



Department of Examinations – Sri Lanka  
G.C.E. (A/L) Examination – 2021(2022)

# **73 – English**

## **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 include



**G.C.E. ADVANCED LEVEL 2021**  
**73 ENGLISH (New Syllabus)**  
**MARKING SCHEME**  
**PAPER 1**

**Part A**

Context: Four questions of 8 marks each

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

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

**Language competence criteria & equivalent letter grade<sup>1</sup>**

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

**Note on "Literary Features"<sup>2</sup>**

Please note that candidates have not been specifically asked to identify and comment on "literary features". Despite this, unfortunately, it appears to have been previous practice to give marks only when the term "LF" is used in an

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

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

answer, and/or when (one of the ten) figures of speech (FoS) or poetic/literary devices (PLD) are explicitly named. This is unacceptable: please give marks only when the answer includes appropriate references to style, vocabulary, tone etc (as well as FoS and PLD). In fact, integrating this analysis into an answer deserves more credit than a separate listing of LDs used, which is both mechanical and irrelevant.

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

- (a) "When the white man looked at you at the Labour Bureau what did he see? A man with dignity or a bloody passbook with an N.I. number?"

[p. 38, *Sizwe Bansi is Dead* by Athol Fugard (Township plays)] Buntu to Sizwe, explaining to him that with or without his false identity, Sizwe has always been a ghost in the sense that he has no respect or individual identity under apartheid South Africa. When Sizwe asks Buntu "Who am I?", Buntu responds "A fool who is not taking his chance". Black men like Sizwe have only a choice of failures and disappointments because the colour of their skin makes them ghosts and not real human beings with dignified and reasonable choices. This excerpt marks the turning point where Sizwe has to "die" and be reborn as Robert Zwelinzima. Sizwe says he doesn't want to lose his name, but in fact he has already lost much more.

Through this excerpt, Fugard highlights the endless suffering Black people must undergo under Apartheid. They are persecuted, for their mere existence as the Other to the White people, and are forced to travel from place to place looking for sanctuary which is denied them. The colour bar that discriminates against Black people and the endless suffering they have to undergo at the hands of the Whites are demonstrated through the symbolic death of Sizwe in order to become Robert, but here too this is both risky and temporary because he can always be exposed through his fingerprints. Race and identity, used as a tool to differentiate between the groups, serves as a warning to Sizwe as well as an indicator of how erasing one's identity, either through literal or metaphorical death is the only escape route available to the Black people, though it is sadly true that Sizwe's identity exchange is only a stopgap measure.

[Some themes and issues: discrimination and injustice dictated by law, the absence of dignity or respect for black people in South Africa under apartheid, race/racism, demeaning and devaluing black lives]

- (b) What's the matter with you? You're always asking me questions. What's the matter with you?  
Nothing.  
You never used to ask me so many damn questions. What's come over you?  
No, I was just wondering.  
Stop wondering. You've got a job to do. Why don't you just do it and shut up?  
That's what I was wondering about.  
What?  
The job.  
What job?  
(Tentatively). I thought perhaps you might know something.

Harold Pinter's *Dumb Waiter* two-thirds into the play. This dialogue follows Gus ominously speculating "I wonder who it'll be tonight", and then reverting back to his superficially inane and arbitrary

questioning. Ben is responding in irritation to Gus's questions. Gus's questions and Ben's deliberate lack of interest in both questions and answers mark the difference between the two main protagonists in the play. This brings out the character and temperament of Gus who asks too many inconvenient questions, who is not willing to let sleeping dogs lie and therefore must be dispensed with at the end of the play, which is a key irony in this excerpt. The seeming inconsequentialities of Gus' questions can be seen on a deeper level to strike at the heart of the predicament that both he and Ben are trapped in. Ben survives, even thrives, because he asks nothing, expects nothing and simply does as he is told. Gus is his opposite: the audience has to check itself from becoming annoyed with Gus too, and this is a trap that we fall into, as marked in this passage. Even legitimate and fair questions are ruled out of court and we sometimes forget to ask why, thereby acquiescing to the status quo. Thus, true to the Absurdist dramatic paradigm surface silliness and absurdity lays bare deeper contradictions and concerns.

[Some themes and issues: inconvenient and unnecessary questioning, differences between Ben and Gus, surface absurdity reflects life's many absurdities and problems]

- (c) "I went in the art museum and the bird houses at the Zoo. I visited the penguins every day! Sometimes I did without lunch and went to the movies. Lately I've been spending most of my afternoons in the Jewel \ Box, that big glass house where they raise the tropical flowers."

[*The Glass Menagerie*, Scene 2] Laura Wingfield is talking to her mother Amanda and quite calmly explains that she has been lying to both Amanda and her brother Tom about attending Rubicam's business college. Instead of attending shorthand and typing classes, Laura, who claims that the college made her ill, has been walking around the city every day, and fabricating stories to her family. Tom and Amanda think that Laura is timid and fragile, unable to cope with reality, but this incident proves them wrong at one level, making her character more complex. In this sense, she is like Tom in his desire/need to escape from time to time. For six weeks Laura had walked around from "half past seven till after five every day", and had told no one about it, until she was caught out when her mother visited the college to check on her progress.

The significance of this exposure of Laura's inability to study for a career is that "upon learning of Laura's failure at Rubicam's, Amanda returns to marriage as the last option for Laura to live a good, or at least sustainable, life". However, this too fails. The excerpt highlights Laura's difference from others, and this strangeness (which has been identified by critics as reflected in her "uncommon beauty") is, for Alicia Andrzejewski "in many ways the problem of *The Glass Menagerie*, creating anxiety in Amanda and making Tom feel trapped."

[Some themes and issues: avoiding the truth and living in an alternative reality, deception and self-deception, Laura's strange fragility]

- (d) Virtue? A fig! 'Tis in ourselves that we are thus  
or thus. Our bodies are our gardens, to the which  
our wills are gardeners. So that if we will plant nettles  
or sow lettuce, set hyssop and weed up thyme,  
supply it with one gender of herbs or distract it  
with many—either to have it sterile with idleness or  
manured with industry—why, the power and corrigible

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

Shakespeare's *Othello* Act 1 Scene 3: Iago's comment to Roderigo

These lines are spoken by Iago to Roderigo in Act I Scene III. I have edited and quoted below a long explanation on this excerpt because it provides an excellent *non-mainstream* description and analysis (not only of the passage, but also of the play itself) from a student, which teachers can use in their classes, with due acknowledgement to the author, of course.

"I found, that in this particular passage Iago reveals his personal philosophy about love, ego, women and morals. Even though his way of thinking is constricted in an unsentimental and totally cynical manner, his words ensure subtle meaning and resonate surprisingly well with today's society.

Let's look at the first piece of information that Iago reveals between lines 355 and 360 . After Roderigo threatens to kill himself, claiming that humans have a "*prescription to die*"(1.3.350), if their grief becomes too excessive, Iago replies crossly "*O villainous! I have looked upon the world for four times seven and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself.*"(1.3.355) Iago cannot understand Rodrigo's affection for Desdemona; it is nonsense for him. Why someone chooses to love somebody, so foolishly, so unrequited that it becomes destructive for one's ego. Why not love yourself? Iago choses egoism instead of love and turns it into the whole new philosophy of "Iagoism". He puts himself in Roderigo's position: "*Ere I would say I would drown myself for the love of a guinea hen I would change my humanity with a baboon.*" (*Ibid*) This line suggests that Iago scorns the very idea of loving a woman; for him a woman like Desdemona is nothing more than useless farmyard poultry. And he equates the opposite sex and physical love with bestiality, implying that the only brainless baboon would be able to love women.

Modest Roderigo declares that he is powerless to change his nature ("*virtue*") [1.3.360], implying that our behavior is something we have no control over. Some higher supernatural powers control what we can or cannot do. A man is too insignificant and humble to govern his fate. Iago strikes at him again: "*Virtue? A fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens, to the which our wills are gardeners.*"(1.3.360) Iago extends this elaborate similitude to articulate a very modern view of human behavior. He argues that we are what we choose to make ourselves, a conscious choice made by our wills. "*So what if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why the power and corrigible authority of lies in our wills.*" (*ibid*) Iago's allegory is interesting: whether to cultivate just one kind of plant, one type of herb, or to grow as many different kinds of plants as possible, depends on human choice. The difference between people, just as the difference between gardens, is that some are infertile and idle, some plentiful and rich – depending on the force of one's will, he suggests. This ideology is dominant

in the modern world but quite extraordinary for Iago's time, since it denies fatalistic and religious views, grants the power of alteration of fate and nature to man, makes him the steerer of his destiny; it opens up room for self-development and knowledge, and values intelligence over superstition.

Iago understands the idea of a balance in our lives between strong impulses, "motions" (1.3.370), that lead to self-destructive behavior and a kind of control mechanism in the form of what he calls "reason." (mind) (Ibid) *"If the (balance) of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions. But we have reason to cool our raging motions, our carnal stings, (our) unbitted lusts- whereof I take this that you call love to be a sect, or scion". (1.3.370)*

He puts "reasons" in the first place and comprehends love as a weakness of will, simply "a sect or scion" of one of those impulses of one's "baseness", one's "carnal stings", one's "unbitted lusts". The language of Iago is not poetic. Compared to Othello's for instance, he uses very strong, yet aggressive allegories when he describes such sublime feelings like love. The words "unbitted lust" – untamed carnality, "sect or scion" – an offshoot of lust – are not the usual renaissance glorifications of love. In Iago's cynical interpretation, love is nothing but an animal instinct, the "reflexive response to an itch". *"It is merely a lust of the blood and permission of the will. Come, be a man! Drown thyself? Drown cats and blinds puppies" (1.3.380)* What an interesting alternative Iago has offered to languishing for love! For him love is meaningless and any longings of the soul are nothing but manifestations of weak will power. In Iago's world only jealousy and hatred exist.

This passage is unique, since it exposes, insofar as possible, Iago's philosophy about the gendered self-development of a man, which surprisingly resonates with the modern world. Man is the master of his virtue, a gardener of his own mental state. It is remarkable, that these thoughts came to Shakespeare's mind during the period of religious rage and fatalistic social views he lived through."

<https://blogs.baruch.cuny.edu/mazeofmisconceptions/?p=87> [modified]

[Some themes and issues: exposing Iago's character and motivation, the cynical view on values and principles he holds, criticism of love that is "blind"]

(e) So they are.

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

Shakespeare's *The Tempest* Act 1 Scene 2 (right at the end of this scene):

Ferdinand [son of Alonso, King of Naples], shipwrecked on the island and convinced that his father is dead, agrees to give in to Prospero's demands, not because he believes or is servile, but because on his first sighting of Miranda (at the end of the second Scene of the first Act) he thinks it is all worthwhile if he can see her through his prison bars. Prospero is happy to see that his spell has worked in that Miranda and Ferdinand are quickly falling in love. The conventional version is that Prospero wants to test if Ferdinand's love for Miranda is genuine, but there is much about Prospero's gratuitous meanness and deception that doesn't fit this simple explanation. Ferdinand's exaggerated praise of Miranda, whom he thinks is the goddess of the island is mirrored by Miranda's adulation of the first "real" man she has met, and both perceptions in the sharpest possible contrast to Caliban, who it can be argued, is the original inhabitant and thereby the owner of the island.

[Some themes and issues: the power of love, the role of magic (and psychology?) in making people believe, Prospero's unscrupulous use of power, even at the expense of his daughter]

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

- (a) "Mother-in-law," he said "I intend no discourtesy, but this is no ordinary visit. You gave me your daughter in marriage. I have brought her back to you. She is a barren woman."

"You have not been married long," I said with dry lips. "She may be as I was, she may yet conceive."

"I have waited five years," he replied. "She has not borne in her first blooming, who can say she will conceive later? I need sons"

I summoned Nathan from the fields. The tale was repeated, our son-in-law departed.

"I do not blame him," Nathan said.

*Nectar in a Sieve*, Chapter 9: Ira's husband has brought her back to her mother because she has not been able to bear him a child after five years of marriage. He doesn't need children in general, but specifically demands sons, who will help him in the fields. This is an important point in the novel since it clearly demarcates the traditional role and demands of women as portrayed in this context, both as wife and mother, over and above their unpaid and unrecognised domestic labour. Nathan strongly supports his son-in-law, claiming that he has done the right thing. A criticism that has been upheld is that the author does not provide any alternative or critique of this rabidly patriarchal view, but accepts it as the only given option in this context. Women in this novel are expected to be stoic and submissive, and valued only for their ability to keep producing male children. Ira, therefore, hangs her head in shame and even perhaps self-hatred here, even though she proves to be resourceful, courageous and iconoclastic later in the novel. This excerpt is important because it foregrounds the predicament of women, as always-already mothers-in-waiting, while it also provides a turning point for Ira who has to undergo greater suffering and social rejection as she finds her own way forward. The predicament facing Rukmani's family is presented with unnecessary sentimentality and no critique. The writing is not especially effective and the conventional push towards sentimental identification is too obvious for it to be effective.

- (b) As I watch them now, they are laughing together merrily. It is curious how people can build such warmth among themselves so swiftly. It is possible these particular persons are simply



united by the anticipation of the evening ahead. But, then, I rather fancy it has more to do with this skill of bantering. Listening to them now, I can hear them exchanging one bantering remark after another. It is, I would suppose, the way many people like to proceed. [. . .] Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically. After all, when one thinks about it, it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth.

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

[*Remains of the Day* (p. 245 – Faber Modern Classics 1989)] Right at the end of the novel.

This excerpt highlights the moment, at the end of the novel, where Stevens grudgingly accepts that he has fallen short in terms of building and maintaining social relationships. According to him this is a result of not engaging in friendly conversations, described by him as “banter”, since they have no immediate instrumental purpose, such as the receiving and giving of information. However, even in this delayed and incomplete realization, Stevens remains a sad and lonely figure, where even “bantering” is seen as an aspect of his social obligation to his employer, and as “hardly an unreasonable duty for an employer to expect a professional to perform.” He remains woefully out of touch with his emotions and as a result is doomed to continue living vicariously through his “profession” and “service”. Even though he admits that “in bantering lies the key to human warmth”, he cannot fathom the spontaneity such interactions, nor the grasp the difference between real and schooled warmth.

- (c) Sometimes I got my majors mixed up. A number of my fellow religious-studies students—muddled agnostics who didn’t know which way was up, who were in the thrall of reason, that fool’s gold for the bright—reminded me of the three-toed sloth; and the three-toed sloth, such a beautiful example of the miracle of life, reminded me of God.

I never had problems with my fellow scientists. Scientists are a friendly, atheistic, hard-working, beer-drinking lot whose minds are preoccupied with sex, chess and baseball when they are not preoccupied with science.

**Life of Pi** (Canongate Books: Edinburgh. 2012, Part 1: Toronto and Pondicherry, Chapter 1, p. 4)

This is Pi’s initial monologue in which he speaks about his university days in what approximates a disarming honesty and lack of artifice. However, the descriptions are all interlinked, and even sometimes witty. The beginning is the only indication that all is not as it appears. Pi begins his narrative, stating simply and directly, “My suffering left me sad and gloomy,” pointing to an alternative “(counter-)reality” in his mind. The forced juxtaposition of presumed extremes – religion and science – and the subsequent blurring of these boundaries in this excerpt is crucial because it precisely foregrounds the more radical blurring/distortion in the rest of the text. Note also the easy witty style in this initiation to the main protagonist and plot, as seen in the attention to meticulous detail regarding the behaviour of the three-toed sloth in the immediately previous section, with the flippant comparison of this slothful sloth with God herself!

- (d) The words of endearment, withheld so severely in his waking hours, were inexpressibly sweet to her forlorn and hungry heart. If it had been to save her weary life she would not, by moving or struggling, have put an end to the position she found herself in. Thus she lay in absolute stillness, scarcely venturing to breathe, and, wondering what he was going to do with her, suffered herself to be borne out upon the landing. "My wife – dead, dead?" he said.

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

In this section, Angel Clare begins to sleep-walk on the third night of his estrangement from Tess, having rejected her as his wife because of her earlier disgrace.

Like Lady Macbeth's sleepwalking scene, Angel's nighttime somnambulism reveals an inner conflict within a character who earlier seems convinced of a moral idea, in control, and inflexible. For Lady Macbeth, her earlier cold protestations that killing a king is justifiable are belied by her unconscious fixation on being bloodstained. For Angel, the situation is reversed. He consciously maintains a conviction that Tess is bad, corrupt, and cannot be forgiven, but his unconscious sleepwalking self reveals the tender love and moral respect for her ("so good, so true!") that he feels somewhere inside him. This revelation foreshadows his final realization, too late, that his condemnation of Tess was wrongheaded. Angel's words "dead, dead, dead" hint at Tess's future death, but they also signal Angel's conception of Tess. She is alive physically, but for him she is dead morally, as dead as an idea of purity that he once revered.

<https://www.sparknotes.com/lit/tess/quotes/page/2/>

Thomas Hardy criticises religion and the hypocrisy of the Victorian society which believed that hell and punishment were deterrents to sin through this encounter because the readers are aware of the nature of the 'sin' Tess was forced to commit and therefore would be able to see the hypocrisy of the whole argument brought forth by the travelling preacher. Hardy is critical of the society that was quick to judge women who became victims of sexual harassment due to unavoidable circumstances such as their economic status, physical strength and social conditioning and uses the preacher to highlight the absurdity of using religion selectively to punish the victims and not the perpetrators.

- (e) The children had stood obstinately before her, squinting into the sun through wild hair, when she forbade them to go swimming in the river, and she could hear their squeals as they jumped like frogs from boulder to boulder in the brown water with children who belonged here, whose bodies were immune to water-borne diseases whose names no one here knew. Maybe the three had become immune, too. They had survived in their own ability to ignore the precautions it was impossible for her to maintain for them. Victor was forgetting how to read, but did not miss his Superman and Asterix;

Chapter 18 of *July's People*, which shows Maureen becoming more and more isolated within July's village, because her children have gradually been able to integrate and make friends with other kids in the area. They have even become defiant of her rule; her fears of disease and the fragility of her children vis-à-vis the village boys and girls prove to be unfounded, as they are a product of her own insecurities and inability to get outside her own alienating white skin and ideologies of superiority.

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

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

[Joyce *Eveline*. P 123, 2009]

The ending of Joyce's short story is a gripping metaphor of the paralysis faced, in his view, by Dublin society, and, in this specific instance, of Eveline's physical and moral inability to take any meaningful action that changes her life. In fact, the moral dilemma she faces between leaving with Frank for a new life in Argentina and continuing her present dreary and devalued existence as her mother had done before her, creates even physical symptoms of illness, such as "nausea", adding to the moral and emotional paralysis. "Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer." The only – inevitable and unchangeable – response that she can make in the terrible and debilitating circumstances of her life is "No! No! No! It was impossible." Hence, this is point to which the entire story converges: Eveline is incapable of being happy, of being an active agent in her own life, as she is trapped in a social web that forces her to suffer passively, disappointing even those who want a better life for her.

[Some themes and issues: All-encompassing paralysis, mental pressure becomes physical illness, feeling lost and helpless, fear of the unknown, trapped in social obligations and demeaning situations which reproduce her mother's predicament before her, weakness and timidity that goes beyond the individual, inability to express herself]

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

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

[Patrick Fernando, "The Fisherman Mourned by His Wife": fourth stanza, lines 24-29]

In this excerpt Fernando describes the wife informing her husband that she is pregnant and his shy response to this news. The lines capture the fact that at this time they are still polite strangers to each other, and also portrays well the cultural bias against explicit discussion of such matters in traditional Lankan society. The awkwardness of the conversation is demonstrated through the husband not looking directly at his wife, when he "nodded at the ground". The last two lines characterize the quick transformation of this uncertainty and diffidence into a firm and all-consuming love and mutual

dependence. They are more than "God or temptation" to each other, though one suspects, that even then nothing is explicitly stated or demonstrated. Fernando's poem, and particularly this extract, is efficient and economical in representing a traditional relationship which begins as a matter of family convenience and develops into love and trust.

[Some themes and issues: Succinctly presents the change from being polite strangers to being entirely dependent on each other. Understated in tone but captures cultural idiom and values powerfully. Effective use of language and tone, which never becomes sentimental or maudlin]

## Part B

Essay: Four questions of 17 marks each

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

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

### Language competence criteria & equivalent letter grade

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

### General Note:

Please note that whether a candidate agrees or not with the proposition contained in the question is never as important as whether the response is persuasively argued, using appropriate evidence from the text and other sources, which are duly acknowledged. Only basic information is provided below to guide

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

examiners in their assessment. The notes below are neither comprehensive nor essential for grading student responses, but serve only to assist. Wherever Tables have been provided they need to be fleshed out or supplemented as necessary by the Assistant Examiners in consultation with the Chief Examiner.

## 5. Drama

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

**(a) Write a critical introduction to Tennessee Williams' play *The Glass Menagerie*, paying special attention to the fact that "Whatever he put on paper, superb or superfluous, glorious or gaudy, could not fail to be electrifyinglyactable."**

Overall, the answer should take the form of an "introduction", which means that there should be a description of the merits/value, themes and structure, as well as an account of criticism or concerns.

The answer should address the following core aspects of the question:

- Do the situations, incidents, discussions, characterizations in the play lend themselves to being ACTED on stage in ways that are both powerful and moving?
  - To argue against this, it would be necessary to provide examples (A, B, C, D ...), and state that A is difficult (or worse) for an audience to experience/relate because it is not possible to portray or convey it on stage to an audience for the following reasons: For example: (a) there is too little action and too few events that can generate an interest and influence on an audience; (b) it is culturally and/or historically dated or too narrowly specific to a particular context; (c) is too abstract or esoteric to have wide appeal or impact; (d) it is too indirect or autobiographical or symbolic (e.g. blue roses, glass menagerie, glass unicorn, fire escape) to have a broad impact when acted; and (e) there are many taboo and hidden motivations and psychological drivers that are difficult to discern and engage with in acting.
  - To argue for this statement, it is necessary to provide examples such as the ones above to demonstrate that (a) – (e) do in fact take place.
- The best answers will discuss how the term "electrifying" adds further demands on "actability" by adding further requirements, such as the shock of the unexpected.
- Similarly, extraordinary answers will see to explore the sets of opposites presented in the quotation, to examine whether, in fact, there are elements of the play that are (1) superb or superfluous, and (2) glorious or gaudy. Note that this is difficult, given the timeframe and level of competence expected.

**(b) "Othello is as heroic and Desdemona as pure, as Iago is villainous in Shakespeare's play *Othello*". Do you agree?**

There are at least three different but connected components to this question:

- Othello is HEROIC, Desdemona is PURE, Iago is VILLAINOUS
- Othello's heroism, Desdemona's purity and Iago's villainy are COMPARABLE in extent and magnitude.

- Hence, agreement and/or disagreement can be for (a) each character trait, and/or (b) the comparative value or intensity placed on these traits.
  - For instance, an excellent answer will argue, with supporting evidence, that while Othello does show some characteristics of heroism (especially in the realm of combat and service to the State), and while Desdemona may have aspects of naïve “purity” in her (particularly if this is equated to blind trust and loyalty, as well as believing the best of everyone), Iago’s villainy transcends both the others’ character traits because it is all-consuming, evil-for-its-own-sake, and dominates every act he does.....

Good answers will use powerful examples to establish that:

- Othello is or is not heroic, and determine the extent to which this heroism is significant in explaining his behaviour.
- Desdemona is or is not pure, and determine the extent to which this purity is significant in explaining her behaviour.
- Iago is or is not villainous, and determine the extent to which this villainy is significant in explaining his behaviour.
- Compare the extent of Othello’s heroism, Desdemona’s purity and Iago’s villainy in relation to each other, and the unfolding of the play.

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

- (c) “Shakespeare’s play *The Tempest* is a study of colonial politics in which no one escapes criticism.”  
Comment on this assessment of the play.

There are two key aspects to this question, both of which must be covered in a satisfactory answer. They are

- The play studies colonial politics
- All major characters and the positions they represent are subjected to critical assessment.

Effective answers will unpack the question as follows:

- Describe what is meant by “colonial politics” and identify the extent to which the key elements of such politics are studied in this text, including by explaining that
  - Prospero represents the colonizer / colonial administrator
  - Caliban and Ariel stand for two different types of “natives”, and explain how this difference plays out in colonial and post-colonial history
  - The other key characters, including Miranda and Ferdinand, as well as the Duke and his entourage, fulfill important roles in this colonial political context.
  - Granting “freedom” and “forgiveness” to all (?) at the end of the play, is also a representation of the “independence” granted by the former colonial powers to their colonies.
- Demonstrate the extent to which the main characters are subjected to close critical scrutiny during the play, including Prospero, Caliban, Ariel, Ferdinand, Miranda, the Duke and his advisors. Note that if Caliban has been excluded/omitted from this analysis, that would be a key weakness.

Based on this twin assessment, the best answers will evaluate the statement, by wholly agreeing, partially agreeing or disagreeing with the assessment it contains. What is important is not so much the final assessment of the validity of the statement, but the quality of the evidence and arguments adduced by the students in support of their assessment.

- (d) "It is imperative for the black person in South Africa to be an actor." Respond to Athol Fugard's *Sizwe Bansi is Dead* in relation to the above comment on the play.

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

- How important is it, in terms of the play, is it for Black people to play other roles because their own identity is considered to be fundamentally flawed and unequal by the powerful white population?
  - Black people are criminalized and despised *qua* Black people, and hence must always pretend to be someone or something else.
  - Black people have been subjected to various forms of discrimination because of their difference to the ruling Whites. They have had to carry documents to be able to work and earn a decent living. Invariably even these documents are not enough to prevent harassment and exposure to various forms of violence.
- In attempting to overcome this systemic and structural discrimination, how important is pretence ("acting") in order to appease the whites and/or to circumvent the unfair rules and regulations that make life unbearable for them?
  - Styles' story about his father, how he exterminated the rats at his Studio are again examples of how being exposed to long term discrimination and violence can change one's perception of good and evil.
  - Buntu's parable about Outa Jacob is a good indicator of how people have been continuously persecuted for their race and skin colour and how people can find salvation and rest only through death.
  - Sizwe's decision to appropriate the identity of a dead man, despite knowing it is violation of the law is another seminal example of how people faced with difficult living conditions and racial discrimination will resort to anything, even at the cost of disregarding one's own identity.
- Finally, excellent answers will assess the play on the basis of this statement, by arguing for or against it as an adequate and sensitive gauge of assessing the lasting value of the play.

- (e) "*The Dumb Waiter* seems trivial in plot and boring in its dialogue. Yet, at the end there's a sense of discomfort and even fear that cannot be easily explained or resolved." Do you agree with this analysis of Pinter's play?

The strongest answers to this question require a tripartite structure as follows:

1. Analysis of the extent to which **TDW** manifests a sense of triviality in its plot
2. Analysis of the extent to which the dialogues in **TDW** are boring/tedious.
3. Despite the above points 1 and 2, demonstrating the extent to which **TDW** creates discomfort, even fear, in the reader/audience, which is not easily explained or resolved.

On the basis of the above analysis, A and B answers will provide an overall assessment of the value of the quotation they have been asked to discuss. It should be understood that establishing 1 and 2 above is much easier than 3. Hence, greater emphasis must be placed in determining whether the student has been able to capture the nuances required under 3. These will include the deliberate understatement and trivializing in the text of the fact that both Ben and Gus are professional killers waiting to be assigned their next target. If the candidate has been able to distinguish and describe the difference between menace (towards someone else, including the audience) and fear (internal, again including the audience perhaps), this is excellent. Also, it is not easy to establish that it is the combination of conversation and silence that creates this mood and ambience. Again, the crux is that this is ordinary conversation that in another context would probably be utterly harmless.



Candidates should provide clear examples from the “time-passing” conversation between Ben and Gus, as well as the dumb waiter messages, to establish these points. Here are some examples:

- The reading of the news reports and the different reactions of Ben and Gus to these.
- The language (idiomatic expressions/phrases) issues that they argue over, such as “lighting the kettle”.
- The physical altercations they have, such as Ben throttling Gus.
- The killing of the woman.

## 6. Novel

**Answer any one of the following questions. Do not answer the question which is based on the question you selected in question 2 of Part A above.**

- (a) “In *Tess of the D’Urbervilles*, Thomas Hardy explores his critical interest in religious values and social class as they function in Victorian society, but as a result, the main characters are less than credible.” Do you agree?

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

- Identify and describe the extent to which Hardy explores in *Tess*
  - Critical engagement with religious values
  - Examination of social class issuesas they influence and are influenced by Victorian society.
- Identify the extent to which this critical engagement negatively affects the credibility of the main characters in this novel, paying special attention to Tess and Angel among others. The following points are relevant in this regard:
  - Hardy’s criticism about his contemporary Victorian society is expressed through the plot of the novel where he is critical about Tess and her circumstances in life. Tess is made to suffer for a ‘sin’ that she did not commit but was committed on her by another. Does this make for a credible character, or is Tess simply a hanger on which Hardy’s social commentary is draped?
  - Morality, especially the rigid black and white moral code of the Victorian society is criticized by Hardy through references to Tess and her difficult life. Tess is made to suffer for a ‘sin’ she has not committed. Tess is made to suffer for that one moment of weakness in her life for the rest of her life, never allowing her redemption or forgiveness. The rigid morality of the Victorian society makes sinners easy while the same moral code is unable to see the nuanced nature of sins and sinners. Tess and Angel can also be seen as place-holders of this thinking, but do they not also transcend the ideologies they represent?
  - Repentance is another theme that is brought out in the novel where the readers are able to see Hardy’s critical stance on Victorian idea of repentance. The hypocrisy of religion which allows sinners to repent if they are wealthy and the poor to repent despite their innocence is highlighted by Hardy to critique the concept of repentance and its various avatars that were accepted by the larger society. Again, are these social issues more important to Hardy than the credibility and “natural” responses expected of his characters?

- (b) “*The Remains of the Day* is a book about a thwarted life. It’s about how class conditioning can turn you into your own worst enemy, making you complicit in your own subservience.” How well does this describe Ishiguro’s novel *The Remains of the Day*?

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

- Identify the extent to which in *The Remains of the Day* Stevens represents a “thwarted life.”
  - While it is clear that he regrets his past and its many decisions throughout the narrative of *The Remains of the Day*, is this adequate to determine that his life is merely thwarted? Is there no positive element in it? No satisfaction earned? Note that his regret makes him break down at the end of the story showing how difficult it is to revisit one’s own past and come to terms with some of the decisions one had taken. Also, note that Stevens’ regret is the result of his misguided belief in the dignity of his role as a butler.
- Identify the extent to which class conditioning has turned Stevens into his own worst enemy, in the sense that he is constantly striving to be more subservient and self-effacing.
  - His belief that a butler should embody the values of his aristocratic employer, to such length as to erase his own desires and personality cost Stevens personally as well as professionally. Hence, will he see his life as failing only because he could not be a better butler? Not because he had to forgo his own emotions: Stevens never allows his emotions to be explored or expressed, therefore, leaving his dying father to attend to someone’s minor injury and letting go of Miss Kenton because he was hung up on his professionalism as a butler, thus, costing him his own happiness.
  - Stevens’ misguided notions about greatness and dignity are reflective of his own contemporary society and its changing value system, which was finding it difficult to accept the changes taking place in the world. Dignity and greatness believed to be trademarks of British aristocracy, which were mimicked by Stevens as great signs of character prove to be character traits that isolate individuals making them lonely.
- Located in the above analysis, the best answers will argue for or against whether this is an adequate explanation of Ishiguro’s novel, highlighting whether the novel is only about one person or has a larger frame of reference.
  - Crucial here is whether we lay the greatest store by Stevens’ reflections about his own past and the observations he makes during his journey to meet Miss Kenton, culminating in his final breakdown and the missing day in the narrative, highlighting the enormity of loss and regret felt by Stevens.

- (c) “*July’s People* takes place during a future revolution in South Africa. Amid such chaos, traditional roles are overturned and new ones must be forged. In this sense, the novel exists in between the explosion of the old but before the birth of the new.” What are the traditional roles that are overturned and what are new ones that emerge in Gordimer’s novel?

Good answers will break the question into the following components:

- Identifying and describing the traditional social roles that have been changed as a result of the (future) “revolution”, as well assessing the extent to which these roles have changed.
- Identifying and describing the new social roles that have emerged as a result of this “revolution”, and assessing their impact on the older social roles and responsibilities.

The key to a satisfactory answer is in the quality and detail of the examples provided by the student. Note that without effective and carefully presented examples, the responses to this question will remain a set of unconvincing platitudes.

Excellent answers will also engage with the position, contained in the book's initial quotation, and contained in this question too, that the old ways have died but the new modalities have not yet been legitimized. For instance, Maureen's role and predicament, as well as her response to these changes, provides the most important and difficult field to analyse in this regard.

- (d) "Markandaya suggests that it is through modernization – industrialization, migration and westernization – that Indians could come out of the dark morass of poverty and ignorance." Comment critically on this statement on *Nectar in a Sieve*.

Students are expected to explain "modernization" using the explicatory terms provided in the question, but not necessarily agreeing with all or even any of them. In more conventional answers, in some form or another, students will need to discuss the consequences and impact of (a) industrialization (through the tannery and other commercial enterprises), (b) migration (international to Sri Lanka, and internal to the cities around it), and (c) westernization (inter alia, through the foreign benefactor). However, this would have to be complemented with an assessment of the "pre-modern" context, to demonstrate the extent to which it is characterized by "poverty and ignorance" which are (effectively) addressed by "modernization".

The conventional argument, which is the other side of the coin of romanticizing rural agrarian life and values, that modernization has dispelled both poverty and ignorance (or either of them) is difficult to support in this text, but it is up to the student to present evidence for and/or against this position. Therefore, here too the extent and detail contained in the concrete textual examples provided will determine the success of an answer.

- (e) "Yann Martel's *Life of Pi* has been described as part tragedy, part comedy and part romance." Do you agree? Which part did you most enjoy, and why?

An excellent answer will address the following:

- Identify tragic elements in the novel
- Identify comic elements in the novel
- Identify romantic elements in the novel
- And, thereafter (or concurrently), assess the relative importance of these three components, thereby identifying whether these "parts" are on par with each other, or whether one or more element is greater in importance etc.

An additional component of this question asks for a personal response from the student in relation to these three elements, which is to explain which element was the most enjoyable to him/her. However, in this part of the answer too, though the response is purely subjective, students are expected to provide a coherent and convincing explanation for their choice.

It is suggested that student answers are marked as follows:

- 65% for the first part of the question, which relates to the three components of the novel
- 35% for the second part of the question, which relates to justifying the student's preference from among these three categories.

As in last year's question, the best answers will go beyond seeing events in the novel in terms of conventional binaries such as survival and resilience, danger and hunger, physical and spiritual, or in terms of the specific question, comedy and tragedy, or love and hate.

## 7. Short Story

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

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

- Identification of key components of CULTURAL DIVERSITY (CD) in the short stories selected, explaining with textual evidence why these elements are important to the stories. In the best answers this will involve a classification of different types of cultural diversity (see Table below for examples).
- Analysis of how cultural diversity helps (a) in plot development, and (b) delineates character in these stories.
  - This should include how elements of CD influence the plot and shape its direction. How CD provides certain options and closes out others, for instance.
  - Also, this analysis will demonstrate how culture plays a role in formation of character traits, beliefs and behaviour, within these short stories.
- Note the best answers will move beyond individual descriptions and explanations to include comparative and or summative analyses which will be supported by examples from more than one story.
- Note also that failures and weaknesses or lost opportunities may be highlighted by students who have a critical understanding of these stories, and such balance between positive and negative evidence is strong proof of an excellent answer.

The following Table provides some examples of how cultural diversity is important in plot development and the delineation of individual character, values and attitudes etc., as well as collective social and cultural norms and contexts.

SHORT STORY	Identification of key elements of CULTURAL DIVERSITY	The role(s) and function(s) of CULTURAL DIVERSITY in Plot Development	Analysis of how CULTURAL DIVERSITY shapes characters
"Eveline"	Very little diversity presented. In fact, one point of the story is to demonstrate the numbing homogenization and uniformity created in Dublin society of the time.	Frank's plan to start a new life in a far-off country is an example of the need for diversity and difference (even if romanticised), to break away from the stranglehold of tradition and male dominance.	Eveline no longer has the capacity or freedom to make life-changing choices because there is no understanding of difference or diversity at all.
"Cat in the Rain"	The fact that the "American" couple are in a foreign location (Italy), and that it	The concern and politeness of the hotel staff is in sharp contrast to George's open	The absence of mutual understanding between husband and wife, the

	further isolates them, but is, for the woman, a means of temporary escape. The couple is always described. By their ("American") nationality, further emphasizes this difference.	hostility and disregard for his wife.	contempt with which George treats his wife, and her timidity and desire to please him, override an assistance that a different culture can provide.
"Everyday Use"	The class-based diversity of Dee's upward social mobility, and the Muslim identity espoused by his male friend A. These are caricatured by the author.	The difference in values and attitudes between Mama and Maggie who stayed at home and Dee (Wangero) is beautifully expressed in the dialogue, as is Hakim's vacuousness	Diversity is presented as exoticization and phoniness.
"Interpreter of Maladies"	The main tension is among (a) "western" values, (b) "Indian" values, and (c) mixed or "contrived" Indo-US values	Absence of real communication or understanding. Very little attempt to reach out and share: representing stereotypes of the expatriate Indian tourist in India. The phoniness and superficiality of the Das family is demonstrated, and complemented by Kapasi's superficiality.	The characters' values are presented in a mechanical and stereotypical way even to the extent of being caricatures. Absence of real diversity or hybridity.
"The Thing Around Your Neck"		Relationships are doomed because no one appears to be able to transcend their cultural norms and values, which appear subliminally.	All characters are clearly shaped by their cultural backgrounds and histories.
"Action and Reaction"	Hardly any diversity is presented. The only aspect that is relevant here is socio-economic class difference.	Demonstrating hypocrisy and false values, narrow self-righteousness and the overall respect and fear that the family holds vis-à-vis LN, and so-called Buddhist values and rituals.	Characterization (though exaggerated to the point of being a caricature) is presented entirely within one religious and cultural class group. Religious hypocrisy and ignorance is well demonstrated within this homogeneous space.
<u>Additional Notes</u>			

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

**OR**

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

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

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

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

Candidates should not be given more than basic passing marks for merely recounting the story line in these short stories. The emphasis should be on **presenting key characters’ emotional responses to their loved ones, and how their social and gender positions inflect their relationships and behaviour and in comparing/contrasting these lived realities in the two stories, as indicated in the Table below.**

SHORT STORY	Identification of examples of portrayal of MEN	Identification of examples of portrayal of WOMEN	COMPARISON of gender portrayals in terms of nuance & credibility
“Everyday Use”  Alice Walker	Only Hakim.a.barber and Asalamalakim are presented, but not as full characters (mainly from the point of view of others) and as caricatures	Nuanced and well-rounded, diverse characters who speak for themselves	Men are merely a foil and caricature for purposes of humour. This is a story about women (from one family) who respond differently to the same unequal reality,
“Interpreter of Maladies”  Jhumpa Lahiri	Mr. Das and Mr. Kapasi, of which Das is another caricature. Kapasi is mostly a stereotype. Both are important only insofar as they respond to Mrs. Das	Mrs. Das is clearly the central character and main focus of the story.	Of the four stories written by women, this comes closest to having some male perspectives, even they border on stereotypes and are clearly secondary in importance to the woman who generates the plot.

<p>"The Thing Around Your Neck"</p> <p>Chimamanda Ngozi Adichie</p>	<p>The Uncle (no name) is (stereo)typical sexual predator, who has no dialogue even. The (white) boyfriend is also nameless and another stereotype of the trust-fund liberal, who is also patronizing, even racist. Akunna's father is also seen only in negative anecdotes</p>	<p>It's a woman's story and all perspectives are Akunna's, even though they are written in the second person.</p>	<p>This is a one-woman story, written in the second person, but where all perspectives are those of Akunna.</p>
<p>"Action and Reaction"</p> <p>Chitra Fernando</p>	<p>Mahinda is the only male of any significance in the story, and even though he is the narrator, he is deliberately subservient to the key females. "Father", Siripala, Piyadasa and Banda have little agency throughout.</p>	<p>Loku Naenda (initially) and Kusuma (subsequently) are the main protagonists of the story, dominating both the plot and the message.</p>	<p>Mahinda is a mostly passive narrator, to the point of being unconvincingly disempowered and without clear perspectives.</p>

### OR

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

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

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

Ensure that structures such as "The short story X provides an excellent analysis of resistance to oppression **because** ....." provide explicit reasons for the candidate's choice.

<b>Description and Critical Analysis of DOMINANT VALUES (DV)</b>	<b>Selected Story</b>	<b>Other Story 1</b>	<b>Other Story 2</b>	<b>Analysis, Comparison</b>
Types and aspects of DVs critically described: 1..... 2..... 3..... 4 .....				
Causes and consequences of these types of DVs explained 1..... 2..... 3..... 4 .....				
Appropriateness and persuasiveness of the description and analysis contained in the story				
Focus on criticism to aspects of these VALUES. What different types of DVs have been described? How effectively and convincingly have these values been critiqued?				
Evidence of going beyond mere description to analyse and critique such Dominant Values, behaviour and attitudes within society, through the				



characters' interventions and/or authorial narration etc.				
Analysis of the repercussions of Resistance to Dominant Values				
Strengths, weaknesses, omissions, insights contained in the portrayal of DVs				
GENERAL SUMMARY	<p>"EVELINE": the dominant values of Dublin society do not provide any space at all for resistance or change to those, like Eveline, who are trapped in its clutches.</p> <p>"THE THING AROUND YOUR NECK": Akunna's resistance to the dominant values of racism and sexism (escalating to sexual abuse and rape) takes many forms, and her final act of resistance is to return home, but this doesn't necessarily solve the problem which is much bigger than national boundaries.</p> <p>"EVERYDAY USE": The dominant values that preserve socio-economic class and "race" hierarchies are presented as different options taken by the characters. Education counter-intuitively, can be seen as reinforcing these dominant values, not opposing them.</p> <p>"ACTION AND REACTION": Dominant (religious and cultural) Values as exemplified by hypocrisy of piety and the division between rich and the poor. Religion as a tool for the rich to exploit the poor. Kusuma's act of turning the tables on Loku Naenda by subjecting her to the same oppression that she suffered is classic resistance. However, the mere reversal of roles does nothing to change the nature of this oppression, which is classed gendered and has a strong institutionalised religious dimension.</p> <p>"INTERPRETER OF MALADIES": Mrs Das resists the oppression of gendered family roles – which is a core DV – but this is temporary and the mini crisis brings her back into the fold. Since the characters are mainly stereotypic there isn't much to show, except the constraints against such resistance to dominant values, which are all-consuming.</p> <p>"CAT IN THE RAIN": The wife's demand for a kitty and her desire to change her appearance are symbolic acts of resistance against her husband's devaluing and demeaning of her, as part of the dominant values of marriage and relationships within patriarchy.</p>			

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

## 8. Poetry

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

Students first need to describe the theme of LOVE and LOSS, as presented by a WOMAN and then outline the manner in which the treatment of aspects of this theme is similar/different. The following Table is merely a skeleton, which will vary depending on the poems chosen by the student. Hence, the poems should either have been written by a woman or clearly present the view of a woman, as persona or main character.

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

Aspects of the LOVE and LOSS	POEM A	POEM B	POEM C
Description of LOVE			
Description of LOSS			
Combining both LOVE and LOSS (may not be found in all poems, but the extent that they are taken together is crucial for this question)			
Examination of the (root) causes and (core) consequences of love and/or loss			

Key metaphors, similes and other descriptors that capture this situation			
The analysis and (proposed) response to the (perceived) issue(s) of LOVE causing or resulting in LOSS			
The situating of the poet in relation to LOVE and LOSS			
<b>GENERAL SUMMARY OF THEMES</b>	<b>Love</b> Sonnet 73, Sonnet 141, Remember, Fisherman Mourned by his Wife, Batter my Heart, Remember, Spring and Fall, The Fisherman Mourned by his Wife,	<b>Loss</b> Sonnet 73, Sonnet 141, Go and Catch a Falling Star, Ode to a Nightingale, A Slumber did my Spirit Seal, Remember, Spring and Fall, The Fisherman Mourned by his Wife.	<b>Combining both</b> Sonnet 73, Sonnet 141, Go and Catch a Falling Star, Remember, Spring and Fall, An Introduction, The Fisherman Mourned by his Wife,

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

If answers do not include an analysis of THREE relevant poems, the maximum marks they can be given is 4 marks if only ONE relevant poem has been discussed, and 09 if only TWO relevant poems have been discussed. Note that these are maximum marks (or the absolute upper limit), which hardly any answer will deserve, just as the maximum of 17 for an analysis of all 3 poems is hardly ever awarded.

### **OR**

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

Treatment of <b>POLITICAL &amp; SOCIAL INJUSTICE through RELIGIOUS BELIEF and VALUES</b>	<b>POEM A</b>	<b>POEM B</b>	<b>POEM C</b>
Role and importance of religious belief and values in explaining / understanding political and social injustice: POSITIVELY or NEGATIVELY [Why have these values been focused on? How central is religion to the poem? How well has religion been developed in relation to such injustice?]			
Has religious belief and values been examined adequately / critically in the poem: identify individual components  1. 2. 3. 4.			
Consequences that result from adherence to these (religious) beliefs and values: + / -			

Consequences that result from rejection of these values: +/-			
Key metaphors and similes used to describe these values and their impact on the poem(s) [How have the values been described?]			
Other relevant elements (indicate what they are)			

The main poems that come under this category are: Sonnet 141, Batter my Heart, Chimney Sweeper, Ode to a Nightingale, Remember, Spring and Fall, The Cathedral Builders, An Introduction.

Note that if three appropriate poems have not been selected, marks should be deducted as outlined above [Q8(a) on page 25]. If the poems are NOT from two different periods, the student cannot get a passing grade, which means the maximum that can be awarded is 06 marks.

## OR

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

I. The use of irony and sarcasm to criticise dominant public values in at least three prescribed poems.

- The best answers will identify both similarities and differences in the three chosen poems' treatment of dominant public values, and explain how irony and/or sarcasm is used in each.
- This will require an explanation of the nature of irony and sarcasm, distinguishing them from a more straightforward critique, identifying why/how such an approach is effective in creating an impact in the reader.
- While there are obviously examples in many more poems, the following are poems which display clear instances of the use of irony and sarcasm to criticise dominant public values: "Sonnet 141", "Song: Go and Catch a Falling Star", "To the Memory of Mr. Oldham", extract from "Rape of the Lock", "Chimney Sweeper". "Remember", "Among School Children", "Design", "Money", "The Cathedral Builders", "An Introduction", "An Unknown Girl", "Phenomenal Woman", and "Animal Crackers".

<b>Criticism of Dominant Public Values using IRONY &amp; SARCASM</b>	<b>POEM 1</b>	<b>POEM 2</b>	<b>POEM 3</b>
Identification of dominant public values that are being criticised: 1..... 2..... 3..... 4.....			
Method of criticism of these values			
Use of Irony / Sarcasm to criticise these values 1..... 2..... 3..... 4.....			
Key symbols and metaphors that are used in this process			
Extent of effectiveness and impact of this kind of criticism			

Note that the instruction on page 25, Q8(a) applies.

- II. Two poems, one written in the “first world” and one in the “third world”, on the theme of suffering and violence, comparing them to demonstrate the difference in their perspectives.

Depiction of themes of SUFFERING & VIOLENCE	POEM 1 from “First World”	POEM 2 from “Third World”	Comparison
<p>Perspectives on Suffering</p> <p>Note that it is not always necessary for the terms “suffering” and/or “violence” themselves to be used: examples, synonyms, antonyms and descriptions of suffering and violence are sufficient.</p>			
Perspectives on Violence			
Causes and Consequences of violence and suffering			
Responsibility and roles in overcoming or minimising violence and suffering			
Key metaphors and similes used to describe <u>violence and suffering</u> , impact on the poem(s) [How have these been described?]			
Other relevant elements (indicate what they are)			

While exceptions and nuances are possible (and must be argued for in the answer), the following is a mechanical list of “first” and “third” world poems:

Poems written in the “First World”	Poems written in the “Third World”
------------------------------------	------------------------------------

Sonnet 73, Sonnet 141, Batter My Heart, Song: Go and Catch a Falling Star, To the Memory of Mr. Oldham, Rape of the Lock, Chimney Sweeper, Ode to a Nightingale, A Slumber Did My Spirit Seal, To a Snowdrop, Remember, Among School Children, Spring and Fall, Design, Suicide in the Trenches, Morning at the Window, Money, The Cathedral Builders, Phenomenal Woman.

An Introduction, An Unknown Girl, The Fisherman Mourned by his Wife, Animal Crackers, Explosion.

This question requires students to compare and contrast the two poems in terms of how they portray suffering and violence. Of course, the question calls for a comparison, not an individual analysis of each poem. Marks should be awarded according to how effective this comparison is. If candidates merely summarise and analyse each of the poems separately, the maximum that can be awarded is 10 marks.

**III. Any three poems from three different literary periods, which examine the consequences of going against accepted norms, beliefs and practices.**

Serious answers should attempt to describe/explain the range or cross-section of accepted (social) norms, beliefs and practices that the chosen poems, and identify the literary periods that have been selected.

The following list is by no means exhaustive, but it does include many of the poems in the syllabus, which most clearly and overtly discuss going against such norms, beliefs and practices: "Sonnet 141", "Batter my hear", extract from "Rape of the Lock", "Chimney Sweeper", "Among School Children", "Suicide in the Trenches", "Morning at the Window", "Money", "The Cathedral Builders", "An Introduction", "An Unknown Girl", "Phenomenal Woman", "Animal Crackers", and "Explosion".

Consequences of going against accepted norms, beliefs and practices	Poem 1 from Period A	Poem 2 from Period B	Poem 3 from Period C	Other Poems	Comparison, Analysis
Descriptions of the norms, beliefs and practices that are being critiqued					
Analysing consequences of such norm-, belief-breaking and counter-practices					



Metaphors, similes and other devices used to describe and explain these phenomena					
Emphasis on gender and women's socio-political concerns, including marriage etc., which go against these N, B and P					
Assessment of how effective the poem's depiction is...					
Other (specify)					

If answers do not include an analysis of **THREE** poems from three different literary periods, the maximum marks they can be given is 4 marks if only **ONE** poem has been discussed (or poems from only one literary period), and 09 if only **TWO** poems (or poems from two literary periods) have been discussed. Note that these are maximum marks (or the absolute upper limit), which hardly any answer will deserve, just as the maximum of 17 for an analysis of all 3 poems is hardly ever awarded.

**G.C.E. ADVANCED LEVEL 2021**  
**ENGLISH (73) – PAPER II**

**Question 1 (Essay)**  
**30 marks**

1. Write a composition on **ONE** of the following topics, paying attention to relevant facts and supporting evidence, structure, organization, coherent argument, accurate language and expression.
- 1) "Crisis should produce critical art forms. Our crises have passed creative artists by." Do you agree?
  - 2) "Religious rivalry and intolerance destroy both human beings and human values."
  - 3) Write a story that incorporates the idea "The only reason he hurt me is because I helped him".
  - 4) Write a review of a film that addresses cross-class love and marriage in South Asia.
  - 5) Write a report on animal-human conflict in Sri Lanka.

For topics (1) and (2) – Factual Essay

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Shows thorough knowledge of topic; relevant facts with supportive examples given where needed; has a clear argument and thesis statement	Good knowledge of topic; facts relevant to topic given with examples; has a fairly clear argument & thesis statement	Shows fair knowledge of topic and facts relevant to topic; few examples, weak argument, may not have a thesis statement	Limited knowledge of topic and facts relevant to topic; no examples; lacks a clear argument /thesis statement	Poor or no knowledge of topic, states one or two random facts only; nothing written
<b>Organisation (5)</b>	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Has a clear introduction, body and conclusion/s;	Has a clear introduction, body and conclusion/s but flow is	Loose organization, lacks logical sequencing of	(1) A few ideas, haphazard and not linked; incorrect use	Lacks coherence; no discourse markers or

	main ideas are supported with examples and are developed rationally to support argument; uses appropriate cohesive devices to ensure smooth flow.	somewhat choppy; not all main ideas are supported with examples; appropriate discourse markers and linking devices are used between paragraphs	ideas; introduction, body and concluding sections may not be clear; insufficient use of discourse markers between & within paragraphs	of discourse markers; one or two paragraphs only (1.5) A few ideas, loosely organized; essay may be lengthy but inadequate paragraph structuring and insufficient use of discourse markers.	cohesive devices used
<b>Grammar &amp; Spelling (10)</b>	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar; spelling and punctuation errors which often impede comprehension	Nothing written, or has grammatical errors in every sentence
<b>Style &amp; diction (5)</b>	(4-5)	(3-3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Sophisticated range of vocabulary; effective choice of words and idioms, uses appropriate register; shows	Good range of vocabulary, uses appropriate tone and register	Average range of vocabulary; may not use the correct register throughout; idiomatic use	(1) Very limited vocabulary with obvious incorrect usages (1.5) Vocabulary is inadequate to	Nothing written; or language and expression are incomprehensible

	obvious flair			the task; incorrect usage of style and diction present but basic coherence is achieved	
<b>Maximum</b>	<b>30</b>	<b>21</b>	<b>15</b>	<b>9</b>	<b>3</b>

**Pass Mark: 12/30**

**For topic (3) – Creative Composition**

<b>Content (10)</b>	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	A composition that uses the given phrase in an effective, appropriate and significant manner	A composition that uses the given phrase in an appropriate and significant manner to some extent, but does not capture or exploit its full potential	A composition that uses the given phrase tangentially, and shows only limited ability to write imaginatively	A composition that is not related to the given phrase in any perceivable way	Nothing written; or irrelevant content only
<b>Organisation (5)</b>	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Composition has a clear flow, with appropriate cohesive devices to ensure a smooth flow between ideas	Flow is somewhat choppy; some ideas are not adequately linked by use of appropriate discourse markers	lacks logical or creative sequencing of ideas; insufficient use of discourse markers between and within paragraphs	A few ideas, haphazard and not linked; one or two paragraphs only, insufficient to show clear flow/sequence	Nothing written, or lacks coherence

<b>Grammar &amp; Spelling (10)</b>	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; virtually no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar, spelling and punctuation errors which often impede comprehension	Nothing written, or unintelligible due to grammatical errors in every sentence
<b>Style &amp; diction (5)</b>	(4-5)	(3-3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Sophisticated range of vocabulary and idiomatic usage, showing ability to use language to express emotion; uses appropriate tone and register and shows obvious flair in writing	Good range of vocabulary, uses appropriate tone and register, but maybe slightly hyperbolic or exaggerated; idiomatic usage is slight, or inconsistent	Average range of vocabulary; may not use the correct register; little or no idiomatic use; struggles to strike the correct note appropriate to the content	<div>(1) Very limited vocabulary with obvious incorrect usages. No ability to create suspense or emotion through language use</div> <div>(1.5) Vocabulary is inadequate to the task; incorrect usage of style and diction present but basic coherence is achieved</div>	Nothing written; or insufficient content to evaluate
<b>Maximum</b>	<b>30</b>	<b>21</b>	<b>15</b>	<b>9</b>	<b>3</b>

Pass Mark: 12/30

Note for Topic No. 3:

If the candidate has not answered the given question – i.e., if she/he has written an imaginative composition on a different topic, marks cannot be allocated for content, style or diction. For such a candidate, marks can only be given **out of 10** for **Grammar and Spelling**.

**For Topic No. 4 (Review of a Film)**

Identification (02)	2	1.5	1	0	0
	The title of film, that it is produced/based on the topic – cross-class love / marriage in South Asia - are clearly given. The title is given.	The title of film, that it is produced/base d on the topic – cross-class love / marriage in South Asia - may not be clearly provided or clearly defined defined.	Only the title of the film is given; other information is not provided	No identification of the film is made	
Content (10)	8-10	6-7	4-5	2-3	0-1
	A critical review and analysis of the film with a coherent, nuanced development of ideas dealing with the theme/s and character/s; factors in aspects such as musical score, plot, acting style and quality, costuming; main focus of content is cross-class love /	Theme(s) and character(s) of the film are discussed with some critical insights/analysi s and some attention paid to cross-class love / marriage; aspects relevant to film other than character and plot are discussed (e.g. score, acting style and	One or two themes discussed, but not much attention paid to character development or plot; some other aspects of film may be evident (e.g. score, acting style and quality, costuming, etc); very slight reference to cross-class	Very sketchy treatment of the film with one or two points of plot narration; very generic description of character; no reference to the theme	Nothing written; or a review of a film that does not conform to the given specifications

	marriage; the context of South Asia is made relevant	quality, costuming, etc)	love / marriage		
<b>Evaluation (08)</b>	6-7	4-5	2-3	1	0
	Evaluation clearly given, with reasons and supporting details, focusing on theme/s and central characters with appropriate discussion of the theme	Evaluation given, with some supporting details and slight references to the theme discussed	Inadequate evaluation, with hardly any supporting details, and no reference to the theme discussed	Sketchy evaluation of the film and no reference to the the theme discussed	No evaluation given, or nothing written
<b>Language/ Mechanics (10)</b>	8-10	6-7	4-5	2-3	0-1
	Uses complex sentences and subject-verb agreement accurately; no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar; spelling and punctuation errors which often impede comprehension	Nothing written, or grammatical errors in every sentence

**Pass Mark 12/30**

Notes for Topic No. 4:

(1) If a candidate has chosen a film that does not address cross-class love or marriage or has chosen a film that is not based on a South Asian community, **marks for Location statement, Content and Evaluation cannot be given.** The candidate will therefore be marked **ONLY** for **Language and Mechanics (max 10 marks).**

(2) If the review is merely a summary of the plot of the film, and no evaluation is given, **no marks can be given** for Evaluation.

(3) Television series or documentaries are not acceptable.

### For Topic No 5 (Report)

Problem statement and content (08)	7-8	5-6	3-4	1-2	0-1
	Shows an extensive knowledge of animal-human conflicts in Sri Lanka, mentioning all important points. Report has sections with appropriate sub-titles and a clear problem-solution structure which covers <b>all</b> aspects of the topic	Shows a good knowledge of animal-human conflicts in Sri Lanka, one or two points may not be mentioned; Report has sections with appropriate sub-titles and a clear problem-solution structure which covers <b>most</b> aspects of the topic	Shows a limited knowledge of the issue; gaps are obvious. Not all appropriate sections and sub-titles are given	Very sketchy knowledge of the subject and report format (Eg: no sub-titles or only one sub-title given)	Irrelevant content, or nothing written
Measures taken in response (05)	4-5	3	2	1	0



	A comprehensive account of the measures taken to reduce animal-human conflicts in Sri Lanka or provide viable solutions	Discusses <b>some</b> of the measures taken to reduce animal-human conflicts in Sri Lanka or provide viable solutions ; addresses some measures taken on this issue	Does not show an adequate knowledge of measures taken to reduce animal-human conflicts in Sri Lanka or provide viable solutions; does not address/addresses the issue inadequately.	Mentions just one measure	Does not show awareness of measures taken
<b>Solutions / Recommendations for prevention (07)</b>	6-7	4-5	2-3	1	0
	A list of well-thought out recommendations /solutions given and discussed in detail	An acceptable list of solutions and recommendations given, but nothing extraordinary	One or at most two, solutions or recommendations given	One recommendation /solution, badly expressed	No solutions or recommendations given
<b>Language and mechanics (10)</b>	8-10	6-7	4-5	2-3	0-1
	Near-native control of grammar, spelling and punctuation	A few errors visible in grammar, spelling and punctuation	Errors in grammar, spelling and punctuation very evident	Errors in grammar, spelling and punctuation impede comprehension	Nothing written or incomprehensible content

Pass Mark: 12/30

#### Note for Topic No 5:

If the report is written as an essay – i.e., it does not follow the format of a report with appropriate sub-sections, **marks cannot be allocated for problem statement and content, measures taken in response, and recommendations for prevention/ solutions.** For such a candidate, **marks can only be given out of 10** for language and mechanics.

#### Content suggestions for Essay topics (1) and (2)

1. “Crisis should produce critical art forms. Our crises have passed creative artists by.” Do you agree?

Best responses will show

- a positioning of the candidate in response to the given statement. This position could be one of agreement, disagreement, or a combination of both
- examples / definitions of crisis (as understood and defined by the student)
- arguments supporting whatever position is taken
- examples of creative artists’ engagement with crises or lack thereof
- examples of creative art forms produced as such responses, if any
- (if the candidate agrees with the given statement) provide some major reasons for this lack
- (if the candidate disagrees with the given statement) examples should be shown
- recommendations / solutions (if any) to promote or encourage such practices

- (2) “Religious rivalry and intolerance destroy both human beings and human values.”

Best responses will show

- a link between religious rivalry and intolerance with the destruction of humans and their values.
- a critical consideration of what leads to such rivalry and intolerance
- any examples that they can provide
- any recommendations for change in such contexts

#### Notes on the Creative Composition

- (3) Write a story that incorporates the idea “The only reason he hurt me is because I helped him”.

- The statement “The only reason he hurt me is because I helped him” need not be provided in the composition as a quotation or sentence. It is sufficient to include the sense of it.
- The composition has to be closely related to the idea provided, i.e. some help or support that was provided and a hurt that was done to the narrator should be central to the composition
- The sequence of events/ideas needs to make sense logically, as appropriate to the composition but does not need to have the linear organization similar to a factual essay

#### Notes on the Film Review

- (4) Write a review of a film that addresses cross-class love and marriage in South Asia.

- The film does not need to be produced in South Asia, but must be about a place and time in South Asia
- The film can be in any language, and does not have to be from any particular time period
- The film must address a relationship – of love and/or marriage – across social class divisions.
- Do not give more than a C if the review is mainly a summary of the plot, with little commentary or analysis. If no analysis, then maximum is 10/30 (see marking grid on pp. 37-38 above).
- If you are unfamiliar with the specific film being discussed, please check with colleagues because there is no guarantee that the student has (re)presented/described the film accurately

### **Content suggestions for the Report**

(5) Write a report on animal-human conflict in Sri Lanka.

1. Introduction with Problem Statement

- A definition of the animal-human conflict should be provided
- A specific theme within the broader topic may be chosen
- A description and examples of what this means in the Sri Lankan context
- Topics discussed in the body of the report should be identified, i.e. issues related to such conflict
- A better answer should also bring in the link between the animal-human conflict and its consequences

2. Major themes can be the following, but need not be limited to these:

- Reasons/causes for animal-human conflict
- The environmental impact of animal-human conflict
- The impact on the economy and social life.
- Consequences if left unattended
- Statistics and other data can be given as support

3. Measures that can be taken in response

- Any policy or legal changes that can be used to stop animal-human conflicts
- A list of steps that can be taken to reduce or avoid animal-human conflict by the state / civil communities / police

4. Recommendations for Prevention / Solutions

The better responses would provide recommendations on policy as well as environmental, socio-economic and cultural aspects

### **Question 2** **(Reading Comprehension and Précis)** **30 marks**

2. Reading comprehension and précis.

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

(10 marks)

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

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

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

4. It would already be evident that there is more at stake in the incorporation of ethnicity – which is like forming a business organisation based on marketing ethnic identity – than either the march of the market or the global growth of an ethic of enterprise. While it is ever more blatantly merchandised across the world, the mistaken idea persists that cultural identity cannot be challenged; that insofar as it inheres in human essence, it defies commodification. Scholars have been strangely slow to dispel **this fantasy**. Not only have they shied away from exploring the economic dimensions of identity formation, they have also tended to take for granted that culture is the true repository of the collective spirit. Despite the fact that already by the 1970s, anthropologists were documenting its sale "by the pound" and had begun to describe ethno-tourism as "cultural commoditization." Yet, culture was still held to remain hostile to commerce. Cultural being, we were told, is in opposition to the logic and rationality of modernization. Yet, the "ethnicity industry" makes a mockery of this perspective. (492 words)

(Adapted from Comaroff, John L. and Jean *Ethnicity, Inc.*)

Write the **letter** of the correct answer in your answer script against the **number of the relevant question**.

(1) According to the passage, collective subjectivity

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

- (d) is different from culture and identity.
- (2) The writer believes that ethnicity is becoming
- (a) the opposite of what social sciences used to think it would become.
  - (b) what conventional social sciences expects it to be.
  - (c) the opposite of what social sciences expects it to be.
  - (d) what orthodox social sciences expected it would become.
- (3) According to the passage, ethnicity was supposed to fade away because
- (a) of the impact of modernization, disillusionment and market forces.
  - (b) of disenchantment with the market as a result of modernity.
  - (c) of market forces, disappointment and development.
  - (d) of the modern market's disenchantment with culture.
- (4) The phrase '**morally anchored selfhood**' (paragraph 2) is closest in meaning to
- (a) feeling morally good about oneself.
  - (b) religious based self-identity.
  - (c) self-identity that is grounded on ethics.
  - (d) floating collective identity.
- (5) According to paragraph 2, the dual nature of cultural identity today is that
- (a) it is labelled as ethnic and emotional.
  - (b) it is both consumable and utilitarian.
  - (c) it is the object of choice and self-construction.
  - (d) it is a part of being human as well as a marketable product.
- (6) According to Dawid Kruiper
- (a) The preservation of his community's traditional culture can be accomplished within the community.
  - (b) Tourists need to provide resources for his community to survive.
  - (c) The tourists' collective memory is the one way to preserve the traditional knowledge of his community.
  - (d) The survival of an indigenous culture in today's modern world is impossible.
- (7) The meaning of the word "blatantly" as used in paragraph 4 is
- (a) famously.
  - (b) openly.
  - (c) rapidly.
  - (d) internationally.
- (8) The phrase "this fantasy" (paragraph 4) refers to

- (e) cultural identity being challenged.
- (f) culture, human essence and commodification.
- (g) the belief that cultural identity is not a commodity.
- (h) culture not being turned into a commodity.

(9) Ethnicity has been marketed since the 1970s

- (a) by anthropologists who sell it by its weight.
- (b) through piecemeal sale via tourism.
- (c) due to the commoditization of cultural values.
- (d) because it is inimical to commerce.

(10) The main idea of this passage is that

- (a) culture has become a commercial enterprise.
- (b) cultural commoditization should be prevented.
- (c) culture is commercialized and yet is claimed to be pure.
- (d) The culture industry mocks scholars.

(b) Write a **précis**, summarizing the passage given in No. 2 above, following the instructions given below. **Use your own words as far as possible.** (20 marks)

- (1) Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
- (2) Write the précis within the following word range: **159 – 169 words**.
- (3) State the **number of words** you have used in your précis.

#### Reading Comprehension MCQs (10 marks)

- 1. a
- 2. a
- 3. a
- 4. c
- 5. d
- 6. c
- 7. b
- 8. c
- 9. c
- 10. c

**For Précis (20 marks)**

<b>Content (7)</b>	6-7	4-5	2-3	1	0
	All main ideas included	Most main ideas included with some irrelevant / supporting content	Up to 3 main ideas; other content is supporting or irrelevant content	Only one or two main ideas, but other content does not include main ideas	Completely irrelevant content <b>OR</b> Nothing written
<b>Paraphrasing (4)</b>	4	3	2	1	0
	Every attempt made to use own words without losing the sense of the passage	Obvious attempt made to use own words but a few phrases may be copied from the text	An attempt has been made to use their own words for at least half the précis.	Most of the précis directly 'lifted' from the text, including complete sentences	Word-for-word from the text <b>OR</b> nothing written
<b>Organization (4)</b>	4	3	2	1	0
	Good sequence and flow of ideas, no unnecessary details	Discernible flow and organization but with some extraneous ideas	Choppy flow, with obvious missing links in the sequence	Organization is disjointed; transitions missing; shows little flow/organization	No discernible organization <b>OR</b> nothing written
<b>Accuracy of language (4)</b>	4	3	2	1	0
	No grammar, spelling or punctuation errors	One or two grammar, spelling or punctuation errors	Errors are mostly in spelling or punctuation; don't impede comprehension; may change the sense of the passage	Errors mostly grammatical; impedes reader comprehension somewhat; changes the sense of the passage	Errors impede reader comprehension <b>OR</b> Nothing written
<b>Length 159-169 words</b>	<b>Length (1 - 0)</b>				
<b>Total</b>	19-20	14-16	9-10	05	01

**Pass Mark: 08/30**

#### Note for Précis:

(1) The **paraphrasing mark** impacts marks for other sections:

If the answer is **completely 'lifted'** from the text, the précis receives **0 marks** for all sections other than length (0-1 marks).

If the précis is **mostly 'lifted'** (i.e. only a few lines are paraphrased), the précis receives 1 mark for paraphrasing, marks for length (0-1 marks) and no other marks.

If the answer contains some 'lifted' (copied) content (i.e., a mark of 1-4), the marks for content, paraphrasing, organization, and accuracy of language are to be calculated only for the parts that are **not** plagiarized.

Some keywords are difficult to paraphrase and **are likely to appear in the précis as is: e.g. 'ethnicity', 'culture', 'identity', 'market' can be used without penalty.**

(2) The précis does **not** need to follow the organization of the original text. However, it should have a smooth 'flow' and internal coherence. The main ideas of the original text are given in boldface to aid the marking.

#### **Précis Text** **(Main ideas in bold type)**

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

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

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

4. It would already be evident that there is **more at stake in the incorporation of ethnicity** – which is like forming a business organisation based on marketing ethnic identity – than either the march of the market or the global growth of an ethic of enterprise. While it is ever more blatantly merchandised across the world, **the mistaken idea persists that cultural identity cannot be challenged;** that insofar as it inheres in human essence, it defies commodification. **Scholars have been strangely slow to dispel this**



fantasy. Not only have they shied away from exploring the economic dimensions of identity formation, they have also tended to take for granted that culture is the true repository of the **collective spirit**. Despite the fact that already by the 1970s, anthropologists were documenting its sale "by the pound" and had begun to describe ethno-tourism as "cultural commoditization." Yet, culture was still held to remain inimical to commerce. Cultural being, we were told, is in opposition to the logic and rationality of modernization. Yet, the "ethnicity industry" makes a mockery of this perspective.

#### **SAMPLE PRÉCIS**

The understanding of "ethnicity", the concept at the center of identity and culture, is changing. The idea of ethnicity seems to be shifting to its opposite. It is a frequent topic under discussion in the present day even though it was supposed to become a useless concept in modern times. Nevertheless, it is the nature of the understanding rather than how much of it that is important. Ethnicity is changing into something that is corporate and commodified. It is now connected to the economics of daily life. Cultural identity of the present day represents the object of your self-construction as well as a biological product. This leads to misperception that cultural identity cannot be questioned. Researchers have not countered this understanding either. Rather, they have refused to question the economic dimensions of ethnicity and accepted culture as something that illustrates the community. At the same time, culture is supposed to be harmful to commerce and modernization. However, the commercialization of "ethnicity" shows this to be false.

Note: This is a sample only, **not** a model answer.

**Question 3 (Unseen prose passage)**  
**(20 marks)**

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

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

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

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

'Papa.'

'What?'

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

'Tell him I'm not here.'

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

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

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

'Papa.'

'What?'

He still hadn't changed his expression.

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

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

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

'Sit down.'

'Good morning,' said the Mayor.

'Morning,' said the dentist.

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

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

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

'Why?'

'Because you have an abscess.'

The Mayor looked him in the eye. 'All right,' he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilised instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn't take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arm of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn't make a sound. The dentist moved only his wrist. Without rancour, rather with a bitter tenderness, he said:

'Now you'll pay for our twenty dead men.'

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn't breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

'Dry your tears,' he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The dentist returned, drying his hands. 'Go to bed,' he said, 'and gargle with salt water.' The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

'Send the bill,' he said.

'To you or the town?'

The Mayor didn't look at him. He closed the door and said through the screen:

'It's the same damn thing.'

(802 words)

[Modified and adapted from a translation of a short story published in Spanish in 1984.]

Answers different to those given are acceptable if supported by quotations and/or illustrations from the passage.

Questions 1 to 4 are marked out of 03 marks. Questions 5 and 6 are marked out of 04 marks. Half marks are possible (E.g.: 3.5, 2.5, 1.5 etc.)

Q1 – Q4  Marks	Q5 & Q6  Marks	Description
03	04	A complete answer which shows a full understanding of the question and addresses every part of the question. 2 or more relevant points written, with supporting details <u>for each</u> from the passage, either as quotations or as direct references (which are appropriate) to the passage
02	02-03	A moderately good answer which includes 1-2 relevant points in response to the question, with supporting details from the passage
01	01	An answer with only 1 or 2 relevant points but with no supporting details
0		No answer or irrelevant answer

**Note 1: No marks should be deducted for language errors.**

**Note 2:** These answers are guidelines only. All points provided here need not be in the answer. As per the marking scheme, the answer needs to contain only 2 points which may be different to that provided below.

(1) Using all the relevant information provided in the story, describe the dentist's appearance and character in detail. (03 marks)

- The dentist is relatively poor. He lives and works frugally/austerely. There are indirect indications in the text point to his being hard of hearing.
- He is also not concerned about the appearance of his dental office (not cleaned, tweezers are cold)
- Cares deeply about the town and its people, possibly depressed over recent events.
- Creative in how he takes revenge on the mayor, but yet he does his "duty" as a dentist.
- Is on the opposite (political) side to the Mayor, whom he clearly doesn't like or interact with.

(02) Using all the relevant information provided in the story, describe the Mayor's appearance and character in detail. (03 marks)

- Violent – the threats, responsible for the killings of young men
- Corrupt – uses the town's funds for his personal expenses
- Has strength of mind – able to withstand pain

(3) What does the phrase "Without rancour, rather with a bitter tenderness" convey to you? (03 marks)

- That the dentist's emotions have been spent already, that this is something he has been used to thinking about for a long time.
- In this context, "rancour" would mean something like hatred or animosity, which are active emotions, whereas "bitter tenderness" is more passive, and much weaker. The contrast between "bitter" and "tenderness" powerfully captures this complex feeling, which is soft (tender) and not hard like rancour (hatred).

(4) Why do you think the dentist is reluctant to treat the Mayor? Provide evidence from the text to support your position. (03 marks)

- The mayor is responsible for the killing of many young men in the town and is also financially corrupt, as clearly indicated in the text.
- They also do not have a positive personal relationship, with the Mayor literally forcing the dentist to treat him by issuing an open threat.

(5) Explain the narrative style of the story and assess the extent to which it is effective. For instance: (a) is important information provided to the reader directly? (b) are clear sides taken by the narrator? (04 marks)

- Information is provided to the reader indirectly, through the eyes of the characters and through dialogue. The author is critically sympathetic to all characters.
- The narrator shows the reader what each character is doing and saying. The readers must decide for themselves what those actions mean in the context of the story.
- The characters are formed through building upon small details, such as gestures. The readers' own values and attitudes will finally determine which side they take.

(6) What, in your view, is the point of this story? (04 marks)

Many responses are possible, and what's important is the kind of evidence that is provided in the answer. Here are some possible responses:

- Revenge is best taken cold?
- The real heroes are those who work steadily and quietly at what they do, without any fanfare or self-publicity
- The interconnectedness of life in small towns
- The nature of corruption and greed within politics and power
- Even "bad" people will have some redeeming qualities, and "good" ones will have negative qualities. Nothing in real life is clearly black and white.

#### Question 4 (Unseen Poem) (20 marks)

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

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

....

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

I ran from Blake to Marx to Buddha to  
the Renaissance of my life.

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

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

(Peter Scharen, 1976)

**NOTE:** The following was included in the original exam paper as a footnote, but had been deleted in the approved version that was given to students:

Among the English synonyms for “Renaissance” are rebirth, resurgence, revival, reawakening, revitalisation, recovery and regeneration. “The Renaissance” is also described as “any period of exceptional revival of the arts and intellectual culture.” [Oxford English Dictionary]

Questions 1 and 2 are marked out of 03 marks. Question 3 is marked out of 04 marks. Questions 4 and 5 are to be marked out of 05 marks each. Half marks are possible (Eg: 3.5, 2.5, 1.5 etc.)

Answers different to the ones given below are acceptable if supported by quotations and/or illustrations from the poem.

Q1 & Q2	Q3	Q4 & Q5	Description
Marks	Marks	Marks	
03	04	04-05	A complete answer which shows a full understanding of the question and addresses every part of the question. 2 or more relevant points written, with supporting details <u>for each</u> from the poem, either as quotations or as direct references (which are appropriate) to the passage
02	03		A moderately good answer which includes 1-2 relevant points with supporting details from the poem
	02		An answer which includes 1-2 relevant points, but may have no/inadequate supporting details from the poem

0.5-1	0.5 - 01	An answer with only 1-2 relevant points, with no supporting details
0		No answer or irrelevant answer

**Note 1: No marks should be deducted for language errors.**

**Note 2: These answers are guidelines only.** All points provided here need not be in the answer. As per the marking scheme, the answer needs to contain only 2 points maximum which may be different to that provided below.

(1) Why, according to the poet, should Biafra and Bangladesh be the subject of poetry? (03 marks)

- Because it illustrates the suffering of the poor(est) and (most) marginalized in different parts of the world, and because subjects of such great importance should be what generates good poetry.
- Poetry should stem from core or serious issues affecting humanity, and not trivial matters that only affect individuals. This view stems from the position that poetry must express powerful feelings about crucial social concerns, that poetry should address injustice, and work towards righting wrongs.

(2) How effective is the use of different kinds of repetition in this poem? (03 marks)

The repetition of phrases and lines is very effective, and is crucial to the overall tone and message of the poem. It

- focuses attention on selected aspects (e.g., 'millions' in the first stanza)
- produces a rhythm which adds to the effect of the poem.
- reinforces the sense of injustice, desperation and sadness quite appropriately ('damned' in last verse)

(3) What do you understand by the following lines: "the guilt of two generations hit like the plague / and boarded up the town"? (04 marks)

- That two generations of people were responsible for the consequences that came after this
- That the consequence of two generations was to destroy these countries from which millions fled/starved, etc.
- "hit like the plague" explains the force and extent of this guilt/culpability, pointing to how serious
- "boarded up the town" refers to there being no hope for positive change, indicating that the condition is both permanent and empty of (positive) content. The town is both deserted and closed up.

(4) What does the author describe as "the Renaissance of my life". Why is this important to the poem? (05 marks)

- The term 'renaissance' connotes a period of prosperity and creative production [see definition above], but here it is juxtaposed with poverty, illness, injustice, repression, torture etc., directed against ordinary people – especially disadvantaged ethnic/social groups –

powerfully pointing to the mismatch between the privileged and the discriminated members of society.

- The term is used to indicate that this is the best time of the narrator's life, but it also has to be understood as ironic/sarcastic as follows: the best time for some is the worst time for others. Hence, those who benefit from this "renaissance" are doing so at the direct expense of those who have suffered
- It creates a stark contrast with what is depicted in the poem – death, starvation, the lack of democracy, poverty, the police state and so on

(5) What, in your view, is the main idea of the poem?

(05 marks)

- The responsibility of those who have good fruitful and satisfying lives need to consider how their benefits are linked to the poverty, suffering and exploitation of others across the world.
- How poets and poetry are complicitous with oppression and suffering in world. How poets/poetry (creativity in general) contributes to such injustice and pain in ways that are not well understood because poets are part of the status quo, because they, in effect, justify structural and physical violence through focusing on themselves and their individual (and class-based) lives and issues.
- The poet requires that poetry focus on core human concerns, and not on conventional literary, aesthetic or even theoretical matters. Poetry should relate directly to the lives and issues of the downtrodden and oppressed.

