wrong with a clear single line and authenticate the alterations with Examiner's initials.
4. Write down marks of each subsection in a \triangle and write the final marks of each question as a rational number in a \square with the question number. Use the column assigned for Examiners to write down marks.

Example: **Question No. 03**

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

$$\textcircled{03} \quad (i) \quad \frac{4}{5} \quad + \quad (ii) \quad \frac{3}{5} \quad + \quad (iii) \quad \frac{3}{5} \quad = \quad \square \frac{10}{15}$$

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. Submit the prepared template to the Chief/ Additional Chief Examiner for approval. **For G.C.E. (A/L and GIT examinations templates will be prepared by the Department. It is the responsibility of the marking examiner to use a certified template.)**
2. Then, check the answer scripts carefully. If there are more than one or no answers 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 'V' and the wrong answers with a 'X' against the options column. Write down the number of correct answers under each column. Then, add those numbers and write the number of correct answers in the relevant cage. When marks are to be transformed write the transformed marks inside a circle.

Example:

$$\text{No. of correct responses} \quad \frac{30}{50} \quad \longrightarrow \quad \text{Marks} \quad \textcircled{\frac{60}{100}}$$

Structured essay type and essay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers. Show areas where marks can be offered with check marks.
2. Use the right margin of the overland paper to write down the marks.
3. When a candidate has faced only one paper of a certain subject (one / two papers of subjects which have three papers) and the **Detailed Mark Sheet** indicates that the candidate was absent for the other paper or papers, marks should be finalized as if he has obtained 00 marks for those absent papers.

Examples: (i) Total marks 100

Final Marks 100	Total Marks 100	Paper I	Paper II
44	44	AB	44

(ii) Total marks 200

Final Marks 100	Total Marks 200	Paper I	Paper II
31	62	62	AB

4. 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.
5. Add the total 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. When marks are required to be given as a percentage act accordingly. (Final marks and the percentage may be the same in some papers while it may differ in some others)

Occasions where marks cannot be finalized:

1. When a packet of Paper I or II belonging to a certain Examination Center has not been received in your Panel.

Example: Mathematics Subject has two papers as Paper I and Paper II. Your Panel has received only Paper II answer scripts packet from Examination Center No.10.

2. When one or two answer scripts of a certain candidate's Paper I, II or III is not found in the packet and Supervisor has not marked in the **Detailed Marks Sheet** that the candidate was absent for those papers.
3. When the **Index Number** mentioned in the answer script and **Detailed Mark Sheet** does not match.
4. When a certain problem which affects all candidates has occurred in an Examination Center.

Example: When a certain part of a question paper has not been given to the candidates.

In such occasions,

1. Write the relevant **Index Number** in the '**Remarks**' column of **Detailed Mark Sheet** and note down that '**Marks cannot be finalized.**' Include the same note in the bottom of the front page of answer script too. Also insert a note about it in the journal.
2. Prepare separate **Incomplete Mark Sheets (9IML)** for each Examination Center regarding such candidates. Insert these **Incomplete Mark Sheets** in **IML cover** and handover to the Evaluation Center Coordinator.

Deciding the final marks:

Once all answer scripts (Paper I, II and/ or III) relevant to a certain day packet are marked, write down the final marks of each candidate on the front page of Paper II.

Examples:

A		B		C	
Paper I	28/40	Paper I	22/40	Paper I	60.5/100
Paper II	61/80	Paper II	34/60	Paper II	81/100
Paper III	66/80	Paper III	-	Paper III	-
Total	155÷3	Total	56	Total	141.5÷2
Percentage In figures	51.66% 52	Percentage In figures	56% 56	Percentage In figures	70.75% 71
In words	Fifty two	In words	Fifty six	In words	Seventy one

When decimal numbers are received, round off the final marks to the nearest whole number as shown in the above examples. When doing so, 0.5 and above should be rounded to the next higher number and marks less than 0.5 should be ignored. Final Marks are the percentage of marks earned by a candidate for all papers of a certain subject. Write down the final marks on Paper II in words too.

DETAILED MARKING SCHEME AND GUIDELINES TO ANSWERS

2017

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.

2. General Instructions for Marking

2.1 Objectives for Question 1

Question 1 is divided into 2 parts.

(1A) Poetry, Prose and Drama and 1B -Fiction

(1A) It tests the following skills at the minimum level (sentences and utterances)

Candidates must be able to :

- a) Identify accurately the text and the author
- b) Understand the relationships within the given extract. (e.g. Familiarity with situations, events, characters and their inter-relationships and references.)
- c) Infer meaning from the given extract.
- d) Respond to and demonstrate sensitivity to the extract.

(1B) Tests the same skills at the level of a paragraph/ passage. The rationale of the questioning is as follows.

- a) Knowledge/ Identification
- b) Comprehension
- c) Application
- d) Evaluation

(1B) Is graded higher in difficulty.

2.1.1 Context Questions

The question paper is treated as comprising two parts for the evaluation process. Question 1 is treated as one part and carries 40 marks. To facilitate the testing of all genres it is divided into two parts. The first part comprising short extracts is allocated 30 marks. It has 6 sub- parts. The sub-parts are further divided into 3 small parts (3 questions). The mark for each sub part is given below:

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

Each sub part carries 5 marks. There are six such questions, carrying a total of 30 marks.

Q1.B is a paragraph/ passage selected from the novel prescribed for study. There are four questions set on this paragraph/ passage. The skills tested and the marks allocated are as follows:

- | | |
|----------------------------------|---|
| a) Identification | 2 |
| b) Comprehension | 2 |
| c) Application | 2 |
| d) Critical evaluation/ response | 4 |

Overall Mark is 10

Context Questions carry 40 marks.

3. Part 2 of the Question paper (Questions 2-13)

Essay Type Questions

3.1 Objectives of Part II - Essay Type Questions

This section attempts to test the following skills

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

Focus is more on the last four as attention had been paid to the other three in Question 1.

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.

Part II of the question paper is organized under different genres such as Poetry, Drama, Prose and Fiction. Each of the sub sections provide the candidates 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.

3.2 Criteria for marking long answers.

In marking the long answers, the following criteria must be used and weightage given to them in the following manner:

Content -	1- 7
Organising -	1- 4
Language -	1- 4

The marking criteria and their parameters are explained below:

CONTENT

Descriptors

- a) Facts from text (content)
- b) Prioritizing facts (content)
- c) Presenting content in favour of question
- d) Critical evaluation of facts
- e) Personal views/ response stimulated by content
- f) Student's creativity.

Marking Scheme

New syllabus – 2017

Answer **five** questions only.

Answer question **1** and **four** others, selecting **one** from each section – POETRY, DRAMA, PROSE and FICTION.

Part 1

- 1. Section A – Answer all questions.**
(Section A carries 30 marks. Each question carries 5 marks.)

Read the following extracts and answer the questions given below them.

- (i) 'And even less do I want them
one day to make her queen.'

- (a) Name the work that carries these lines. Name the writer.
(b) Who is the speaker here? What is the speaker's relationship with the person referred to as 'her' in the second line?
(c) What can you understand about the speaker from these lines?

(05 marks)

- i) a. - Fear
- Gabriela Mistral 01 mark
- b. - A mother/mother/a parent/parent/a father/father
- Mother-child relationship/mother and her little girl's relationship/
parent-daughter relationship, *mother and daughter relationship* 02 marks
- c. - Dislike of queens/Repulsion of the powerful/She doesn't want her
daughter to have a life style of a queen. / Fear of losing the child/
Mother doesn't want to distance her daughter 02 marks

- (ii) 'So if a "ton" was to be read
he read it "not", the dunder-head!'

- (a) Name the work from which these lines are taken? Who wrote them?
(b) Who is referred to as 'He' in the second line? Describe his unusual behaviour?
(c) What does 'dunder-head' mean? What kind of effect is created by the word?

(05 marks)

(ii)

a. Alexander Kushner

Upside-Down

01 mark

b. -An Upside-Down

- He turns everything upside down/ He reverses everything including the words he reads. / He writes the words in a reversed manner. He doesn't behave according to the accepted norms & values / He does totally opposite of what is expected. / He does everything in a foolish manner.

02 marks

c. -Stupid person/stupid / dunce / dolt

- satirical attitude towards the person/ the person is considered as a ridicule/mockery /humorous/ funny / comical effect etc.

02 marks

- (iii) 'Pain. That was all I could feel. Where am I? Something was crushing my chest. I am trapped under the jeep, I thought, I am being flattened by it. I tried to push it away. I wanted to wriggle out.'

- (a) Name the work from which these lines are taken? Name the writer.
(b) Who is referred to as "I"? To which occasion does this speaker refer?
(c) How would you describe the feelings of the speaker here?

(05 marks)

- (iii).
- a). - Wave / An extract from "A Memoir of Life after the Tsunami"
- Sonali Deraniyagala 1 mark
 - b). - A Mother of two children/ Steve's wife/ A mother/ the woman affected ;
- Just after the jeep turned over her body 2 marks
 - c). Frightened / hurt and confused / bewildered / puzzled and hurt/
Confused / Vulnerable and helpless / Painful / Traumatic 2 marks

- (iv) "You said there couldn't possibly be a frog in my bread-and-milk; there was a frog in my bread-and-milk," he repeated, with the insistence of a skilled tactician who does not intend to shift from favourable ground.'

- (a) In which work do these words appear? Who is the author?
- (b) Who are referred to as 'you' and 'he' in this extract?
- (c) What is the tone of the person referred to as 'he'? Name the literary device/technique used to describe 'he'.

(05 marks)

- (iv).
- a. - The Lumber Room
- Saki /Hector Hugh Munro / H. H. Munro 1 mark
 - b. You = Older wiser and better people / The aunt
He = Nicholas 2 marks
 - c. -Firm / assertive/cynical/self-assured/ confident /Victorious
triumphant / Convincing / Sarcastic;
-Metaphor 2 marks

- (v) 'Stop, you foolish bastard! We're in the big business of money-making; what the hell will the pity and sympathy do!'
- (a) Name the work from which this extract is taken. Who is the writer?
 - (b) Who is the speaker of these lines? To whom are they spoken?
 - (c) What theme in the play does this extract relate to?

(05 marks)

- (v) a. -Twilight of a Crane 1 mark
-Yu Zuwa Junji Kinoshita / Kinoshita

- b. - Sodo to Unzu 2 marks

- c. Inhumanity beats humanity / Money and business over sympathy and kindness / Materialism and commercialization / Money mindedness /

Greed for money / Avarice/ mercenary

2 marks

- (vi) 'What a way to reason! A man is in desperate need of his money, and she won't pay it because, you see, she is not disposed to attend to money matters! ...That's real silly feminine logic.'

- (a) From which work is this extract taken? Name the writer?
(b) Who speaks these words? To whom are they spoken?
(c) What does the speaker mean by the expression 'That's real silly feminine logic'?

(05 marks)

- (VI). a. -The Bear 1 mark
- Anton Chekhov

- b. - Smirnov to himself / audience 2 marks

- c. - The argument/reason (Popova's) is compared to women's words/actions (argument/sense) which are considered as meaningless, stupid, and senseless. / Women are illogical/ They are not rational / They don't think much about serious issues, and are incapable of understanding concerns/issues related to money matters.

2 marks

Section B – Answer questions in either (a), (b) or (c).

(Section B carries 10 marks)

Either

(a) Read the following extract and answer the questions given below it.

‘And now and then his mind reverted to his treatment by those rude Christ’s Hospital boys. and he said, “When I am king, they shall not have bread and shelter only, but also teachings out of books; for a full belly is little worth where the mind is starved, and the heart. I will keep this diligently in my remembrance, that this day’s lesson be not lost upon me, and my people suffer thereby; for learning softeneth the heart and breedeth gentleness and charity.”’

(softeneth = soften; breedeth = breed)

(i) What is the situation presented in this extract? Who is referred to as ‘I’? (02 marks)

(ii) What does the speaker intend to do in the future? (02 marks)

(iii) Write the meanings of the following in your own words.

(a) reverted

(b) a full belly is little worth

(02 marks)

(iv) Which aspects of the character “I” are reflected in the passage?

(04 marks)

(a)

i. -In response to the Christ’s Hospital boys attack, the speaker wonders, while walking, his future actions. / He was wandering after being harassed by the Christ’s Hospital boys.

1 mark

- Edward Tudor / The Prince of Wales

1 mark

ii. The prince thinks of educating the boys in the future, in addition to the food and lodging provided to them.

2 marks

iii. (a). Reverted = returned/ recalled / turned back 1 mark

(b). A full belly is little worth = Giving only food or satisfying hunger is not enough / inadequate / not sufficient

1 mark

iv. The ability to empathize with the boys/ The ambition to be a leader/ His understanding of the significance of education / His insightful, considerate and thoughtful nature/ He is gaining maturity and wisdom through Informal education/through his exposure to society

4 marks

Or

(b) Read the following extract and answer the questions given below it.

'He felt hurt at the recollection as if a needle had probed a wound. "I have probably outlived my purpose in this house. If I live for ten or fifteen years more, it will have to be on a different plane. At sixty, one is reborn and enters a new *janma*." That was the reason why people celebrated their sixtieth birthdays. He remembered his father and mother, his uncle and aunt, and a score of other couples celebrating a man's sixtieth year like a wedding, with pipe, drum, and feasting. People loved to celebrate one thing or another all the time. He had had his fill of these festivals, and had nothing to complain of.'

(i) Whose thoughts are expressed in this passage? When does this happen?

(02 marks)

(ii) What prompted these thoughts in the speaker?

(02 marks)

(iii) Write the meanings of the following in your own words.

(a) outlived

(b) on a different plane

(02 marks)

(iv) What state of mind is reflected by the speaker's expression?

(04 marks)

i. -Jagan's thoughts are expressed here.

1 mark

-When he thinks of leaving the house and going to a retreat. / When Jagan realized that Mali and Grace were not married

1 mark

ii. He thought that it is impossible for him to go to his house as it has been tainted with the presence of 'evil spirits', with Mali's actions (as it is Mali's house) / The disappointment on Mali's conduct.

2 marks

iii. a) outlived

= lived longer than enough / survived longer time than useful / lived more than enough

1 mark

b) on a different plane

=New existence/ Different form of life/Different life/on a new context or situation for some other purpose

1 mark

iv Painful and reflective / painful and insightful / philosophical and understanding / pensive and contemplative / brooding and empathetic / Agitation / Disappointment / Remorsefulness / agonizing /

Frustration / regret/

4 marks

(c) Read the following passage and answer the questions given below it.

'I sprang up and twisted and turned and bent trying to pull the books from behind my back, and the grey woman and her son with the square face were staring at me like I was the craziest thing they had encountered in their lives. The books were partially wet with sweat but still had the smell of fresh biscuits, and I was grinning from ear to ear and wanting to shout and scream with joy and not caring a hoot what the grey woman and her square faced son thought because I felt right on top of the world with not a pain anywhere in my body and the nausea had vanished and I wanted to run all the way home...'

- (i) Where does this incident take place? Who is the speaker here? (02 marks)
 (ii) What are the books mentioned here? How does the speaker feel about these books? (02 marks)
 (iii) Write in your own words the meanings of the following.
 (a) encountered
 (b) grinning from ear to ear (02 marks)
 (iv) Why does the speaker feel 'right on top of the world'? (04 marks)

- (c) i. -In the verandah of a little house by the edge of a road / On his way back home to Egodawatte with Tony, in front of a house 1 mark
 -The narrator of the story 1 mark
- ii. -The ration books / Ration books/ Rice ration books 1 mark
 -They are precious and very important to life/ they are the legal evidence of Ceylonese (Sri Lankans), (although wet and sweaty). 1 mark
- iii. Encountered = met/faced/experienced/seen/found 1 mark
 Grinning from ear to ear = smiling with extreme happiness/ look extremely happy / smiling broadly/ smiling widely 1 mark
- iv. The speaker is extremely happy because he suddenly realises that the books that he thought he lost are not missing/ He is elated with joy and success because the books are inside his shirt and not lost, and happy to have them back 4 marks

Part – II

Examiners are encouraged to reward any valid interpretations and use their discretion intelligently and objectively. However, do not give more than a bare pass mark if the student merely recounts the plot of the selected story/poem/drama. Also, mere quotations from the texts should not be considered as good answers. Examiners are also requested to note that whether a student agrees or not with the statement/suggestion given in the question is not as important as whether student's response is correctly argued with relevant evidence from the text. However, students need to provide textual evidence to support their points/argument, when necessary.

Good answers will include some of the following points. Please note that what is given is a guideline.

POETRY

(Answer one question only)

2. 'William Blake creates a positive impression of nature in 'To the Evening Star'. Examine this statement with reference to the poem. (15 marks)

- Students should identify and describe the significance of nature as represented through the star.
- They should identify the expressions which show that nature is both positive and influential
For instance:
 - ✓ The star is compared to goddess/ Venus
 - ✓ How the goddess is positive
 - ✓ How the star brings light, and beauty
 - ✓ Fertility of vegetation
 - ✓ Protective nature of the goddess
 - ✓ How it smiles bringing happiness etc.
- Students may quote and tease out the modifiers, similes and metaphors etc used in the poem to describe and explain the positive aspects of the star
 - ✓ Fair-haired angel
 - ✓ A torch of love
 - ✓ Glimmering eyes
 - ✓ Silver dew
 - ✓ Radiant crown etc.
- They may refer to the techniques like archaic language as well
- Better answers may also describe how the star positively influences the lives on the earth. They may come out with different relevant interpretations showing the positive picture of the star. However, as noted, these points should be supported through examples from the poem.

3. 'In *The terrorist, He's watching*, Wislawa Szymborska dramatically presents the tension of a terrorist' Do you agree? Give reasons for your answer.

(15 marks)

- Students may either agree or disagree with the statement given in the question.
- There are two elements to the question; the answers should touch on both, the tension of the terrorist and the dramatic representation in the poem.
- Those who support the statement will discuss the terrorist's tension while he is watching the place in detail –e.g. people who walk around. This tension is dramatically shown through the countdown. How the terrorist's eye focuses on the place is visually depicted in the poem. They will also talk of the dramatic nature of the poem – e.g. four-minute meticulous, detailed observation by the terrorist. Students may tease out the line "This waiting, taking forever", his anxious impatience is presented in relation to the terrorist's tension. Better answers may also critically analyse the terrorist's position in relation to war-torn contexts in general. The students may also refer to the use of imagery and the varied length of the lines in the poem in showing the tension.
- Those who do not agree with the statement may come out with different appropriate interpretations; however, such interpretations/argument should be supported with evidence from the poem. For instance, they may counter argue the statement saying that the focus is not on the tension of the observer: i.e. it focuses not on the observer (the terrorist) but on the objects and the people observed. They may also discuss the destiny of people subjected to the bomb as the focal point of the poem; e.g. some people die when some are escaped at the last minute.

4. 'Gabriel Okara shows how socio-cultural changes affect people's behaviour'. Comment on this Statement with reference to *Once Upon a Time*.

(15 marks)

- There are two parts to this section:
 - (i) identification of socio-cultural experiences
 - (ii) how they have affected people's lives
 - Students identify the socio-cultural experiences. E.g Communication - smiling/welcoming/shake hands, searching for pockets etc.
 - They should talk how they affect people's lives, their customs, practices and behaviour are transformed."
 - Now they shake hands without hearts.
 - There are different faces – home face, office face, street face
 - Their hospitality is changed.
 - ✓ *"They used to laugh with their hearts"*
 - ✓ *"laugh with teeth" not honestly and warmly.*
 - The speaker's need to go to past implies that the speaker is not happy about the transformation; thus socio-cultural changes have affected people negatively.
- Eg:- "Unlearn all these muting things" – undo all the dull, deceitful and dishonest practices
- Better answers may also discuss how this change is presented through diverse imagery - visual (teeth/smile), verbal (good riddance!) kinaesthetic (shake hands while searching for empty pockets) images etc.

5. 'Through the voice of a goblet, Harindranath Chattopadhyaya explores how natural life is destroyed and shaped by external forces.' Discuss with reference to **The Earthen Goblet**.

(15 marks)

- Students should identify that the voice of the goblet is taken to represent the natural life of the earth and how the natural life is transformed. Better answers may refer to the technique of personification as the goblet speaks in the poem; the poem is presented as a dialogue.
- Students should find instances where the earth is not only uprooted and dislocated, but also destroyed and reshaped according to the potter's needs – in line with the potter's whims and fancies. As a result, the earth almost ends with a feeling of emotional and physical 'death' and destruction. There are many negative and painful images to support this point. For instance:
 - ✓ "I felt vast feeling of sorrow"
 - ✓ "red from head to heel" (the colour red implies blood)
 - ✓ The goblet is "silent" now
 - ✓ "fatal hour"
- Students should be able to identify the potter's whims and fancies as external forces such as education, modernisation, commercialisation, political forces, religion etc.
- - ✓ I was a "captive" in potter's wheel (no freedom);
 - ✓ The clay was "burned warm"
 - ✓ "drawn out the living breath of me" – killed (the fatal aspects of the natural earth)
 - ✓ A different identity is given to the clay which was not the original shape of the earth
- Better answers may link the picture/image presented in the poem in relation to the forces in society which reshape previous identities. (modernisation/ education)
 - ✓ Earth is reshaped by the potter by giving new identities to the earth.
 - ✓ Natural state was best

6. “ ‘ Cameelious hump” is an illness of laziness.’ Explore how this idea is portrayed through humour in Rudyard Kipling’s poem **The Camel’s Hump**.

(15 marks)

- Answers should contain two parts to this question- (i) humour and (ii) cameelious hump is a result of laziness. Students should be able to identify both these aspects and should address both in order to get good marks.
- The hump is pictured as negative, as a characteristic in animals. This creates humour.

- ✓ Laziness in people is described in relation to an animal in the zoo. This shows the absurdity.
- ✓ It is considered as ugly, uglier than the animal’s hump
- ✓ Irrespective of the age, people get this illness

*“Kiddies and grownups too-oo-oo
If we haven’t enough to do-oo-oo”*

- ✓ Irritated tone (“Snarly- yarly voice”)
- ✓ Humour is also created through the poet’s diction – (invented words) and elongated vowels.

- The poet presents this illness as a common illness, including in the speaker –
 - ✓ The poet uses the word “ūs” to imply that the illness is common even in the speaker.

“kiddies and grown ups”

- The illness may have negative effects

- ✓ Its colours are black and blue
- ✓ It is seen as “horrible”

- Although it talks about a negative point, it ends up in an optimistic picture. The poet suggests that this illness is curable through work – through perspiration
- Better answers may also focus on the advice presented in the poem.

DRAMA

(Answer one question only)

7. Critically comment on the relationship between Yohyo and Tsu in *Twilight of a Crane*.

(15 marks)

- Students should flesh out the following points, using examples from the text to support the argument.
- They should identify the characters and their relationship in line with the plot of the play. (A mere plot narration of the play should not be taken as good answers: students have to analyse their relationship critically). They should show their awareness of the relationship – positive aspects; then how it is broken; they should be able to see through the reasons for the negative result of the relationship. Better answers may bring to the fore their critical voice.
- Yohyo and Tsu are the husband and wife – a man and a crane in a female form. He has taken the arrow on her back out of sympathy; she has expressed her gratitude by marrying him. He boils rice for Tsu and she makes money by weaving clothes. They play with the children. The relationship seems / sounds positive:
- As two friends join their life to earn money for them. Yohyo at first is indecisive about the proposal: Yohyo says he loves the wife and she loses weight. Yet, he is overridden through his love for money. The relationship becomes weak. The relationship breaks as the husband is overridden through his desire for money. Yohyo is aware that by weaving clothes Tsu reduces her weight and becomes unhealthy. His sympathy once shown by removing the arrow disappears as he is influenced to make money. This shows his selfishness and money mindedness.

Better answers may include- (Candidates should not be penalized if the following points are not included in their answers.)

- The couple may represent nature (Tsu) and the human world (Yohyo).
- Their relationship started as Tsu wants to express gratitude to the man as he saved her life. Thus, the marriage is a mode of gratitude, it is not based on any deep understanding. The play does not show any mature conversation between them except for their games/songs with the children, and his willingness to boil rice for her. These do not allow them to understand each other. Also, Tsu cannot understand that just through a person's single action, one cannot make predictions of his/her behaviour. The communication is not adequate.
- The relationship was based on sympathy and gratitude not on understanding and communication.
- Students should support their points by referring to the events/dialogues and characters' feelings expressed/implied in the play.

8. 'The difference between expressed attitudes and actual behavior is presented through Popova and Simonov in **The Bear**.' Discuss referring closely to the events of the play.

(15 marks)

The answers should indicate that these two characters' expressions are not stable, but change in the course of the play: put differently, there is a difference between their expressions and behaviour. Therefore, students should exhibit their awareness of the initial relationship between the two. Then they should refer to the changes in their attitudes. In other words, students should show that what these characters do (practices) are different to their expressions.

e.g

- ✓ Popova at the beginning of the play says that she is "not receiving" anybody because of the death of her husband; but she engages in a dialogue with Smirnov
 - ✓ She wishes to see the ghost of her husband, to show how much she loves him, but tells that he was unfair and cruel.
 - ✓ Popova says that she hates Smirnov; but they engage in a prolonged kiss
 - ✓ Smirnov was ready even to fight with Popova; yet in the end he says that he loves her, in need of her
 - ✓ Popova says that she does not like to speak with "impudent scoundrels" disrespectful rogues; yet they continue to engage in the heated dialogue
 - ✓ Popova is initially presented as a delicate woman lamenting, yet she is engaged in a fight, showing even her physical strength.
 - ✓ Smirnov says that he had taken a vow not to be in love; now it has changed
 - ✓ He says he is not a 'little boy' or a "sentimental puppy", but later he says that he loves her (pleads her) like a little boy
 - ✓ Duel turns into a passionate embrace
 - ✓ The man who displayed behaviour of a boer, becomes a lover
 - ✓ Popova who laments for the death of her husband wanted remain a widow engages in an embrace with Smirnov.
 - ✓ Chauvinism of Smirnov changes.
- All these provide testimony to the inconsistent nature of the two characters –their expressions are quite in contrast to practices.
 - Better answers may explore these notions as universal and/or philosophical. However, their argument should be logical and sound to be accepted as good answers (mere use of these words is not adequate).

PROSE(Answer **one** question only)

9. Compare and contrast the characters of Nicholas and the aunt in the short story **The Lumber Room**.

(15 marks)

- Students should first identify these two characters in relation to the Lumber Room. They may refer to the world of children and the world of the adults represented through these two characters.
- There are two parts to the question – similar and dissimilar aspects between these two characters. The student's answer should contain at least a few elements of comparison as well, in addition to the differences.
- Features to compare:
 - ✓ They both are in two different worlds – children's world and adults' world
 - ✓ They both do not have the adequate capacity to understand each other's world; the child's inability can be accepted in relation to his childhood.
 - ✓ Both of them are obsessed with his/her own thoughts – the aunt is obsessed with punishing the boy whereas the boy is obsessed with ridiculing the aunt.
- Elements to contrast:
 - ✓ The aunt is unimaginative, self-proclaimed woman without any understanding about children; she cannot empathise or sympathise with children. She is authoritative, an "infuriating grown up" to the children. She gets angry because of the actions of Nicholas.
 - ✓ Nicholas loves freedom and to break away from unnecessary restrictions imposed on children. He is critical and has a sarcastic tone and attitude towards the older and better people.
 - ✓ Nicholas imagines his stories based on the tapestry while the aunt comes out with ideas of the circus/ visiting the beach etc – the obvious scenes
 - ✓ The aunt is very authoritative while Nicholas is 'disobedient' to her authority; however, he becomes 'victorious' while the aunt is shown as a 'failure'. In other words, Nicholas seems innovative whereas the aunt sounds out-of-date boring and uninspired
 - ✓ The aunt instills fear by exploiting religion unlike the boy, and uses strict child rearing methods such as punitive modes of punishment
- Please note students should provide appropriate textual evidence to the above points.
- Better answers may tease out the above points with a critical tone.

10. Discuss how the characteristics of the Nightingale, the student and the girl are explored in **The Nightingale and the Rose**.

(15 marks)

- Students will explore the characteristics of each of these characters, either in relation to each other or separately. They should provide textual evidence to all their points. Please also note that students should highlight the characteristics, not the events in the story.
- For instance
 - The nightingale:
 - ✓ Sacrificing
 - ✓ Hard working
 - ✓ Committed
 - ✓ Selfless
 - ✓ Supportive. Hospitable, good natured
 - ✓ Empathetic (e.g understands the student's agony and the need)
 - ✓ Ideal love
 - The girl:
 - ✓ Self-obsessed
 - ✓ Selfish
 - ✓ Arrogant
 - ✓ Unstable
 - ✓ Self-indulgent
 - ✓ Demanding (e.g she would dance with him if a rose is brought)
 - ✓ Materialistic
 - The student
 - ✓ Trying to be 'philosophical' in the end
 - ✓ Bookish /studious
 - ✓ Not sensible and practical
 - ✓ Insensitive to aesthetic taste
 - ✓ Lacks understanding / illogical
- Please note that mere appearance of these words should not be rewarded unless they are supported through textual references.
- Better answers may evaluate their characteristics in relation to each other.

11. **'The Lahore Attack'** is a mere description of the speaker's tension experienced and courage shown. Is this an adequate assessment of the extract set for your study? Give your views.

(15 marks)

- Students may identify the context of the extract and the speaker, should address both the aspects in the question – courage and tension.
- Students may agree, may not agree or extend this statement. All views should be accepted and rewarded if appropriately presented and justified.
- They may talk of the personal experiences of the violence/ the frightening event related to terrorism: how they were attacked while travelling on a bus; and how they faced it without being panicked, but with instinct confidence. The fact that the speaker has had no previous first-hand experiences, yet they faced the incident confidently. In this light, students should also examine the strength in them after the incident:
 - ✓ how they instinctively faced the shooting;
 - ✓ how they were still and quiet and dived for cover and shelter when being shot;
 - ✓ When the speaker was hit at the shoulder, he was relieved that it saved his head
 - ✓ "no insane panic"
 - ✓ Within minutes there was laughter and jokes"
 - ✓ Though physically injured mentally strong
 - ✓ They made jokes at each other, the wounded and the injured
 - ✓ Spirit is strong as Sri Lankans not cowed browbeaten or submissive
- Student may not agree with the statement or extend the statement will bring out the following aspects. However, the question requires them also to tease out the tension and courage of the speaker – to say that the statement is inadequate.
 - ✓ How cricket is valued and loved,
 - ✓ How cricketers are respected in Sri Lanka, at that time (e.g by referring to the dialogue between the narrator and the soldier)
 - ✓ The tone and the diction of the speech (How convincing his voice is)
 - ✓ Violence and attacks (How terrorism has victimized even sportsmen/ brutality of terrorism etc)
 - ✓ The speaker's humanity and his empathetic nature as a leader.

12. Critically examine the aspects of human behavior presented in the extract of **Wave** set for your study. Refer closely to the extract.

(15 marks)

- Students should identify the context of the extract, the speaker, and should explore the features of human behaviour exhibited. For instance, the following features should be examined and discussed through textual references.
- They may not only refer to the actions of the speaker. They may also refer to the minor characters such as the driver, children, Anton etc.
e.g (Please note that this is just a sample of examples)
 - ✓ Fear and panic
 - ✓ Actions without reasoning
 - ✓ Repent
 - ✓ Guilty consciousness
 - ✓ Mother's feelings
 - ✓ Quick decisions without thinking further
 - ✓ Ability to face difficulties
 - ✓ Love and sacrifice in front of a disaster (E.g. Anton)
- Better answers will examine these aspects of human behaviour critically; e.g. her prompt actions to take the children forgetting the parents; how people react to adverse circumstances without rationale etc.

FICTION*(Answer one question only)*

13. **The Prince and the Pauper** is a story about the gap between the rich and the poor. Examine this statement with reference to the novel.

(15 marks)

- Students should characteristically identify and understand the plot and the characters. However, it should not be a mere narration of the plot.
- They should identify that through the two main characters the rich and the poor are represented. Student should identify the differences/gaps in the following.
 - ✓ Experiences of the rich and the poor
 - ✓ Facilities of the rich and the poor
 - ✓ Attitudes/actions of the rich and the poor (How the rich victimizes the poor)
 - ✓ Expectations of the rich and the poor
 - ✓ Education of the rich and the poor
- Better answers may evaluate this gap in terms of social justice and injustice; in relation to fate/destiny; with regard to political power etc. They may also tease out the significance of the title in relation to the gap between the rich and the poor.

14. **The Vendor of Sweets** represents a conflict between two cultures. Discuss with reference to the novel.

(15 marks)

- Two different cultures can be identified in relation to Jagan and Mali or in relation to Indian and American cultures (Eastern and Western) represented through Jagan and Mali.
- Students should also discuss the conflicts faced due to the encounter between these two cultures;
 - ✓ Marriage customs /relationships (Jagan /Ambika and Mali/Grace)
 - ✓ Attitude towards business and money matters
 - ✓ Communication gaps
 - ✓ Preferred mode of living
 - ✓ Attitudes towards religion.
 - ✓ Attitudes towards technology.
 - ✓ Attitudes towards family life and children.
 - ✓ Attitudes towards the role of women.
- Better answers may also critically evaluate the conflict, moving beyond a mere discussion.

15. 'Bringing Tony Home is a record of fond memories of the narrator's childhood.' Do you agree with this statement? Support your answer by referring to the text. (15 marks)

- Students may agree or disagree with this statement; any answer should be accepted if supported with adequate and appropriate references to the text.
- Those who agree with the statement will focus on the sentimental memories of the narrator's past especially of his relationship with the pet. For instance, his journey to bring Tony home; the attachment and the worries related to the pet, his memories about the school, his experiences when directing Pitagamkarayo
- Better answers may also tease out the word "record" and would argue that that the novel is not merely a "record" but a creative work which inspires the readers' emotions and intellects.
- Students may also refer to the book as a journey in search of a lost world, though memories.
- They may also tease out the word; "fond" in the question and argue that they are not only happy memories but painful as well.