

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
 இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரīட்சைத் திணைக்களம்

අධ්‍යයන පොදු පාඨමට පසු (පෙට් පෙට්) විභාගය, 2018 අගෝස්තු
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஆகஸ்ட்
 General Certificate of Education (Adv. Level) Examination, August 2018

ඉංග්‍රීසි I
 ஆங்கிலம் I
 English I

73 E I

18.08.2018 / 13 00 - 16 10

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 மூன்று மணித்தியாலம்
 Three hours

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි
 மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
 Additional Reading Time - 10 minutes

Use additional reading time to go through the question paper, select the questions and decide on the questions that you give priority in answering.

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) That's a fault: that handkerchief

Did an Egyptian to my mother give;
 She was a charmer and could almost read
 The thoughts of people; she told her, while she kept it
 'Twould make her amiable and subdue my father
 Entirely to her love—but if she lost it,
 Or made a gift of it, my father's eye
 Should hold her loathed, and his spirits should hunt
 After new fancies.

(b) More strange than true. I never may believe

These antique fables, nor these fairy toys.
 Lovers and madmen have such seething brains,
 Such shaping fantasies, that apprehend
 More than cool reason ever comprehends.
 The lunatic, the lover, and the poet
 Are of imagination all compact.
 One sees more devils than vast hell can hold:
 That is the madman. The lover, all as frantic,
 Sees Helen's beauty in a brow of Egypt.

(c) When I am away she is only thirty-two, in my presence she is forty-three, and she hates me for it. She knows, too, that I despise the modern stage. She adores it, and imagines that she is working on it for the benefit of humanity and her sacred art, but to me the theatre is merely the vehicle of convention and prejudice. When the curtain rises on that little three-walled room, when those mighty geniuses, those high-priests of art, show us people in the act of eating, drinking, loving, walking, and wearing their coats, and attempt to extract a moral from their insipid talk; when playwrights give us under a thousand different guises the same, same, same old stuff, then I must needs run from it, as Maupassant ran from the Eiffel Tower that was about to crush him by its vulgarity.

(d) Several times, while the mourners were here, I had to cover her mouth with an empty sack. She wanted to call you, so you could give her the dishwater and the dog-meat she says you always give her.

She wants to cause trouble.

She can let off steam in the courtyard.

She's taken her rings and the amethyst ear-rings from the jewel-box. She's put them on and she says she wants to get married.

The daughters laugh.

Go with her. Make sure she doesn't go near the well.

Don't worry, she won't throw herself in.

It's not that – from there the neighbours can see her from their windows.

(e) Why it's very natural, very natural. I myself in your situation, if I had an appointment with a Godin ... Godet ... Godot ... anyhow you see who I mean, I'd wait till it was black night before I gave up. [*He looks at the stool.*] I'd very much like to sit down, but I don't quite know how to go about it.

Could I be of any help?

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

(a) It was on the third or fourth occasion of my going out walking in the Temple Gardens leaning on Joe's arm, that I saw this change in him very plainly. We had been sitting in the bright warm sunlight, looking at the river, and I chanced to say as we got up:

"See, Joe! I can walk quite strongly. Now, you shall see me walk back by myself."

"Which do not over-do it, Pip," said Joe; "but I shall be happy fur to see you able, sir."

(b) "Yes; and the set of breakfast china is twice as handsome as what belongs to this house. A great deal too handsome, in my opinion, for any place *they* can ever afford to live in. But, however, so it is. Your father thought only of *them*. And I must say this: that you owe no particular gratitude to him, nor attention to his wishes, for we very well know that if he could, he would have left almost everything in the world to *them*."

This argument was irresistible. It gave to his intentions whatever of decision was wanting before; and he finally resolved, that it would be absolutely unnecessary, if not highly indecorous, to do more for the widow and children of his father, than such kind of neighbourly acts as his own wife pointed out.

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- (c) He settled stockily on his legs. – It's no good for you to go out there with the women.
 – She tackled him. – Why? But why? –
 – No good. –

The words dodged and lunged around him. – Why? D'you think someone might see me? But the local people know we're here, of course they know. Why? There's much more risk when Bam goes out and shoots. When you drive around in that yellow thing... Are you afraid – Her gaze sprang with laughing tears as if her own venom had been spat at her; he and she were amazed at her, at this aspect of her, appearing again as the presumptuous stranger in their long acquaintance. – Are you afraid I'm going to tell her something? –

- (d) 'Are you alright, Kamala?' My voice sounded hoarse, even to my own ears. 'Did they hurt you in any way?'

'No, I'm all right, Wasu. Truly,' she said quietly. 'They questioned me for hours and hours. It was exhausting but they didn't resort to anything... physical.'

The ghostly smile came and went.

'You worried about me, didn't you?' she asked.

'Yes,' I said simply. 'I wouldn't want to live through the last two days again.'

'I am so sorry, Wasu,' she said. 'I have caused you so much pain and it was all my fault. That's all in the past. I'm just happy you are all right.'

'We were desperately lucky, weren't we?' she observed, 'At least I was, that you picked particular time.'

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

"Shouldn't we keep the lights off?" Shukumar asked.

She set her plate aside and clasped her hands on the table. "I want you to see my face. I tell you this," she said gently.

His heart began to pound. The day she told him she was pregnant, she had used the same words, saying them in the same gentle way, turning off the basketball game he'd watching on television. He hadn't been prepared then. Now he was.

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

Again brutish necessity wipes his hands,
 Upon the napkins of a dirty cause, again
 A waste of our compassions, as with Spain

The gorilla wrestles with the superman,
 I who am poisoned with the blood of both
 Where shall I turn, divided to the vein?

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 sharp contrast in the development of the characters of Desdemona and Emilia in Shakespeare's **Othello**, which culminates in their last scene alone together, provides important insights into the different options available to wives and women at the time." Respond to this statement by contrasting the changes that take place in Desdemona's and Emilia's behaviour and understanding during the course of the play.
- (b) "In Shakespeare's **A Midsummer Night's Dream** the men are superficial and inconstant, and do not have the bonds of strong friendship displayed by the women in the play." Do you agree?
- (c) "I want you to know how Chekhov works. It is not how other playwrights work. Others have direct action – what is happening on stage is really what is happening. With Chekhov... what is happening on stage is what is *not* happening. It happened before the characters came in. What matters is not the circumstances but the characters' reactions to the circumstances." Discuss Chekhov's play **The Seagull** in relation to this description of his work.
- (d) "At the end of Lorca's tragedies, the spectator is left, not with a feeling of hope for the future, but with a sense of hopelessness from which there is no escape, obliged to face the awful truth of the way things are." Discuss Lorca's **The House of Bernada Alba** in the light of this statement.
- (e) "In Beckett's **Waiting for Godot**, plot is eliminated, and a timeless, circular quality emerges as two lost creatures, usually played as tramps, spend their days waiting – but without any certainty of whom they are waiting for or of whether he, or it, will ever come." Is this description useful in explaining the effectiveness and popularity of the play?

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) In **Great Expectations**, Charles Dickens' "greatest achievement is his ability to combine insistent criticism of the social order with persistent faith in the individual." Do you agree?
- (b) "All the 'good' characters of Austen's **Sense and Sensibility** apparently care little about money themselves... Properly controlled sensibility saves lives; primary concern with money destroys them; yet only possessing money provides the freedom to do good." How does this analysis enable you to read a key theme of the novel?
- (c) In 2001, a panel of teachers (all white) appointed by the education department of South Africa's most highly populated and important province, called for a ban on **July's People** on the grounds that it was "deeply racist, sexist, patronising, one-sided and outdated." Do you agree with this assessment of the novel?
- (d) Nihal de Silva's **The Road from Elephant Pass** has been described as an "effective thriller" where "his acute awareness of our contemporary political, social and economic problems" make the novel "more valuable... than [a] mere exciting narrative." Critically assess this perspective, using detailed examples from the text to support your position.

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7. Short Story

(a) Of the six short stories in your syllabus, which one do you consider to be the most insightful in criticising hypocrisy in society? Write a critical appreciation of this story justifying your choice.

OR

(b) In the short stories you have studied, what positions and perspectives are taken on the nature of the family and its role in shaping individual values?

OR

(c) Using detailed examples from at least **three** short stories in your selection, describe how key metaphors and symbols help to reinforce the overall impact of these stories.

8. Poetry

(a) Write a brief introduction to a selection of **three** poems in your syllabus which discuss the themes of ageing and illness.

OR

(b) Contrast the treatment of patriotism 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 written by women, that are in your syllabus.

(ii) Humour and irony in William Shakespeare's Sonnet 130, Robert Frost's "Mending Wall", and Angela de Silva's "Birds, Beasts, and Relatives".

(iii) Similarities and differences in the treatment of religious belief in any **two** poems in your syllabus.

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