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G.C.E. ADVANCED LEVEL 2020
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[1]

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"[2]

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 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] 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.

[2] 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.

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

(a) "There were the Cutrere brothers, Wesley and Bates. Bates was one of my bright particular beaux! He got in a quarrel with that wild Wainwright boy. They shot it out on the floor of Moon Lake Casino. Bates was shot through the stomach. Died in the ambulance on his way to Memphis. His widow was also well provided for, came into eight or ten thousand acres, that's all. She married him on the rebound - never loved her - carried my picture on him the night he died! And there was that boy that every girl in the Delta had set her cap for! That brilliant, brilliant young Fitzhugh boy from Greene County!

What did he leave his widow?

He never married! Gracious, you talk as though all of my old admirers had turned up their toes to the daisies!"

[***The Glass Menagerie***, lines 53-71, Scene 1. Amanda reminisces about her glorious past in the Blue Mountains, Tom makes a disparaging comment about their mother's obvious glorification of the past]

What is significant here is Amanda's inability to let go of her fantasy about her past. She is glorifying her past and the affairs she (potentially) had, thus creating an illusion about her past value as an attractive young woman and her perceived importance. Her false values (carried my picture on him the night he died) of being sought after sets the tone for her expectations from Laura.

This excerpt is important to comment on the main themes of the play, such as memory, and the specific past which seem to haunt Amanda making it impossible for her to live in the present, accepting the challenges of her present condition. The theme of deception which runs throughout the play too is highlighted here because what Amanda recalls are not truths, but are constructed memories through which she values herself. Tom's comment, while it challenges the mother, also is an indication of how Tom is able to see beyond the fantasy and deception insisted on by their mother. To reiterate, the key themes include but are not confined to memory, fixation on the past, inability to let go of the fantasy, weakness, and (self-)deception.

(b) I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For nought but provender, and when he's old, cashier'd:
Whip me such honest knaves. Others there are
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves,
And, throwing but shows of service on their lords,
Do well thrive by them and when they have lined their coats
Do themselves homage: these fellows have some soul;

<u>Shakespeare's ***Othello*** Act 1 Scene 1 (lines 44 – 56)</u>

These lines are spoken by Iago to Roderigo at the beginning of the play, where Iago explains that he has been overlooked by Othello who has appointed Cassio as his Lieutenant, whom Iago claims if inexperienced with "Mere prattle without practice / Is all his soldiership". In response to Roderigo's comment that Iago should not continue to work for Othello in these circumstances, Iago makes this defence and rationale, stating that he plans to exploit Othello for his own interests ["serve my turn upon him"]. The speech is full of puns and

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innuendo, and is an excellent indication of the way Iago thinks, as well as his wit and sharpness of mind. He despises those who are servile, and advocates a policy of doing "themselves homage" [becoming their own masters]. The extract sets the tone for the play by alerting the audience to the complex character of Iago and his machinations against his master Othello. Iago is shown to be the prime mover of the plot and in control of its development.

(c) "Jacob picked up his load yet again. So it went, friends. On and on ... until he arrived there. [The grave at his feet.] Now at last it's over. No matter how hard-arsed the boer on this farm wants to be, he cannot move OutaJacob. He has reached Home. [Pause.] That's it, brother. The only time we'll find peace is when they dig a hole for us and press our face into the earth."

[p 175- 176, ***Sizwe Bansi is Dead*** by Athol Fugard (Township plays) – Buntu to Sizwe, relating a story of OutaJacob as a parable to illustrate the sufferings of Black people, when Sizwe initially comes to Buntu's place looking for ways to stay in Port Elizabeth]

Through this excerpt, Fugard highlights the endless suffering Black people have to undergo. They are persecuted, for their mere existence as the Other to the White people and are forced to flee/ travel from place to place looking for sanctuary which is denied to them. Their only solace comes to them at their grave because they can not be discriminated beyond their death. The colour bar that discriminates the Black people and the endless suffering they have to undergo at the hands of the Whites is highlighted through this parable. Race and identity which is never accepted, but is used as a tool to differentiate between the groups is brought forth through this excerpt as well. This parable 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. Through the idea of erasing one's identity, this parable serves as a sign to map the development of the play where Sizwe ultimately erases his own self, to survive, to find peace. Key themes include discrimination, colour bar, endless suffering, race/racism, and identity that is never accepted.

(d) Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen knave,
His mother was a witch, and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
These three have robb'd me; and this demi-devil--
For he's a bastard one--had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine.

<u>Shakespeare's ***The Tempest*** Act 5 Scene 1 (lines 280 – 290):</u>

Prospero speaks these words towards the end of the play; his description of Caliban provides the space to open up an (anti)colonialist reading of ***The Tempest***. In particular, Prospero's admission that Caliban, "this thing of darkness" is his responsibility ["acknowledge mine"] can be interpreted to mean that he has created him (both literally and metaphorically), especially since he is referred to as being illegitimate (bastard). The contrast between his treatment of the nobles who have wronged him and Stephano, Trinculo and Caliban is striking. The "prefect" resolution of the play is dependent on excluding Caliban from the list of humans who are pardoned and brought back into the fold.

This is a crucial summary of the "all's well that ends well" approach to the play, and is seen by some critics to ideally balance justice and mercy, crime and punishment, cause and effect, where good triumphs over evil. However, there is sufficient nuance and complexity in the passage (colonial elements, the exclusion of Caliban from any resolution) which

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makes such conclusions problematic. Note the Neoplatonic reflection of Caliban's alleged evil nature in his ugliness (mis-shapen knave, a thing of darkness, demi-devil). Good answers will go well beyond the mere identification of the excerpt by explaining the importance of this "confession" to the overall (political) interpretation of the play.

(e) It's his place, all right. Look at all the other places. You go to this address, there's a key there, there's a teapot, there's never a soul in sight? (*He pauses.*) Eh, nobody ever hears a thing, have you ever thought of that? We never get any complaints, do we, too much noise or anything like that? You never see a soul, do you? except the bloke who comes. You ever noticed that? I wonder if the walls are sound-proof. (*He touches the wall above his bed.*) Can't tell. All you do is wait, eh? Half the time he doesn't even bother to put in an appearance, Wilson.

Harold Pinter's ***Dumb Waiter*** towards the middle of the play. Gus is speaking to Ben. 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. 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 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.

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

(a) "I have always found such liaisons a serious threat to the order in a house. Since that time, I have lost numerous more employees in such circumstances. Of course, one has to expect such things to occur amongst maids and footmen, and a good butler should always take this into account in his planning; but such marrying amongst more senior employees can have an extremely disruptive effect on work. Of course, if two members of staff happen to fall in love and decide to marry, it would be churlish to be apportioning blame; but what I find a major irritation are those persons – and housekeepers are particularly guilty here – who have no genuine commitment to their profession and who are essentially going from post to post looking for romance. This sort of person is a blight on good professionalism."

[***Remains of the Day*** (p. 53 – Faber Modern Classics 1989)]

This excerpt highlights the moment Butler Stevens remembers about the time and circumstance that led to Miss Kenton's and his own father's arrival at the Darlington Hall. They have had an opportunity to come and work at Darlington Hall, because the previous Housekeeper had left her service because of her marriage to a senior Footman. Butler Stevens finds this as a way of disrespecting the obligations of the profession, especially among senior staff. He uses this incident as a foil to his own attractions to Miss Kenton. He is unable to pursue Miss Kenton, despite being attracted to her because of his sense of obligation to his profession. He is justifying his actions and regret at losing his one chance at happiness with Miss Kenton by sighting 'professionalism' and by looking disparagingly at the romantic relationships that can be seen among staff members. The thematic strand of regret is highlighted through this excerpt. It is also important to note how Stevens insists on professionalism as an antidote to personal relationships once again highlighting his character traits of valuing his profession and its ethics above and beyond human relationships.

(b) "But," said she tremulously, "suppose your sin was not of your own seeking?"

He shook his head.

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"I cannot split hairs on that burning query," he said. "I have walked hundreds of miles this past summer, painting these texes on every wall, gate, and stile the length and breadth of this district. I leave their application to the hearts of the people who read 'em."

"I think they are horrible," said Tess. "Crushing! killing!"

"That's what they are meant to be!" he replied in a trade voice. "But you should read my hottest ones--them I kips for slums and seaports. They'd make ye wriggle! Not but what this is a very good tex for rural districts. ... Ah--there's a nice bit of blank wall up by that barn standing to waste. I must put one there--one that it will be good for dangerous young females like yerself to heed. Will ye wait, missy?"

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

This conversation takes place between Tess and the travelling preacher she encounters after her run in with Alec when she was planning on leaving Trantridge. Tess is already confused and repentant about her 'sin' which is led to believe that she is responsible for. The travelling preacher becomes the voice of judgement that Tess wanted to run away from, especially because of her reliance on her own society and its acceptance. 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.

(c) But of us all Kuti suffered the most. He had never been a healthy child; now he was constantly ailing. At first he asked for rice water and cried because there was none, but later he gave up asking and merely cried. Even in his sleep he whimpered, twisting and turning endlessly, permitting no one to rest. Ira was gentlest with him, and tirelessly patient, nursing him in her skinny arms and giving him most of what came to her.

Nectar in a Sieve, Chapter 14: The ravages of hunger during the periods before the harvest and when harvests failed are being graphically described in this excerpt. The description, like much of the novel, is designed to evoke pity and sympathy, but there is no analysis of structural causes of exploitation and waste which would be necessary for a critical assessment of the predicament facing Rukmani's family. The sentimentality of the text is clearly visible in this excerpt. The section immediately prior to this describes how the family was forced on occasion to eat grass, which not at all credible. The writing is not especially effective and the conventional push towards sentimental identification is too obvious for it to be effective.

(d) The vehicle passed huts where people were doing what they did where the passengers had come from. The same endless dragging of wood, chopping of wood, for the same fires; the same backsides bent at washing, squatting picking over maize; the same babies staggering towards mastery of their legs among the old slowly losing it. An acceptance that produced restless fear in anyone unused to living so close to the life cycle, accustomed to the powerful distractions of the intermediary or transcendent – the 'new life' of each personal achievement, of political change.

Chapter 14 of ***July's People***, which describes a part of the journey that the Smales family takes with July to reach his village. It is a very succinct and yet powerful description of the fear that each community has of its "other", where their very sameness is what is being denied, and yet their differences are also huge and often unbridgeable. Of course, the focus is the White people's fear of the unfamiliar and unlived. Revolutionary or

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radical/drastic political change is difficult at the best of times, but difference between whites and blacks go beyond political differences and power, inhabiting unknowable psychological spaces within each group. The rhetorical style of the excerpt is typical of Gordimer's sparse yet forceful writing, and her ability to move seamlessly from visual description to political commentary. Note the repetition of "same" which both reinforces the shared basics of living and emphasizes how these very basics are seen as hugely different because of their different contexts and trappings.

(e) "I cried, "Oh blessed Great Mother, Pondicherry fertility goddess, provider of milk and love, wondrous arm spread of comfort, terror of ticks, picker – up of crying ones, are you to witness this tragedy too? It's not right that gentleness meet horror. Better that you had died right away. How bitterly glad I am to see you. You bring joy and pain in equal measure. Joy because you are with me, but pain because it won't be long. What do you know about the sea? Nothing. What do I know about the sea? Nothing. Without a driver this bus is lost."

Life of Pi (Canongate Books: Edinburgh. 2012, p 111)

This is the monologue Pi utters encountering Orange Juice when he was shipwrecked and stranded on the sea. This incident illustrates the illusionary nature of the narrative since Pi discounts having encountered animals later to the Japanese. Here he addresses the Orangutang as the 'blessed Great Mother' and 'Pondicherry fertility goddess' alluding to the life-giving quality of the animal and metaphorically referring to his own mother who was from Pondicherry. His joy at seeing the Orangutang is mixed since he predicts that the reunion is not for too long, which alludes to the tragedy that befalls them.

This is one of the rare moments of despondence (better you had died…) that show the vulnerability and powerlessness of Pi in the narrative since he rarely talks of his sense of loss and sorrow predicting future (you won't be with me long). His initial moments of weakness and lack of courage are thus depicted, while asserting the duplicitous nature of the narrative where reality is either distorted or avoided through a make- believe narrative which allows the reader and the narrator to escape the painful reality.

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

Back home, the meat pieces you ate, when there was meat, were the size of half your finger. But you did not tell him that. You did not tell him either that the *dawadawa* cubes your mother cooked everything with, because curry and thyme were too expensive, had MSG, *were* MSG. He said MSG caused cancer, it was the reason he liked Chang's; Chang didn't cook with MSG.

[Adichie, *The Thing Around Your Neck*. P 123, 2009]

This is an excerpt from when Akunna talks about her White boyfriend and his peculiarities, and her relationship with him. Akunna's reservations about her relationship with her White partner (But you did not tell him that) and her sceptical voice comes through in this excerpt. She sees how her White partner is exoticizing the Asians and other ethnic groups by having a constructed / preformed idea about what and how they are.

Despite being sceptical and critical of her White partner and his preconceived notions about the Others (Chang/ immigrants) Akunna is unable to voice her opinions or her awareness of the truth for the fear of being rejected and for the fear of being not accepted. Her sense of feeling long lost, in the opulent tastes of her White partner and her desire to fit in to the stereotyped/ Otherised version of the immigrant is brought forth through this monologue. This is also a good example to show how Akunna, despite her acceptance and her attempts to fit into the role of the exotic Other, in the eyes of her partner, is aware of the hypocrisy of such a 'one-size-fits all' version of the immigrant.

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

"every night slept, lay with their smelly wives,
quarrelled and cuffed the children,
lied, spat, sang, were happy, or unhappy,
and every day took to the ladders again,
impeded the rights of way of another summer's swallows,
grew greyer, shakier,
became less inclined to fix a neighbour's roof of a fine evening,
saw naves sprout arches, clerestories soar,
cursed the loud fancy glaziers for their luck,
somehow escaped the plague,
got rheumatism,
decided it was time to give it up,"

[John Ormond, "Cathedral Builders", Lines 6-17]

This excerpt contrasts the job of building an impressive cathedral with the ordinary lives of the workers. Two views, from the top (took to the ladders again, impeded the rights of way of another summer's swallows) and from the ground (saw naves sprout arches, clerestories soar) juxtaposes the religious importance of the structure and the actions of the workers. It also showcases the hierarchies occupied by these two factions in the society; religion and ordinary people. The actions of the workers (curse, quarrel) are contrasted with the lofty importance of the religious structure again highlighting the difference of stature, and importance accorded to religion and people who worship.

The change in the poem brings into focus the passage of time. The tone of the poem uses irony and sarcasm, therefore highlighting the social value accorded to religion and the hypocrisy of preaching high moral values but the failure to practice the same. Candidates should be suitable appreciated if they can compare this poem to Brecht's "A Worker reads History", therefore again seeing similarities between the two poems and the importance or the lack thereof accorded to the ordinary people who carry out extraordinary feats, such as building places of worship.

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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[3]
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 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.

[3]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.

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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) "Memory and past are always intertwined. Memories inhibit freedom and impede one's desire to change and start afresh" Examine the relevance of the above statement making detailed reference to Tennessee Williams' play ***The Glass Menagerie.***

The answer should address the following aspects of the question:

- How is memory intertwined with the past in *The Glass Menagerie*? Amanda remembers her past and its glory alluding to a prosperous time. Therefore, her past is selectively recalled through memories, thus, emphasizing and validating some memories over others in the past. Even Tom and Laura are made to recall (by their mother) certain things about their past, once again highlighting the importance of remembering as an act to recall the past.
- Amanda's inability to move away from her memories inhibit her ability to adapt and accept her present. She is unable to see the tragedy of her present condition due to her memories, especially reconstructed memories of her past, that are clouding her judgement and sensibilities.
- Laura is unable to accept herself and her station in life, because her mother is adamant on seeing her own past being replayed through her daughter. Laura is unable to move ahead and start afresh till she lets go of her menagerie, since the menagerie is representative of her memories and her desire to reconstruct her past. The moment the unicorn is broken, her reconstructed, fantasised past is shattered, allowing her to move ahead as if it were a fresh start.
- Tom is able to move away, think of starting afresh, and find his own unique space only because he is able to let go of the memories that had bound him to his past.

(b) "Ultimately it is evil, hatred, and deception that triumph over virtue, love and honesty in Shakespeare's play ***Othello***". Do you agree?

The best answers will accomplish the following, using powerful examples to establish their argument:

- Identify and explain the elements of evil, hatred and deception (which may overlap and/or reinforce each other) AND demonstrate the extent to which they prevail at the end of the play.
- Identify and explain the qualities of virtue, love and honesty (that also overlap and nurture each other) AND explain what happens to these qualities as the play unfolds.
- Explain how both the "positive" and "negative" characteristics are intertwined within the same incidents/examples and in the same characters, thus making a simple classification misleading. For example, there are instances where virtue is combined with foolishness and petty deception. Other examples show that entirely different factors drive the plot to its tragic conclusion.
- Will analyse whether this interpretation of the play is overly pessimistic (and simplistic) or whether the ultimate assessment is more complex and nuanced than this black and white description.

Hence, the question is deceptively simple, and most students will tend to over-simplify and arbitrarily separate the positive and negative elements. The crux of a good answer is its demonstration of a careful analysis of appropriate examples, which pays special attention to language use.

(c) In Shakespeare's play ***The Tempest*** "all the turbulent conflicts in adult social life are resolved by Prospero's wise mildness and his way of wielding power." Comment on this assessment of the play.

Effective answers will unpack the question as follows:

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- Identify and explain the types and categories of adult social conflicts as presented in the play, including by not confined to greed for power and authority, inter-generational issues, exploitation, gender inequality, colonization and governance, sexuality and control etc., using appropriate examples from the text. AND demonstrating the extent to which these are resolved.
- Unravelling Prospero's role in relation to these conflicts, and assessing whether he was instrumental in resolving them through his particular approach to wielding power, including his "wise mildness", if such descriptions make sense.
- Explain whether this is a useful way of looking at the play by identifying the strengths and weaknesses of this approach in understanding the play.
- Summarizing whether (a) all such social conflicts are in fact resolved, (b) the extent to which Prospero's approach is instrumental in resolving these conflicts, if at all, (c) if Prospero's role is well described as "wise mildness", and (d) this is a useful approach to understand the play.

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

(d) "Suffering, especially in the face of endless discrimination and violence can change one's own definition of good and evil" Respond to Athol Fugard's ***Sizwe Bansi is Dead*** in light of the above statement.

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

- 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.
- Styles and his story of the Ford Motor company is a good example of how long term exposure to various forms of violence have decensitised one to ethical behaviour and right and wrong. He openly admits to ridiculing and even manipulating language to mock the Whites, since they do the same in various other forms.
- 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 OutaJacob 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.

(e) "***The Dumb Waiter*** is nearly ordinary, almost trivial in plot and dialogue. Yet, this very ordinariness and triviality make its final impact all the more disturbing." Do you agree with this analysis of Pinter's play?

Passing answers should address the following basic components of the question, using textual evidence to assess the validity of the quotation provided:

- The ordinary and trivial nature of the plot and dialogue of the play
- Establish that the final impact of the play is disturbing
- Relate the ordinariness and triviality of the plot to the final impact of the play

In addition to this, good answers (B+ upwards) will consider and assess some of the following nuances in the question:

- The extent to which the modifiers "nearly" and "almost" are justified, if at all
- Distinguish between "plot" and "dialogue"

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- ❖ Demonstrate the extent to which the ordinariness and triviality of the plot and dialogue contributes to making the final impact of the play *more* disturbing

In this text particularly an analysis of the dialogue is crucial to making the above points effectively. This would require, at least in the better answers, the concrete analysis of the actual words and phrases used, as opposed to a mere recounting of the "content" of, for instance, an exchange between Ben and Gus.

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) "In ***Tess of the D'Urbervilles,*** Thomas Hardy is critical of the Victorian society's beliefs about fate, morality and repentance." Do you agree?

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

- ➢ 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.
- ➢ Fate is criticized by Hardy by showing the many ways through which Tess could have been saved and redeemed in the eyes of the society. Alec owning up to his crime, Angel being open minded and accepting and most of all Tess's own family being accepting of Tess and her misfortune would have changed her life at various points to the better. Blaming Tess and her misfortunes on fate therefore is critiqued by offering us glimpses of What-Ifs throughout the narrative.
- ➢ 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 easily while the same moral code is unable to see the nuanced nature of sins and sinners.
- ➢ 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.

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(b) "Regret is a heavy burden to carry, especially if it is the result of dignity and greatness." 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

- ➢ Stevens regrets his past and its many decisions throughout the narrative of *The Remains of the Day.* 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.
- ➢ Stevens' regret is the result of his misguided belief in the dignity of his role as a butler. 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.
- ➢ 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.

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- 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.
- Ishiguro's novel highlight these traits, through 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) "Gordimer does not fully condone or condemn any of the main characters in ***July's People*** and most importantly, she does not show the best way forward for South Africa." Comment.

The question requires the following discussion for students to pass, while additional elements which are needed for answers to be assessed as good are also included under each basic point:
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- Analysis of the extent to which the main characters are (a) condoned and/or (b) condemned: the main characters should at least include July, Bam and Maureen Smales, but can also add July's wife and the Smales' children among others. This would involve, in the best answers, demonstrating that Gordimer provides not merely the uncritical description of their actions and feelings, but also the sharp and critical exposure of their attitudes, foibles and prejudices, which are presented sympathetically but detachedly.
- Identification of the extent to which Gordimer through her omniscient narrator can be seen to provide solutions (or ways forward) to the problems being described. Better answers will go beyond the simple assertion that the author doesn't propose solutions to her demonstration in the text the usual solutions will not hold because of radical difference in the worldviews and relationships that separate the Blacks from the Whites.
- In addition, the best answers will seek to explain why this "neutrality" is important to making the novel what it is. By not taking sides or espousing propaganda/political solutions, the author has presented an intractable and utterly complex problem without any ulterior agenda. The readers must judge for themselves. It is important to note that in her personal and political life Nadine Gordimer was a strong and committed advocate of the anti-apartheid movement and South Africa's freedom struggle.
- The fact that the novel is set in a fictional context of a rebellion against White minority rule in South Africa and that it outlines core problems that presciently foretold the actual transfer of power which took place many years after her book was published, may be invoked in the best answers to support the claim made in this question.
- As always, the quality of an answer on **JP** is dependent on the extent to which actual events and dialogues from the text are analysed.

(d) "The women portrayed by Markandaya in ***Nectar in a Sieve*** are weak and helpless pawns in the hands of men." Critically examine the novel in light of this statement.

Answers should address the following, providing textual evidence to support the analysis:

- Identification of the main women characters in the novel, which should include Rukmani, Kunthi, and Ira at least. In addition, Kali and Old Granny, Janaki and Ammu may also be considered, especially the first two because they are relevant to the question.
- Assessment of the extent to which these characters are weak and helpless pawns in the hands of men.

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- ❖ While basic answers will provide a laundry list of examples supporting this claim, better answers will be able to distinguish the following: (a) levels and degrees of subservience to men, ranging from unquestioned servility to participation decision-making; (b) identification of examples of both passive and active resistance to male domination, which sometimes works to get what they want; (c) the nature of shared ideologies (religious, cultural, economic, political) of social hierarchies and gender roles that limit the independence of even strong and resolute women; (c) counter-examples of women's agency and taking control, even though such instances are rare and exceptional.
- ❖ In a sense, the close examination of the life choices and behaviour of Ira and Kunthi may provide such counter-examples, and it is not accidental that their agency goes directly against the grain of social and cultural norms. Discussion of these aspects is the hallmark of an excellent answer.

(e) "Yann Martel discusses how survival and resilience, in the face of danger and hunger allow Pi to explore the unexplored, both physically and spiritually in ***Life of Pi***." Is this a valid assessment of the novel and its central focus?

The ideal answer will address the following

- ➢ This answer expects the candidates to look at certain themes through a lens of binaries: survival and resilience, danger and hunger, physical and spiritual. Since this is a complicated question, especially in a timed answer, any candidate's answer which has attempted to unpack the question and answer at least four of the concerns should be considered as a successful attempt.
- ➢ Pi's ability to survive, despite all odds of being in danger and hunger is one of the most obvious themes of the novel. Pi survives a shipwreck, and is able overcome the danger of being stranded with a Royal Bengal tiger and being hungry, leading to hallucinations and other forms of danger (Cannibal island, blind sailor, Richard Parker) which can all be considered as the dangers he had to face. The constant danger (of the shipwreck, being stranded with Richard Parker, cannibal island, being blind etc) is always associated with the hunger (he is constantly taking stock of the supplies, Pi's determination to fish), therefore exposing Pi's character to many different challenges, demonstrating his resilience.
- ➢ Despite all these challenges, Pi survives, due to his sheer will and determination to not let these wild and otherwise forces get the best of him. This resilience, in the face of danger, the will to survive and go on, is a character that defines Pi and therefore makes resilience a theme of the novel as well.
- ➢ Pi explores the physical world that was not known to him before, after his shipwreck. He is forced to survive, with Richard Parker, on high seas when he is the sole human survivor of the shipwreck. He therefore explores the physical nature around him, the boat and its stock and map his survival strategy with resilience.
- ➢ Pi is also forced to explore the spiritual world around him, when faced with loneliness and the lack of divine intervention to save him. He is pushed to explore faith, not as a religious belief, but as a system of support to keep the hope and resilience alive, when he was thrown into difficult situations. Therefore, this novel explores the unexplored, both the wild nature and spiritual beliefs through Pi's ordeal at sea.

6. Short Story

a) Discuss the importance of conversations in **three** short stories in your syllabus, focussing specifically on how they move the plot forward and how they are used as a narrative technique.

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

- Identification of key conversations in the short stories selected, explaining with textual evidence why these conversations are important to the stories. In the best answers this will involve a classification of different types of conversations (see Table below for examples).
- Analysis of the importance of each of the chosen conversations in terms of how they help in plot development.
- Analysis of the importance of each of the conversations in terms of how effective they are as narrative techniques. This could include purposes such as presenting individual and/or collective values, norms and beliefs, as well as attitudes (See Table below for details).
- 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 a strong proof of an excellent answer.

The following Table provides examples of how conversations (it is not exhaustive) are important in plot development and as the author's narrative strategy to provide additional information, delineate individual character, values and attitudes etc., as well as collective social and cultural norms and contexts.

SHORT STORY	**Identification of key CONVERSATIONS**	**The role(s) and function(s) of these CONVERSATIONS in Plot Development**	**Analysis of how these CONVERSATIONS function as a Narrative Technique**
"Eveline"	This story is characterised by its sparse verbal exchanges which can hardly be described as conventional conversations. This "absence" of verbal exchanges is crucial to the tone and ambience of the story. The men (Eveline's father and lover) issue commands and express strong views in single verbal sentences, and the women's "conversations" are confined to their heads	Demonstrates the prejudices and other attitudes (of the men, mainly). highlights gender roles and disparities.	Eveline no longer has the capacity or freedom to make life-changing choices and this emphasized by her inability to have conversations with the men in her life. Key moments, such as Eveline's paralysis at the end are starkly presented through the monosyllabic and unanswered conversation.
	The conversations between husband and wife (at the	The conversation between George and his wife bring	The absence of mutual understanding between

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"Cat in the Rain"	beginning and when she expresses her wish to have a kitty); the conversations between the woman and the maid. It can be said that the heart of the story are its mismatched dialogues.	out the emptiness of their relationship, and especially George's utter disdain of his wife. He doesn't even bother to listen to her and is downright rude and even abusive.	husband and wife, the contempt with which George treats his wife, and her timidity and desire to please him, are all brought out by the (mis)conversations they have.
"Everyday Use"	Dee's conversation with Mama about her "new" name, which includes "Hakim's" name as well. The four-way conversation about the churn top and the dasher. And later about the quilts where Maggie is disparaged by Dee. Dee's parting comments.	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	Conversation is used to delineate character and value systems. The quit discussion is superbly revealing. Characterization is presented through the conversations, as is the history of oppression and its exoticization.
"Interpreter of Maladies"	Conversation between Mr Kapasi and Mr Das about Mr Das' profession. Later this is contrasted with Kapasi's job discussion. Discussion of the tourist sites. Family discussion among the parents and children The brief rapport between Mrs D and Mr K.	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	The characters' values are presented in mechanical and stereotypical ways through these dialogues, even to the extent of being caricatures. Absence of real communication…
"The Thing Around Your Neck"	No conversations presented as direct dialogues. These are re-interpreted in the narrative, but can be identified as conversations embedded in the description through a sensitive reading	Relationships (e.g. the embedded dialogue in the penultimate paragraph)	
	Family elders' dialogue about Loku Naenda's (LN)	Demonstrating hypocrisy and false values of LN and	Characterization (though exaggerated to the point or being a

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"Action and Reaction"	generosity and kindness towards Kusuma. LN's sanctimonious utterances, discussion with LN, PN and Nangi about Kusuma The fiasco about the trip to Colombo, including the discussion of Kusuma eating kavun without permission	the rest of the family's inability to criticise her. The narrow self-righteousness of LN is brought out effectively. The overall respect and fear that the family holds vis-à-vis LN.	caricature) is presented entirely through dialogues. Religious hypocrisy and ignorance is demonstrated by LN's commentary.
Additional Notes			

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 love is used as a theme in **two short stories** by **male writers.** Discuss the importance of this theme to the development of the plot and the 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**

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behaviour and in comparing/contrasting these lived realities in the two stories, as indicated in the Table below.

SHORT STORY	Identification of examples of use of the theme of LOVE	Importance of each aspect of the theme on plot development	Importance of each aspect of the theme on characterization
"Eveline"	Different kinds of love portrayed: 1. Familial love and the sense of loyalty/duty 2. Romantic love and its social constraints, which have a strong economic dimension 3. Self-love and the (in)ability to move beyond a paralytic numbness (social forces, religious norms, and individual histories have taken their toll on even the ability to feel) 4. Fear of love, lack of understanding of what love entails, love escape from oppression coupled with the fear of taking risks	There are overlaps and grey areas, of course. Love is not liberating but a function of habit, and sometimes even stifling. Eveline's relationship with Frank can only be realised if they "explore another life" far away from this one. Eveline has lost the capacity for self-love, and the self-confidence required to take a decision and stick to it. Ultimately Eveline's inability to make a choice (her paralysis is a gendered society's paralysis) and her fear of change from the sordid but familiar present is more tragic than making the wrong choice.	Eveline no longer has the capacity or freedom to make life-changing choices or even to access her own feelings Key moments, such as Eveline's paralysis at the end are symptomatic examples of what oppression and denial at every turn have done to her ability to act as her heart desires
"Cat in the Rain"	Is the story about what happens to love after familiarity (which breeds contempt) has set in? Is this degeneration inevitable (a	George and his wife share such a hollow and empty relationship that it is difficult to imagine that they were ever in love. George's utter disdain of	The absence or loss of love can be seen in the absence of mutual understanding between husband and wife, the contempt with which

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	cynical view), or is it brough on by other factors? And/or is about the emptiness of love and human relationships that are not based on mutual understanding and respect? What role does compatibility play in (romantic) love? Given gender differences and structural inequality, is meaningful love among equal partners possible? What is the relationship between love and basic decency, common human courtesy and shared values?	his wife is so upfront that doesn't even bother to listen to her and is downright rude and even abusive. It is unequal in every sense.	George treats his wife, and her timidity and desire to please him.

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OR

c) Identify the short story that in your view provides the best analysis of **resistance to oppression**, 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 their selection of this short story as providing the "best analysis" of resistance to oppression.

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- ❖ At a minimum, we require at <u>least two other stories</u> 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 [see below].
- ❖ 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.

Description and Analysis of Resistance to Oppression	**Selected Story**	**Other Story 1**	**Other Story 2**	**Analysis, Comparison**
Types and aspects of oppression described: 1…….. 2…….. 3…….. 4 ……				
Causes and consequences of these types of Oppression explained 1…….. 2…….. 3…….. 4 …… Appropriateness and persuasiveness of the description and analysis contained in the story				

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Focus on Resistance to aspects of the oppression. What different types of Resistance have been described? How effectively and convincingly has this resistance been portrayed?				
Evidence of going beyond mere description to analyse and critique such Oppressive structures, behaviour and attitudes within society, through the characters' interventions and/or authorial narration etc.				
Analysis of the repercussions of Resistance to Oppression				
Strengths, weaknesses, omissions, insights contained in the portrayal of Resistance				
Indirect and/or passive resistance; more complex forms and types of resistance				

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GENERAL SUMMARY	"EVELINE": momentary, fragile and passive resistance by Eveline which is not sustained. Frank's desire to escape to a new life of opportunity and hope is a form of resistance to the stifling and exploitative context they life in. "THE THING AROUND YOUR NECK": Akunna's resistance to 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 necessary solve the problem, which is much bigger than national boundaries. "EVERYDAY USE": While on the surface it may appear that the educated and sophisticated Dee is not challenged by Mama and Maggie, who seem to give in to her every whim and fancy. However, a closer reading and analysis will show that they resist her passively and their acceptance of her views hides their refutation and rejection of the values and views she holds. The entire story caricatures Dee for her phoniness and false values, which makes Mama's narrative voice one of radical resistance to these values. "ACTION AND REACTION": The 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 "INTERPRETER OF MALADIES": Mrs Das resists the oppression of gendered family roles, 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. "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.			

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.

7. Poetry

a. Write a brief critical analysis of **any three poems** in your syllabus paying special attention to the theme of **duty and/or responsibility** as explored by the poets.

Students (first) need to describe the themes of duty and responsibility, attempting to explain their similarities (overlap) and differences, and then outline the manner in which the treatment of aspects

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of these themes are similar/different in poems selected for analysis The following Table is merely a skeleton, which will vary depending on the poems chosen by the student.

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 THEME of Duty / Responsibility in the three poems	POEM A	POEM B	POEM C
Description of Duty and/or Responsibility in conceptual/general terms and/or through concrete contexts. Explanation of the difference between these terms Identification of collective and/or individual duties and responsibilities			
Examination of the (root) causes and (core) consequences of different types duties and responsibilities (based on occupation, relationship, context and circumstance, gender …)			
Key metaphors, similes and other descriptors that capture the relationship between duty and responsibility			
Hierarchies and levels of duties and responsibilities			

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Impact of duty and/or responsibility on characters, situations and relationships			
GENERAL SUMMARY OF RELEVANT THEMES (Note that Duty and Responsibility often go hand-in-hand and are sometimes even used interchangeably) **In general, a key difference is that duties are related to oneself while responsibilities are oriented towards others**	**DUTY** To the Memory of Mr. Oldham, Chimney Sweeper, Remember. Among School Children, Suicide in the Trenches, Cathedral Builders, An Introduction, Fisherman Mourned by his Wife,	**Indirect Implications on D/R** Batter my Heart, Design, Morning at the Window, An Unknown Girl, Phenomenal Woman, Explosion	**RESPONSIBILITY** Chimney Sweeper, Among School Children, Suicide in the Trenches, Money, An Introduction, Unknown Girl, Cathedral Builders, Morning at the Window

Since the requirement is to write an introduction, the best student essays will include a brief description of the chosen themes (duty and/or responsibility), 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.

OR

b. Examine how poets use **death** as a theme to explore social and political issues, providing detailed examples from **at least three** poems.

Treatment of THEME OF DEATH in the three poems selected	**POEM A**	**POEM B**	**POEM C**
Role and importance of DEATH in all its forms and contexts in the poem(s) Note that it is not always necessary for the term "death" itself to be used: synonyms/euphemisms and descriptions of the consequences accompanying death and			

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bereavement should also be considered.			
Identifying the SOCIAL and POLITICAL aspects, consequences/causes of death 1. 2. 3. 4.			
Causes that either result in or contribute to death			
Consequences that result from death			
Key metaphors and similes used to describe the impact of death [How has death been described in social and political terms?]			
Other relevant elements that relate death to social and political realities (indicate what they are)			

Note that if the answer merely describes "death" and how it is portrayed in the selected poems, the student cannot get more than a passing grade, which means the maximum that can be awarded is 07 marks. This is a relatively easy and much-discussed theme, and it is therefore necessary that candidates discuss how death is used by the poets to examine social and political issues.

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OR

c. Critically analyse **one** of the following:

I. The issues and concerns of childhood and youth in **at least three** prescribed poems.

- The best answers will identify both similarities and differences in the treatment and understanding of youth and childhood in the widely divergent contexts the poems describe. While it is not necessary to provide a rigid definition separating childhood from youth, better answers will explain the key differences between these two groups and discuss overlaps.
- Descriptions should categorise both positives and negatives (and grey areas in-between) that children and youth experience, as well as to situate these within the contexts (locations, time periods, social structures, political/cultural/religious milieux) of the protagonists, and identify how challenges are addressed, if at all in the poems.
- Note that there needs to be a comparative account of the three (or more) poems in order for an answer to get more than a passing grade. If the answer merely describes what each poem has to say about youth and children, without any comparison or analysis, the maximum mark that can be awarded is 08/17.

Treatment of YOUTH and CHILDHOOD in the three poems selected	POEM A	POEM B	POEM C
Role and importance of Youth and Childhood in all their different forms and contexts in the poem(s) Note that it is not always necessary for the terms "youth" and/or "childhood" to be used: synonyms, antonyms and descriptions of the general ideas underlying the experiences and challenges of young people are sufficient.			
Prioritized issues and concerns facing C and Y: 1. 2. 3. 4.			

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Depth and accuracy of description of C and Y concerns (clarifying context)			
Insights and nuances in addressing such issues and concerns			
Key metaphors and similes used to describe Y and C and their concerns in the poem(s) [How have the C/Y been described?]			
Other relevant elements in dealing with C and Y (indicate what they are)			

II. A comparison of **two poems**, one written by a woman and the other by a man, on the theme of marriage and family, so as to demonstrate the difference in their perspectives.

THEME OF MARRIAGE & FAMILY	POEM WRITTEN BY A WOMAN	POEM WRITTEN BY A MAN
The role and function of FAMILY in the lives of the main characters and/or incidents described in the poems. Note that it is not at all necessary for the term "family" to be used: descriptions of the general contexts and experiences of marriage and family life should form the basis of this analysis		

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The role and function of MARRIAGE in the lives of the main characters and/or incidents described in the poems. Note that it is not at all necessary for the term "marriage" to be used: descriptions of the general contexts and experiences of marriage and family life should form the basis of this analysis		
Identification of the key elements of Marriage and/or Family that are discussed in the poem, and analysis of these elements 1..... 2..... 3..... 4.....		
Comparison of the treatment of Marriage and/or Family, and relating similarities and differences to the gender and contest of the two authors		
To what extent does the gender of the characters/personae of the poems explain differences and similarities?		
Key symbols and metaphors that exemplify and develop discourses and values on Family and Marriage in the poems		
Other elements of comparison (specify)		

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This question requires students to compare and contrast the two selected poems in terms of how they portray aspects of marriage and family, in order to determine the extent to which the gender of the writer influences the views expressed. Therefore, 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 09/17 marks.

III. Any **three poems** from **three literary periods**, which examine the nature and consequences of exploitation and greed.

- The main concern in this question – and one that makes it initially more complex than the others – is the necessary identification of poems from three different literary periods. The issue is that "literary periods" are identified subjectively, even arbitrarily, especially in the 20th and 21st centuries. Hence, do not penalise students if they pick, for instance, "Chimney Sweeper", "Money" and "The Fisherman Mourned by his Wife". It appears that Blake's poem is a necessary choice for this question. If the other two poems chosen reflect pre- and post-Second World War contexts, that will fulfil the basic requirement of three literary periods.
- However, once the poems have been selected, the thematic treatment of exploitation and greed is relatively easy to locate and describe (unlike some of the other two questions, for instance)
- Comparison of the treatment of these issues and explaining differences in terms of time period, context and location are required of better answers.
- Poems which have as their core (or deal significantly with) exploitation and greed include (but are not confined to) the following: "Chimney Sweeper", "Morning at the Window" [unwittingly?], "Suicide in the Trenches", "Money", "The Cathedral Builders", "An Introduction", "An Unknown Girl", "Phenomenal Woman", "The Fisherman Mourned by is Wife", "Animal Crackers" and "Explosion".

Depiction of Nature and Consequences of EXPLOITATION and GREED	**"Chimney Sweeper"** (not selecting this poem would require a strong justification)	**POEM 2**	**POEM 3**
The nature of Exploitation and Greed as presented in the poems Note that it is not at all necessary for the term "exploitation" itself to be used: descriptions of this social phenomenon and its repercussions should be identified			
Analysis of Exploitation and Greed in socity, including their consequences on the main characters in the poems			

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Responses to E and G as described in the poems 1. 2. 3. 4.			
Differentiation between Exploitation and Greed in the poems, and identification of main determiners (colonialism, class, gender …)			
Consequences that result from rejection of the values which legitimize E and G			
Key metaphors and similes used to describe these E and G and their impact on the main characters /personae, and their impact on the reader			
Other relevant elements (indicate what they are)			

If answers do not include an analysis of THREE poems, the maximum marks they can be given is 4 marks if only ONE poem has been discussed, and 09 if only TWO 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. Mere description without any comparative analysis can only be awarded a maximum of 8/17 marks.

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G.C.E. ADVANCED LEVEL 2020

ENGLISH (73) – PAPER II [Old & New Syllabuses]

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) "The digital era has made libraries unnecessary."
   2) "The cultural centre of every town should be its theatre." Do you agree?
   3) "A global pandemic can transform human values."
   4) Write a story that incorporates the idea "I am most alone when I am in the company of friends".
   5) Write a review of a film that addresses ethnic or religious divisions in Sri Lanka.
   6) Write a report on deforestation in Sri Lanka.

For topics **(1), (2) and (3)** – 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.
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Has a clear introduction, body and conclusion/s; main ideas are supported with examples and are developed rationally to support argument; uses	Has a clear introduction, body and conclusion/s but flow is somewhat choppy; not all main ideas are supported with examples; appropriate	Loose organization, lacks logical sequencing of ideas; introduction, body and concluding sections may not be clear; insufficient use	[1.0] A few ideas, haphazard and not linked; incorrect use of discourse markers; one or two paragraphs only:	Lacks coherence; no discourse markers or cohesive devices used.

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	appropriate cohesive devices to ensure smooth flow.	discourse markers and linking devices are used between paragraphs.	of discourse markers between & within paragraphs.	[1.5] A few ideas, loosely organized; essay may be lengthy but inadequate paragraph structuring and insufficient use of discourse markers.	
Grammar & Spelling (10)	(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
Style & diction (5)	(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 obvious flair.	Good range of vocabulary, uses appropriate tone and register	Average range of vocabulary; may not use the correct register throughout; little or no idiomatic use.	[1] Very limited vocabulary with obvious examples of incorrect usage. [1.5] Vocabulary is inadequate to the task; incorrect usage of style and diction present but basic coherence is achieved	Nothing written; or language and expression are incomprehen-sible.
Maximum	**30**	**21**	**15**	**9**	**3**

Pass Mark: 12/30

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For topic (4) – Creative Composition

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	A composition that uses the given idea in an effective, appropriate and significant manner	A composition that uses the given idea in an appropriate and significant manner to some extent, but does not capture or exploit its full potential.	A composition that uses the given idea tangentially, and shows only limited ability to write imaginatively.	A composition that is not related to the given idea in any perceivable way.	Nothing written; or irrelevant content only.
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Composition has a clear flow and coherence, with appropriate cohesive devices to ensure a smooth transition among elements of the plot.	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/sequencing	Nothing written, or lacks coherence
Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences with accurate subject-verb agreement; 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
Style & diction (5)	(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.	[1.0] Very limited vocabulary with obvious incorrect usages. No ability to create suspense or emotion through language use. [1.5] Vocabulary is inadequate to	Nothing written; or insufficient content to evaluate.

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				the task; incorrect usage of style and diction present but basic coherence is achieved	
Maximum	**30**	**21**	**15**	**9**	**3**

Pass Mark: 12/30

Note for Topic No. 4:
If the candidate has not addressed the given idea/theme – i.e., if she/he has written an imaginative composition on an entirely 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. 5 (Review of a Film)

Identification (02)	2	1.5	1	0	0
	The title of film, that it is produced/based on Sri Lanka and the nature of the ethnic or religious divide it addresses are clearly given.	The title of film, that it is produced/based on Sri Lanka and the nature of the ethnic or religious divide it addresses are given; the ethnic or religious issues that it addresses may not be clearly defined or expressed	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;	Theme(s) and character(s) of the film are discussed with some critical insights/analysis and some attention paid to the religious or ethnic issue discussed; aspects	One or two themes discussed, but not much attention paid to character development or plot; some other aspects of film	Very sketchy treatment of the film with one or two points of plot narration; very generic description of character; no reference to the	Nothing written; or a review of a film that does not conform to the given specifications

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	factors in aspects such as musical score, plot, acting style and quality, costuming; main focus of content is the religious or ethnic issue discussed	relevant to film other than character and plot are discussed (e.g. score, acting style and quality, costuming, etc)	may be evident (e.g. score, acting style and quality, costuming, etc); very slight reference to a religious or ethnic issue	religious or ethnic issue discussed	
Evaluation (08)	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 a religious or ethnic issue	Evaluation given, with some supporting details and slight reference to the religious or ethnic issue discussed in the film	Inadequate evaluation, with hardly any supporting details, and no reference to the religious or ethnic issue discussed in the film	Sketchy evaluation of the film and no reference to the religious or ethnic issue discussed in the film	No evaluation given, or nothing written
Language/ Mechanics (10)	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. 5:

(1) If a candidate has chosen a film that does not address ethnic or religious divisions or has chosen a film that is not on Sri Lanka, **marks for Location statement, Content and Evaluation cannot be**

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given. The candidate will therefore be marked <u>ONLY</u> 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 <u>not</u> acceptable.

For Topic No 6 (Report)

Problem statement and content (08)	7-8	5-6	3-4	1-2	0-1
	Shows an extensive knowledge of deforestation, mentioning all important points. Report has sections with appropriate sub-titles and a clear problem-solution structure which covers **all** aspects of the topic.	Shows a good knowledge of deforestation, one or two points may not be mentioned; Report has sections with appropriate sub-titles and a clear problem-solution structure which covers **most** 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 (E.g.: 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 counter the adverse effects of deforestation	Discusses some of the measures taken to counter the adverse effects of deforestation	Does not show an adequate knowledge of measures taken to counter the adverse effects of deforestation; doesn't address/ addresses the issue inadequately	Mentions just one measure	Does not show awareness of measures taken

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Solutions / Recommendations for prevention (07)	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.
Language and mechanics (10)	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 6:

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) (2) and (3)

1. **"The digital era has made libraries unnecessary"**

   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
- arguments supporting whatever position is taken
- different functions of a library
- characteristics of the digital era
- (if the candidate agrees with the given statement) provide some major reasons for libraries being unnecessary

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- (if the candidate disagrees with the given statement) show main reasons for why libraries are still necessary
- recommendations / solutions (if any) to sustain libraries or use the digital for the same purpose

2. **'The cultural centre of every town should be its theatre.' Do you agree?**

Best responses will show

- a discussion of whether culture is central (if they agree) or peripheral (if they disagree) to urban life
- the advantages or disadvantages of having a theatre in the town
- how a theatre would or would not be useful
- a critical consideration of the social life of urban life, who would benefit from it
- any examples that they can provide
- any alternatives they wish to propose

3. **"A global pandemic can transform human values"**

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
- arguments supporting whatever position is taken
- (if the candidate agrees with the given statement) how human values are transformed
- (if the candidate disagrees with the given statement) how values have not been changed by the pandemic
- Critical comments on why such a transformation happens
- Factual or narrative content to support the topic
- specific examples/illustrations of changes

Notes on the Creative Composition

4. Write a story that incorporates the idea "I am most alone when I am in the company of friends".

- The statement "I am most alone when I am in the company of friends" 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. loneliness in the midst of friends needs to be a central component of 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

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Notes on the Film Review

5. Write a review of a film that addresses ethnic or religious divisions in Sri Lanka.

- The film does not need to be produced in Sri Lanka, but must be about Sri Lanka
- The film can be in any language
- The film can address either ethnic or religious divides; it does not have to be about both.
- Some examples of such films are: *Saroja, Purahanda Kaluwara, Me Mage Sandai, Ira Mediyama, Punchi Suranganavi*

Content suggestions for Report on Deforestation in Sri Lanka

(1) Introduction with Problem Statement:

- A definition of deforestation should be provided and a specific theme within the broader topic of 'deforestation' may be chosen
- A description 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 deforestation
- A better answer should also bring in the link between deforestation and its consequences

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

- Reasons/causes for deforestation
- The environmental impact of deforestation
- The impact on the economy and social life.
- 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 deforestation
- A list of steps that can be taken to stop deforestation 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

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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. Hardly anyone would deny that human cultures are quite diverse, nor would they deny that this diversity means that humans of different groups experience life differently. However, language structure is not what creates this difference in experience. Culture certainly percolates into language here and there. Why would it not, since people with cultures speak language? However, language *reflects* culture – as vocabulary, naturally, and also through things like honorific levels of pronouns and geographical ways of situating oneself. But pronouns and topographical terms are, themselves, terminology in their own way. They reflect what life is like for a language's speakers.

2. What language does not do is shape thought by itself, for instance, the meaningless gender divisions in German that make forks female, spoons male and knives something in between…. Or in terms of how people see the world's colours, or in terms of whether we think of a cat as a clump of cuteness in the same way as we see a glorious-smelling white glob as a clump of Nivea. Even if you can trick someone into revealing some **queer** little bias in a very clever and studiously artificial experiment, that weensy bias has nothing to do with anything any psychologist, anthropologist or political scientist could show us about how the people in question manage their existence.

3. Make no mistake: languages, like cultures, differ massively, and go far beyond the terminological features that drift into them from the cultures. … The degree of divergence is awesome indeed: languages with only a handful of verbs (many Australian languages), languages with no regular verbs (Navajo), languages where a word's meaning differs according to nine different tones you utter it in (Cantonese), languages with only ten sounds (Piraha), languages with whole sentences that you need only one word to utter (Eskimo), languages with dozens of click sounds, languages with no tense at all (Maybrat in New Guinea), languages with two hundred genders (Nasioi, again in New Guinea), languages where the only ending in the present tense is the third-person singular one (English).

4. But the wonder is how in all of their diversity, these languages convey the same basic humanity. The cultural aspects qualify as scattered decoration. That will sound naïve to many – until they consider what it takes to learn a language, upon which it becomes clear how ancillary the cultural aspect of language is. How much of the Spanish or Russian or Chinese you hacked your way through was "cultural"?

5. If you want to learn about how humans differ, study cultures. However, if you want insight as to what makes all humans worldwide the same, beyond genetics, there are few better places to start than how language works. (Adapted from McWhorter, John H. *The Language Hoax*) (453 words)

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

(1) According to the passage, diversity of human experience is a result of
  (a) differences in language structure.
  (b) geographical differences.
  (c) cultural differences.
  (d) differences in terminology.

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(2) The writer brings in the example of Nivea in order to
(a) provide a contrast to the example of the cat.
(b) show that language is not a deciding factor in thought.
(c) use it as an example of a concrete noun in the language.
(d) to show that thought is decided by language only.

(3) The word '**queer**' (paragraph 2) is closest in meaning to
(a) strange.
(b) different.
(c) exciting.
(d) forbidden.

(4) By describing experiments related to language, the writer argues that
(a) they fail to illustrate real-life behavior and thought.
(b) human nature as described by psychologists is similar.
(c) their main purpose is changing biases in the human mind.
(d) anthropologists and political scientists will find these useful.

(5) The word '**them**' in the phrase 'drift into them' (paragraph 3) refers to
(a) speakers.
(b) cultures.
(c) terminological features.
(d) languages.

(6) The description of languages in this passage implies that
(a) Languages are limited in their sound systems
(b) German and Nasioi are related to each other
(c) New Guinea is highly diverse linguistically
(d) People find Russian a difficult language learn

(7) Which of these is **not** a function of the sentence "How much of the Spanish or Russian or Chinese you hacked your way through was "cultural"?" (paragraph 4)?
(a) Persuading the reader that cultural aspects are more important.
(b) Implying that Spanish, Russian and Chinese are cultural languages.
(c) Ending the paragraph with a point that the reader will find convincing.
(d) Extending the point that cultural differences are less than linguistic differences.

(8) The author argues that we all share a basic humanity because
(a) language and culture are deeply connected.
(b) despite cultural diversity all languages are very similar.
(c) learning a language is difficult even if we understand its culture
(d) all humans worldwide are the same

(9) Thinking about how we learn languages will show us that

(a) learning about culture is an authentic part of language learning.
(b) learning about culture supports language learning.
(c) culture is a secondary aspect of language learning.
(d) culture is a significant aspect of language learning.

(10) The main idea of this passage is that
(a) human languages are very diverse.
(b) culture should be studied to learn about humans.
(c) language structures determine how we experience life.
(d) language reflects the culture of a speaker.

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Reading Comprehension MCQs (10 marks)

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

For Précis (20 marks)

Content (7)	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 **OR** Nothing written
Paraphrasing (4)	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 precis.	Most of the precis directly 'lifted' from the text, including complete sentences	Word-for-word from the text **OR** nothing written
Organization (4)	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 **OR** nothing written
Accuracy of language (4)	4	3	2	1	0

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	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 **OR** Nothing written
Length 182 -- 192 words	Length (1 - 0)				
	19-20	14-16	9-10	05	01

Pass Mark: 08/20

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 1-3), the marks for content, paraphrasing, organization, accuracy of language are to be calculated only for the parts that are **not** plagiarized.

Some keywords are difficult to paraphrase and may appear in the précis as is: e.g. 'diversity', 'culture', 'language'. Some common or widely used words, such as 'different' or 'experience', 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.

SAMPLE PRECIS

People belong to different cultural groups which leads them to experience life differently. Even though communities speak different languages, these different languages do not create the differences amongst people. Rather, since people in different cultures speak different languages, these differences are expressed through different ways of using. There have been attempts to show that differences in language leads to differences in ways of thinking. However, such experiments in thought and language have not been useful in making us understand how people live differently as much as other subjects in the social sciences. Still, languages have significant differences in their structures. Despite these differences, every language is able to express the same things about people. In comparison, the cultural differences that are shown through language are superficial. In summary, studies of culture show differences between social groups, but studying language allows us to understand how humans are similar. (147 words)

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

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Précis Text
(Main ideas in bold type)

Hardly anyone would deny that **human cultures are quite diverse**, nor would they deny that **this diversity means that humans of different groups experience life differently. However, language structure is not what creates this difference in experience. Culture certainly percolates into language here and there.** Why would it not, since people with cultures speak language? **However, language *reflects* culture** – as vocabulary, naturally, and also through things like honorific levels of pronouns and geographical ways of situating oneself. But pronouns and topographical terms are, themselves, terminology in their own way. They come for free from what life is like for a language's speakers.

What language does not do is shape thought by itself, for instance as meaningless gender divisions of the kind that in German makes forks female, spoons male and knives something in between…. Or in terms of how people see the world's colours, or in terms of whether we think of a cat as a clump of cuteness in the same way as we see a glorious-smelling white glob as a clump of Nivea. Even if you can, as it were, trick someone into revealing some queer little bias in a very clever and studiously artificial experiment, **that weensy bias has nothing to do with anything any psychologist, anthropologist or political scientist could show us about how the people in question manage their existence.**

Make no mistake: **languages, like cultures, differ massively, and go far beyond the terminological features that drift into them from the cultures**. … The degree of divergence is awesome indeed: languages with only a handful of verbs (many Australian languages), languages with no regular verbs (Navajo), languages where a word's meaning differs according to nine different tones you utter it on (Cantonese), languages with only ten sounds (Piraha), languages with whole sentences that you need only one word to utter (Eskimo), languages with dozens of click sounds … languages with no tense at all (Maybrat in New Guinea), languages with two hundred genders (Nasioi, again in New Guinea), languages where the only ending in the present tense is the third-person singular one (English).

But the wonder is how **in all of their diversity, these languages convey the same basic humanity**. **The cultural aspects qualify as scattered decoration**. That will sound naïve to many – until they consider what it takes to learn a language, upon which it becomes clear how ancillary the cultural aspect of language is. How much of the Spanish or Russian or Chinese you hacked your way through was "cultural"?

If you want to learn about how humans differ, study cultures. However, if you want insight as to what makes all humans worldwide the same, beyond genetics, there are few better places to start than how language works. (455 words)

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Question 3 (Unseen prose passage)
(20 arks)

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

The Track in the Middle of the Forest

The most ferocious bears live deep in the heart of the taiga.[4]

Not a single one has ever been hunted.

Hunters know they are very dangerous, they say the bears think, like men, and that is why they never go near them, in the heart of the taiga. They are frightened, are aware of the dangers of paths that never end, of tracks that fork time and again until the man who dares penetrate so far finds himself turning in circles, sometimes in spirals, until the time comes when he dares not move until a rescue party reaches him. That is the taiga; no one wants to risk going in, the only way to enter the taiga is by cutting, burning and destroying it. Even so the taiga wins out.

They say that those who get lost in the taiga pray and believe their prayers will save them, but not so. God is great, but the taiga is even greater, and they can pray as fervently as they curse, howl and rage, the taiga is deaf to their words, and that is why hunters can't even agree to go in too deep, they hesitate, argue, curse, but always retreat to the outer fringe of trees. The most ferocious bears are deep inside, men who changed into bears, and that is why they are so vicious, because they are evil like men and think like men, their instinct is not an animal's, is not what an animal is born with, but a mixture of the viciousness of men and the cruelty of animals, they are wild beasts but it is said that when they look at you, it is as if they are thinking hard, and their eyes are glinting.

Once, before they had built the villages that surround the taiga, many, many years ago, there was a party of beaters that went into the taiga to hunt for skins. Everyone knew that what they really wanted were the skins of the bears who live in the centre of the forest, legends abounded about the thickness and value of these skins….

They trekked for days and days. They say the hunters watched their supplies run out, and that day after day, for far too long, they only ate birds they could catch and the mushrooms that grew all around. Weeks went by and the hunters continued their trek further into the forest, penetrating deeper and deeper inside. Their beards were long and their hair matted. They hadn't washed for days and their clothes were filthy from sleeping in the open, from walking through mud and thickets, from the blood of the animals they had killed in order to eat. They stank of forest, of dry leaves and flattened plants, of sweat and of the smoke from the fires they lit each night to keep warm. And they went even further into the taiga, even on days when the mist hid the sun, further in, even though they were lost, and didn't know where they were going. And they kept losing items of clothing and had to wrap up in non-cured skins of animals they were killing with knives, spears and

[4] **Taiga** is the largest type of forest on the Earth. ... The **word taiga** comes from Turkish and it **means** "coniferous forests." These forests represent the largest, oldest and snowiest type of land territory, covering extremely large areas in northern Russia, mostly Siberia.

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bows, because their powder had got wet and they had thrown their guns away, along with the lead ammunition that had weighed too much …

And finally, to communicate with each other, and because they were afraid of the bears, who couldn't be far away, they mimicked the screech of owls and the hisses of wild cats, and almost stopped speaking. They decided to light no more fires so the animals couldn't detect their presence and ate raw meat.

By the time they finally saw the bears, they were crawling on all fours, wore the skins of other animals, had turned wild, stank and were filthy. The bears sniffed and encircled them but did no harm: there was no difference between them. The hunters didn't recognize each other and thought the bears were other hunters and hunters were bears.

But that is only a fable, because nobody ever emerged from the taiga to say what really happened. That is why men are afraid to enter the taiga, because within every forest there is a track that will lead them inside, into its heart. (764 words)

Adapted from a translation of a short story published in Russian 1922 by Jossef Bergchenko

(1) What role does the taiga play in this story? Provide examples to support your answer. (04 *marks*)

(2) What is the main literary device used to bring out the taiga's fearsome quality? Illustrate this with at least **two** examples. (05 *marks*)

(3) How is the passing of time conveyed in this story? Refer to language as well as imagery in your explanation. (03 *marks*)

(4) What does the phrase "<u>But that is only a fable</u>" convey to you? Who says these words? (03 *marks*)

(5) At the end of the story, are the bears human or the humans bears? What would be the difference? (05 *marks*)

<u>Answers different to those provided below are acceptable</u> if supported by quotations and illustrations from the passage.

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

Q1	Q2 & Q5	Q3 & Q4	
04 marks	05 marks	03 marks	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
02-03 marks	02-04 marks	02 marks	A moderately good answer which includes1-2 relevant points in response to the question, with supporting details from the passage
01 mark	01 mark	01 mark	An answer with only 1 or 2 relevant points, and no supporting details
0 marks			No answer or irrelevant answer

Note 1: <u>No</u> marks should be deducted for language errors.

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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) What role does the taiga play in this story? Provide examples to support your answer (04 *marks*)

- The taiga is the setting but can also be another character in the story
- It is an important part of the plot as the transformation of men to bears happens within the taiga
- The taiga is described as a live being

(2) What is the main literary device used to bring out the taiga's fearsome quality? Illustrate this with at least two main points. (05 marks)

- The taiga is personified: the story describes the taiga as a living thing.
- It actively leads hunters deeper into itself or leads them astray; by doing this, it also transforms the men into bears.
- It is also described as 'greater than God' and in that sense, awesome
- It is shown to be stern or uncaring since 'the taiga is deaf to their [hunters'] words' and leads men into the wilderness and changes their being
- Imagery/phrases that students may use - "heart of the taiga", the "taiga wins out", "greater than God", "the taiga is deaf to their words". "lead them inside", "its heart"

To receive full marks, personification has to be explicitly stated, and two points illustrated with examples.

(3) How is the passing of time conveyed in this story? Refer to language as well as imagery in your explanation. (03 *marks*)

- It talks of the transformation of the men into wild things. Uses phrases such as "trekked for days and days", "day after day, for far too long", "Weeks went by"
- Describes what the hunters ate after supplies ran out, how their beards grew longer, not washing, lost clothes, and stopped talking.

(4) What does the phrase "But that is only a fable" convey to you, the reader? Who says these words? (03 marks)

- Universal third person narrator – Possibly someone who has lived nearby and has knowledge of the taiga and villages nearby.
- It sheds doubt on the specifics of the story but at the same time, makes you think the story is even more real!

(5) At the end of the story, are the bears human or the humans bears? What would be the difference? (05 *marks*)

- This is a difficult question and requires an imaginative answer.
- It appears from the penultimate paragraph that the humans and bears are indistinguishable at the end ("there is no difference")
- This would lead us to question whether being a hunter of such magnificent creatures is right
- If we consider being human to mean that we have values and qualities we call 'human', then it can be argued that the roles re-reversed, the bears are more human than the humans, until they too become bears and fear their hunters

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Question 4 (Unseen Poem)

(20 marks)

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*)

Death is not New

Every city is ours
And all are kin
Good and evil do not come from others
Pain and its relief are no different
Death too is not new
We do not rejoice when life seems sweet
Nor do we cry it's bitter when troubled
For this we know from the discerning:
As frail craft caught in rivers crashing down rocks
Swollen with cold rain pouring
Through skies split by lightning,
Our lives too
Are tossed around by the fates.
We do not therefore praise the mighty for their rise
Even less do we disdain the lowly.

(Translated from a 2000-year old Tamil poem)

(1) Why is 'every city ours' and 'all [our] kin'? Support your answer with close reference to the poem. (3 *marks*)

(2) What does the poet mean by the following lines: "good and evil do not come from other / Pain and its relief are no different"? (4 *marks*)

(3) According to the poet, what insight has been learned from perceptive persons? (3 *marks*)

(4) In your view, how effective is the central simile of the poem? (5 *marks*)

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

Questions 1 and 3 are marked out of 3 marks. Question 2 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 illustrations from the poem.

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Q 1 Q 3	Q2	Q4 & Q5	
03 marks	04 marks	04-05 marks	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 for each from the poem, either as quotations or as direct references (which are appropriate) to the poem
02 marks	03 marks		A moderately good answer which includes1-2 relevant points in response to the question, with supporting details from the poem
	02 marks		An answer which includes 1-2 relevant points, but may have no/inadequate supporting details from the poem
0.5 - 1 mark	0.5 - 1 mark		An answer with only 1 relevant point, and no supporting details
0 marks			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 is 'every city ours' and 'all [our] kin'? Support your answer with close reference to the poem.
(03 marks)

- Every city is ours because death comes to all humans as well as the pain, and suffering and relief that comes to everyone
- In no city can you escape death
- Since every person has this same inheritance (of death and illness, good and bad etc.) everyone is related to each other
- Appropriate imagery to support the answer should be used.

(2) What does the poet mean by the following lines: "good and evil do not come from other / Pain and its relief are no different"?
(04 marks)

- In every person there is a capacity to make good and evil choices
- There is good and evil in each person
- Pain and relief are fruits of the choices we make
- These two pairs of concepts (good-evil & pain-relief) are connected to each other

(3) According to the poet, what insight has been learned from perceptive persons?

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(03 marks)

- That it is hard to predict changes that may occur
- People are subject to fate which can bring unforeseen events
- That people different or difficult circumstances have not brought in on themselves
- That we are all the same and not always in control of our lives

(4) In your view, how effective is the central simile of the poem? (05 marks)

- Note: student answers may agree or disagree on the effectiveness of the simile; however, suitable supportive arguments must be made whatever position they take.
- Effective – central simile of a little boat caught in a swollen river shows how insignificant our lives and choices are in the face of time and circumstances.
- Ineffective – central simile only highlights the negative aspects – it does not draw out the joys and relief that is common to all; the simile is dated and not very original.

(5) What, in your view, is the main idea of the poem? (05 marks)

- This is a difficult question and should be marked with some leniency
- That humans are similar and differences in wealth and circumstance do not reflect fundamental differences amongst us
- Given the circumstances of our lives, and the lack of control over our lives, neither blame nor praise of others is useful or justified.
- Both the mighty and the lowly are treated equally by the fates
- For a full answer, students should analyse the imagery, rhythm of the lines

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