

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka
 ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන මහල කායික මල (උසස් මට්ටම) විභාග, 2017 අගස්ථ
 கல்விப் பொதுத் தராதரப் பரீட்சை (உயர் தர)ப் பரීட்சை, 2017 அகස්ථ
 General Certificate of Education (Adv. Level) Examination, August 2017

ඉංග්‍රීසි I
 ஆங்கிலம் I
 English I

73 E I

වම තුළ
 மூன்று மணித்தியாலம்
 Three hours

Instructions:

- * Answer **all** the questions in **Part A** and **Part B**.
- * The texts you choose to answer questions from **Part A** must not be the same as those you answer from **Part B**.
- * Write the number and letter of each question clearly.

Part A

[This part carries 32 marks. Each question carries 08 marks.]

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

(a) Thus do I ever make my fool my purse;

For I mine own gained knowledge should profane

If I would time expend with such a snipe

But for my sport and profit. I hate the Moor,

And it is thought abroad that 'twixt my sheets

He's done my office. I know not if't be true

Yet I, for mere suspicion in that kind,

Will do as if for surety. He holds me well:

The better shall my purpose work on him.

(b) Thus have I, Wall, my part discharged so;

And being done, thus Wall away doth go.

Now is the mural down between the two neighbours.

No remedy, my lord, when walls are so wilful to hear without warning.

This is the silliest stuff that ever I heard.

The best in this kind are but shadows; and the worst are no worse, if imagination amend them.

It must be your imagination then, and not theirs.

(c) It is easy for you to condemn smoking and drinking; you have known what life is, but what about me? I have served in the Department of Justice for twenty-eight years, but I have never lived, I have never had any experiences. You are satiated with life, and that is why you have an inclination for philosophy, but I want to live, and that is why I drink my wine for dinner and smoke cigars, and all.

(d) No, but things repeat themselves. I can see that everything's a terrible repetition. Her fate is the same as her mother's and her grandmother's, both wives to the man who fathered her.

What a terrible thing!

Better never to look at a man! I've been afraid of them since I was small.

[See page two

(e) Yes yes, you have been correct. So that I ask myself is there anything I can do in my turn for these honest fellows who are having such a dull, dull time.

Even ten francs would be a help.

We are not beggars!

Is there anything I can do, that's what I ask myself, to cheer them up? I have given them bones, I have talked to them about this and that, I have explained the twilight, admittedly. But is it enough, that's what tortures me, is it enough?

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

(a) I had often watched a large dog of ours eating his food; and I now noticed a decided similarity between the dog's way of eating, and the man's. The man took strong sharp sudden bites, just like the dog. He swallowed, or rather snapped up, every mouthful, too soon and too fast; and he looked sideways here and there while he ate, as if he thought there was danger in every direction, of somebody's coming to take the pie away. He was altogether too unsettled in his mind over it, to appreciate it comfortably...

(b) "Elinor," cried Marianne, "is this fair? Is this just? Are my ideas so scanty? But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every commonplace notion of decorum; I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful: had I talked only of the weather and the roads, and had I spoken only once in ten minutes, this reproach would have been spared."

(c) The parents were brought together to witness the contraption as divorced people might meet on their regular day to keep up a semblance of family life. They exchanged a few words with July, another parent, his second youngest sitting yoked on his shoulders. He had the city man's good-natured amusement at country people's diversions. Bam asked whether there was a wedding? And added, or a meeting? But July was not apart from the leisurely, straggling group coming and going about the focus of the man who had commandeered a couple of youths to help him rig up his wires and speaker horn on one of the wattle poles of the hut that was also some kind of church or meeting-house - often women's voices singing hymns came from there. - Is not a wedding. - And at the idea of a meeting, he merely laughed. - Sometime we having a party. Just because someone he's... I don't know. I don't know what it is - He called up to the man on the roof in the way his people did, teasing and encouraging....

(d) "You really surprise me, Captain. You seem to be an educated man, yet your instincts are primitive," she said sanctimoniously. "Don't you see that it is this attitude that makes your army so hated? These are your own citizens. Have you no consideration for them?"

"I can see you are missing the point here. I do feel sorry for these people. Most of them are truly innocent and have suffered greatly for a long time, too long. But I will not let your thugs derive a tactical advantage from any civilized instincts that I may have. In the long run, I think this policy will help the villagers as well."

"I'm sure those who are dead and maimed from your gunfire, those who have lost their homes and possessions, will be truly grateful that you have their greater good at heart."

Sarcasm suited her.

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

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with dazed horror in her eyes. In a chill shock of nameless fear Framton swung around in his seat and looked in the same direction.

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

Not one, but all mankind's epitome:
Stiff in opinions, always in the wrong,
Was everything by starts and nothing long;
But in the course of one revolving moon
Was chymist, fiddler, statesman, and buffoon;

Portrait of Zimji

Part B

[This part carries 68 marks. Each question carries 17 marks.]

5. Drama

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

- (a) The character Othello in Shakespeare's **Othello** has been described as "by his very nature being caught within a mix of power and utter simplicity without which Othello cannot be made plausible either as a role or as a play." Do you agree?
- (b) Shakespeare's **A Midsummer Night's Dream** can be dismissed as a "weak and idle theme, No more yielding but a dream" to use his own words from the end of the play. Is this a fair assessment?
- (c) Write a brief introduction to Chekhov's **The Seagull** for a Sri Lankan audience, paying special attention to the anticipated criticism that there is no 'real action' or 'drama' in the play.
- (d) In Lorca's **The House of Bernada Alba**, "Bernada is portrayed as an entirely negative individual without any redeeming features, and this is a major weakness in the play." Comment.
- (e) Beckett's **Waiting for Godot**, described by the author as a tragicomedy, begins with the statement, "Nothing to be done." Does this effectively sum up the main idea(s) of the play?

6. Novel

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

- (a) Dickens in **Great Expectations** "creates characters to navigate the worldly channels. To be sure, some characters are better equipped than others, but the joy and value of reading Dickens comes through seeing the motivations and results of their navigation. We look, as Dickens did in his society, for the beacons of hope who can guide the others on a straight path." How does this description help you to understand the book?
- (b) Austen's **Sense and Sensibility** reveals "the forces in women's lives that urge them to centre their experience on men or money, [as well as] the difficulty not only in balancing sense with sensibility but in valuing either, given the prevalence of false sensibility and negligible or perverted sense." Comment.
- (c) In **July's People**, Gordimer presents the stark reality of the gulf between 'whites' and 'blacks' in South Africa, going beyond racism and inequality to focus on the irreconcilable differences in their understanding of the world. Do you agree?
- (d) "Nihal de Silva's **The Road from Elephant Pass** merely reinforces ethnic and gender stereotypes even in describing the central relationship between Kamala and Wasantha, and hence trivializes the causes and consequences of the Lankan civil war." Discuss.

7. Short Story

(a) Of the six short stories in your syllabus, which do you consider to be the most effective in demonstrating the conflicts that exist among different socio-economic classes in society? Write a critical appreciation of this story explaining your views.

OR

Temporary matter
Hills like

(b) What insights do the short stories you have studied offer about the tensions between individual choices and socio-cultural norms?

OR

→ Hills like
Professional

(c) Using detailed examples from at least **three** short stories in your selection, describe how gender roles and stereotypes shape the lives of the men and women portrayed in these stories.

8. Poetry

(a) Write a brief introduction to a selection of **three** poems in your syllabus, which discusses the themes of political and social justice.

OR

(b) Contrast the treatment of human values in the poems of any **two** literary periods in your syllabus.

OR

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

- (i) Shared issues contained in three poems in your syllabus, which are written by non-western men.
- (ii) Human psychology in Blake's "Tyger", Hopkins' "Felix Randal" and Plath's "Mirror".
- (iii) Similarities and differences in the treatment of the urban-rural distinction in any **two** poems in your syllabus.

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