

නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව  
 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்  
 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

**NEW**

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020  
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020  
 General Certificate of Education (Adv. Level) Examination, 2020

ඉංග්‍රීසි I  
 ஆங்கிலம் I  
 English I

73 E I

පැය තුනයි  
 மூன்று மணித்தியாலம்  
 Three hours

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

Use the **additional reading time** to go through the question paper, select the questions you will answer, and decide which of them you will prioritise.

**Instructions:**

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

**Part A**

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

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

(a) "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!"

(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;

[see page two]



- (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.
- (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.
- (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.

2. Comment briefly on any **one** 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."

(b) "But," said she tremulously, "suppose your sin was not of your own seeking?"  
He shook his head.

"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?"

[see page three



- (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.
- (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.
- (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 for long. What do you know about the sea? Nothing. What do I know about the sea? Nothing. Without a driver this bus is lost.”

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.

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,”

[see page four

**Part B**

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

**5. Drama**

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

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

**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 Victorian society's beliefs about fate, morality and repentance." Do you agree?
- (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*?
- (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.
- (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.
- (e) "Yann Martel discusses how survival and resilience, in the face of danger and hunger, allows 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?

[see page five]



**7. Short Story**

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

**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.

**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.

**8. 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.

**OR**

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

**OR**

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

- (i) The issues and concerns of childhood and youth in **at least three** prescribed poems.
- (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.
- (iii) Any **three poems** from **three literary periods**, which examine the nature and consequences of exploitation and greed.

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