


 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்  
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
 කல்විප් பொதுத் தராதரப் பத்திர (உயர் தரப் பரீட்சை, 2019 ஓகஸ்ட்  
 General Certificate of Education (Adv. Level) Examination, August 2019

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| ஒ.தீசி   | I |
| ஆங்கிலம் | I |
| English  | I |

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**20.08.2019 / 1300 - 1610**

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மூன்று மணித்தியாலம்

### Three hours

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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) Let husbands know

Their wives have sense like them: they see, and smell,  
 And have their palates both for sweet and sour  
 As husbands have. What is it that they do  
 When they change us for others? Is it sport?  
 I think it is. And doth affection breed it?  
 I think it doth. Is't frailty that thus errs?  
 It is so too. And have not we affections,  
 Desires for sport? and frailty, as men have?  
 Then let them use us well: else let them know,  
 The ills we do, their ills instruct us so.

- (b) If we shadows have offended,

Think but this, and all is mended,  
That you have but slumber'd here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
if you pardon, we will mend:  
And, as I am an honest Puck,  
If we have unearned luck  
Now to 'scape the serpent's tongue,  
We will make amends ere long;  
Else the Puck a liar call;  
So, good night unto you all.  
Give me your hands, if we be friends,  
And Robin shall restore amends.

[see page two

- (c) I'm thinking that this mourning has caught me at the worst moment of my life for me to bear it.

You'll get used to it.

*Bursting out, crying with rage.* I will not get used to it! I can't be locked up. I don't want my skin to look like yours. I don't want my skin's whiteness lost in these rooms.

- (d) (*Looking at the stage*) Just like a real theatre! See, there we have the curtain, the foreground, the background, and all. No artificial scenery is needed. The eye travels direct to the lake, and rests on the horizon. The curtain will be raised as the moon rises at half-past eight.

- (e) I'm cold.

We came too soon.

It's always at nightfall.

But night doesn't fall.

It'll fall all of a sudden, like yesterday.

Then it'll be night.

And we can go.

Then it'll be day again [*Pause. Despairing.*] What'll we do. What'll we do!

[*halting, violently*] Will you stop whining! I've had about my bellyful of your lamentations!

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

- (a) "I loved her simply because I found her irresistible. Once for all; I knew to my sorrow, often and often, if not always, that I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be. Once for all; I loved her none the less because I knew it, and it had no more influence in restraining me, than if I had devoutly believed her to be human perfection."

- (b) "I'm afraid," replied Elinor, "that the pleasantness of an employment does not always evince its propriety."

"On the contrary, nothing can be stronger proof of it, Elinor; for if there had been any real impropriety in what I did, I should have been sensible of it at the time, for we always know when we are acting wrong, and with such a conviction I could have had no pleasure."

"But, my dear Marianne, as it has already exposed you to some very impertinent remarks, do you not now begin to doubt the discretion of your own conduct?"

- (c) Lucky to be alive. Neither could expect the other to say what would come next; what to do next; not yet. He arranged the stones brought from some other attempt to build something that had fallen into ruin. That was how people lived, here, rearranging their meagre resources around the bases of nature, letting the walls of mud sink back to mud and then using the mud for new walls, in another clearing, among other convenient rocks.

- (d) "Are you hurt?"

She stared at me as if I had made an indecent proposal and shook her head angrily. I suppose LTTE cadres are not allowed to feel pain or maybe they simply shoot their wounded. I was sorry I had asked.

We set the bike on its stand and went over to the unfortunate man who had recently owned it. We dragged him further into the bushes and examined him. I was relieved to find him still breathing, if only in grunts and snorts.

[see page three]

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

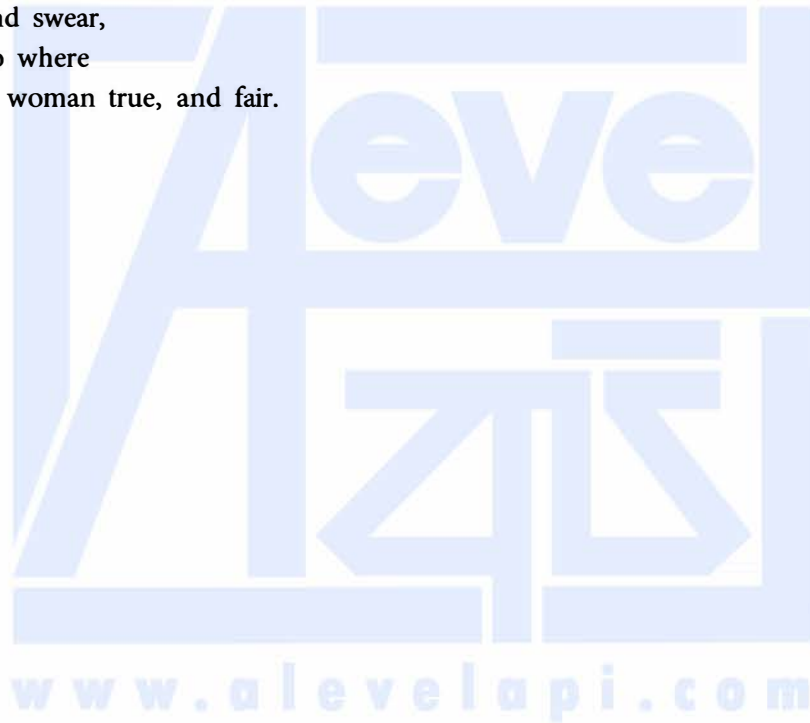
Then all at once she understood. She smiled. A little dimple appeared for a moment. I had never seen that dimple before; I never saw it again. Her teeth were very small like gleaming grains of polished rice. And all the stars in the sky tumbled right into her great black eyes.

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

If thou be'st born to strange sights,  
Things invisible to see,

Ride ten thousand days and nights,  
Till age snow white hairs on thee,  
Thou, when thou return'st, wilt tell me,  
All strange wonders that befell thee,

And swear,  
No where  
Lives a woman true, and fair.



[see page four]

**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) "Shakespeare plays with us throughout *Othello*, exploiting stereotypes, arousing expectations, alternatively fulfilling and frustrating our preconceptions. . . . I think this play is racist, and I think it is not." Do you agree with this description of Shakespeare's *Othello*?
- (b) "At the end of the play, Shakespeare's *A Midsummer Night's Dream* is an affirmation of patriarchal order and hierarchy which circumscribe the autonomy of women." Do you agree? Respond with detailed references to the play.
- (c) "*The House of Bernarda Alba* is a play on a house; a house that is restrictive, primitive and non-traditional, in its acceptances and rejections of different values." Discuss Lorca's *The House of Bernarda Alba* in the light of this statement.
- (d) "Living characters! Life must be represented not as it is, but as it ought to be; as it appears in dreams." Is this comment by Treplieff helpful in understanding Chekhov's *The Seagull*?
- (e) "Beckett's *Waiting for Godot* is difficult to read and appears to be a meaningless collection of words uttered by crazy characters, but on closer study and in performance it has a tremendous impact because it appeals to us on a level well beyond the rational." Use this statement to analyse Beckett's 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 set out to write a book about human vices whose roots lie in selfishness and guilt and their cyclical appearance." Do you agree with this assessment of Dickens' *Great Expectations*?
- (b) "Austen's *Sense and Sensibility* argues that emotional fulfillment depends on economic facts." Analyse the differences in Elinor's and Marianne's values and behaviour in the light of this statement.
- (c) "What happens to the Smaleses and to July – the shifts in character and relationships – gives us an unforgettable look into the terrifying misunderstandings between blacks and whites in South Africa in the 1970s." Is this an accurate analysis of Gordimer's *July's People*?
- (d) Nihal de Silva's *The Road from Elephant Pass* was awarded the 2003 Gratiaen Prize for creative writing in Sri Lanka, among other qualities, because of its "dramatic use of dialogue to define social context. . . . [and] for its convincing demonstration that resolution of conflict and reconciliation of difference are feasible through mutual experience and regard." Do you agree with this assessment?

[see page five]

**7. Short Story**

- (a) Examine the use of 'choice' in determining character development, plot advancement and/or individual emancipation with reference to **at least three** short stories prescribed in your syllabus.

**OR**

- (b) Evaluate how the female characters in the prescribed short stories determine the course of their actions, making reference to their gendered reactions and relationships. Make detailed references to **at least two** stories from your collection.

**OR**

- (c) Of the six short stories in your syllabus, which one do you consider to be the most effective in describing social injustice? Write a critical appreciation of this story justifying your choice in comparison with the other stories.

**8. Poetry**

- (a) Write a brief critical analysis of any **three** poems in your syllabus, paying special attention to the **shared thematic concerns** explored by the poets.

**OR**

- (b) Examine how poets use their craft to shed light on the socio-political concerns of their time, providing detailed examples from **at least three** poems written by **male** poets.

**OR**

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

- (i) The relationship between poetry and politics as demonstrated in **at least three** prescribed poems.
- (ii) The treatment of nature in Shelley's "To a Skylark", Keats's "Ode to a Nightingale" and Frost's "Mending Wall"
- (iii) The socio-political concerns explored by **three** Sri Lankan poets.

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