

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව 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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ඔகෝස්තු
 General Certificate of Education (Adv. Level) Examination, August 2018

සාමාන්‍ය ඉංග්‍රීසි I
 பொது ஆங்கிலம் I
 General English I

13 E I

20.08.2018
 08.30 - 11.40

ආය කුසලිය
 மூன்று மணித்தியாலம்
 Three hours

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

For Examiner's Use Only

Part	Marks
A	
B	
C	
D	
Total	
Paper I	

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

Index No. :

Instructions:

- * Answer all questions on this paper itself.
- * Marks will be deducted for bad punctuation (Omission of full stops, capital letters, etc.) and for mistakes in basic grammar. (The supervisor will provide you with sheets for rough work.)

Code Numbers

Marking Examiner	
Marks Checked by	1
	2
Supervised by	

PART A – GRAMMAR (40 marks)

For examiner's use only

I. Fill in each blank with a suitable preposition from the list given in the box. Use each preposition only once. There is one preposition extra. (05 marks)

by with of for in on

A child psychologist had twin boys; one an optimist, the other, a pessimist. Just to see what would happen, (1) Christmas Day, he loaded the pessimist's room (2) toys and games. In the optimist's room, he dumped a pile of horse droppings.

That night, the father found the pessimist surrounded (3) his gifts, crying. "What's wrong?" the father asked.

"I have a ton (4) game manuals to read. I need batteries and my toys will all eventually get broken!" sobbed the pessimist.

Passing the optimist's room, the father found him dancing for joy around the pile of manure. "Why are you so happy?" he asked.

The optimist shouted, "There must be a pony, somewhere here. You know, I am very much interested (5) playing with ponies!"

Q. I
 5

II. Fill in each blank with the correct form of the pronoun given in brackets. (05 marks)

A curious child asked (1) (he) mother: "mommy, why are some of (2) (you) hairs turning grey?"

The mother tried to use this occasion to teach her child a lesson: "(3) (It) is because of you, dear. Every bad action of yours will turn one of (4) (I) hairs grey!"

The child replied innocently: "Now (5) (I) know why our grandmother has only grey hairs on her head."

Q. II
 5

For
examiner's
use only

III. Fill in each blank with the correct form of the verb given in brackets. (10 marks)

An old man who lived in Bandarawela (1) (want) to dig up his potato garden last year, but it was very hard work. His only son, who (2) (help) him, was in prison and he couldn't afford an attorney to get him out. The old man wrote the following letter to his son and told about his situation:

Dear son,

I am feeling pretty bad because it (3) (look) like I won't be able to plant my potato garden this year. I hate to miss (4) (cultivate) the garden because your mother always loves planting time. I'm just getting too old to be digging up a garden plot. I know you (5) (help) me, if you weren't in prison.

Love,

Dad.

Shortly, the old man received this telegram:

'For heaven's sake, Dad, never (6) (dig) the garden!! That's where I buried the GUNS!! Once I return home, I (7) (hide) them somewhere else.'

At about 4 a.m. the next morning, a dozen of police officers showed up and dug up the entire garden. However, no gun (8) (find).

Confused, the old man wrote another note telling his son what (9) just (happen) and asked him what to do next.

His son's reply was: 'Go ahead and plant your potatoes, Dad. It's the best I could do for you, from here. At the moment, I (10) (have) a hard time here and everything will be fine soon.'

Q. III

IV. Fill in each blank with a suitable word from the list given in the box. Use each word only once. There is one word extra. (05 marks)

an several much a another this

A taxi driver was driving (1) passenger across town, and the passenger tapped him on his shoulder and said "Drop me at a pharmacy, please". The taxi driver swerved and stopped the taxi almost hitting (2) taxi and (3) old woman. The passenger said "Oh I am so sorry, I startled you!". And the taxi driver apologized and said "This is my first day on (4) job and you are my first customer." The passenger asked "What did you do before driving a taxi?" The taxi driver said "I've been driving a hearse for (5) years."

Q. IV

For
examiner's
use only

V. Construct **questions** to get the words in bold print as answers. Use the question words given in the box. There is one question word extra. (05 marks)

How When Why Where Who How many

- (1) Shanika will borrow **two** cassettes from the video shop.
.....?
- (2) Majid has gone to **Colombo** to meet his brother.
.....?
- (3) Shanthan attends English classes on **Tuesdays and Thursdays**.
.....?
- (4) **The principal** kept the cell phone in a cupboard.
.....?
- (5) The first Distributor Convention was held to **select the best sales supervisor**.
.....?

Q. V

5

VI. Complete the following sentences by putting the words/phrases in brackets in the correct order to make meaningful sentences. (05 marks)

- (1) I
.....
(this opportunity / for today's function / for making / take / the organizing committee / to thank / arrangements)
- (2) The Central Bank's statistics
.....
(indication / as / of the economy / can be used / of the country / a reliable)
- (3) We
.....
(for excellence / continue / during / to search / the coming year / shall)
- (4) Notices
.....
(everyone in the organization/ to give / information / are / benefit / written / which will)
- (5) A diplomat
.....
(will look forward / can tell you / is someone / to get to hell / who / you / to the trip / in such a way that)

Q. VI

5

For
examiner's
use only

VII. Combine the following pairs of sentences using a suitable **conjunction** from those given in brackets. **(05 marks)**

(1) The theatre was crowded. We managed to find a seat in the balcony. (if, although, since)

.....

(2) I asked for some financial support. She gave me ten thousand rupees. (as soon as, unless, as long as)

.....

(3) He stared at me for a few seconds. He had never seen me before. (until, after, as if)

.....

(4) The teacher will not accept any excuse. You give a valid reason. (if, unless, while)

.....

(5) We have to wait at home. We receive a letter from our university. (but, as if, until)

.....

Q. VII

5

PART - A

40

□ PART B - COMPREHENSION (20 marks)

I. Of the options given below each sentence in bold print, **underline** the one that best expresses its meaning. **(05 marks)**

(1) **Sometimes people don't appreciate what they have until they lose them.**

(i) Sometimes people appreciate things when it is too late.

(ii) When people don't appreciate what they have, they lose them.

(iii) Sometimes people appreciate the things that they often lose.

(iv) People don't appreciate the things in their possession even if they lose them.

(2) **The frock was fine as far as the colour was concerned but it wasn't of very good quality.**

(i) Both the colour and the quality of the frock were good.

(ii) Though the quality of the frock was good, its colour was not fine.

(iii) The quality of the frock often depends on its colour.

(iv) Though the colour of the frock was fine, it was of a poor quality.

(3) **It is Nimal who first told me that the match had been cancelled.**

(i) I knew that the match had been cancelled before Nimal told me.

(ii) I didn't know that the match had been cancelled until Nimal told me.

(iii) I told Nimal that the match had been cancelled when he asked me.

(iv) Nimal knew that the match had been cancelled but he did not tell me.

(4) **Had I known that Mr. Raghu was the Chairman, I would have talked to him.**

(i) Mr. Raghu was not the Chairman so I did not talk to him.

(ii) I did not know that Mr. Raghu was the Chairman but I talked to him.

(iii) I did not know that Mr. Raghu was the Chairman so I did not talk to him.

(iv) I knew that Mr. Raghu was the Chairman but I did not talk to him.

(5) **I hurried to get to the bus stop only to find that I didn't have enough to pay the fare.**

(i) I hurried to get to the bus stop and then I found that I had enough money to pay for the bus.

(ii) I hurried to get to the bus stop but I found that I was short of money to pay for the bus.

(iii) I found that I didn't have enough money to pay for the bus but I hurried to get to the bus stop.

(iv) I found that I had enough money to pay for the bus and then I hurried to get to the bus stop.

Q. I

5

II. Read the following text and do the activity that follows.

(05 marks)

For
examiner's
use only

Ruhunu Plantations PLC

Sale of used Motor Vehicles

Offers are invited for the sale of following company owned and maintained vehicles.

Vehicle Type	Vehicles	Location of Inspection
Motor Cycle	(i) Honda CD 185 (MV 32xx)	Ruhunu Plantations PLC
	(ii) Yamaha 125 (GA 45xx)	Imaduwa Branch Main Street, Imaduwa
Double Cab	(i) Toyota Hilux (59-42xx)	Ruhunu Estate PLC
	(ii) Toyota Hilux (59-56xx)	Alwis Rd, Deniyaya

The above vehicles could be inspected at the given addresses from 2nd September to 12th September, 2018 during weekdays from 9.00 am to 4.00 pm excluding Mondays. Sealed offers must be deposited in the Tender Boxes available at the inspection locations before 4.00 pm on 13th September, 2018.

Tender forms could be obtained from the address given below and locations of inspection at Rs. 100.00 (non-refundable) per form. A separate tender form should be submitted for each vehicle. A refundable deposit of Rs. 2500.00 each for a Motor Cycle and Rs. 5000.00 each for a Double Cab should be made with each offer. Further details can also be obtained from the company website.

General Manager
Ruhunu Plantations PLC
344, Main Street
Matara.
Web: www.ruhunueplc.lk

Write **True** or **False** beside each sentence in the space provided.

- (1) The present owner of the vehicle, Yamaha 125 (GA 45xx) is Ruhunu Plantations PLC. (.....)
- (2) An interested person can inspect the vehicles on Monday 10th September, 2018 at 10.00 am. (.....)
- (3) Prospective bidders can submit tenders online using the company website. (.....)
- (4) A person who wants to buy Toyota Hilux 59-42xx can obtain the tender form only at Ruhunu Estate PLC, Deniyaya. (.....)
- (5) A total refundable amount of Rs. 15000.00 should be deposited by a person who intends to purchase all the four vehicles mentioned here. (.....)

Q. II

5

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III. Read the following part of the poem written by D.H. Lawrence and do the activities that follow. (05 marks)

The blinds are drawn because of the sun,
And the boys and the room in a colourless gloom
Of underwater float: bright ripples run
Across the walls as the blinds are blown
To let the sunlight in; and I,
As I sit on the shores of the class, alone,
Watch the boys in their summer blouses
As **they** write, their round heads busily bowed:
And one after another rouses
His face to look at me;
To ponder very quietly,
As seeing, he does not see.

And then he turns again, with a little, glad
Thrill of his work he turns again from me,
Having found what he wanted, having got what was to be had.
And very sweet it is, while the sunlight waves
In the ripening morning, to sit alone with the class
And feel the stream of awakening ripple and pass
From me to the boys, whose brightening souls it laves
For this little hour.

(1) **Underline** the most appropriate response.

Where is the speaker at the time of describing this event?

- (i) On the sea shore (ii) In a summer hut
(iii) In his classroom (iv) On a class trip

(2) Write **True** or **False** in the space provided.

- (a) All the boys here are blind. - (.....)
(b) The speaker is happy to see the boys at work. - (.....)

(3) Who or what does the pronoun in bold print in the poem refer to?

they -

(4) Write **one word** from the poem which means the same as the following.

a feeling of excitement or pleasure -

Q. III

5

IV Read the following passage and do the activities that follow. (05 marks)

The California Department of Health warned that people need to keep their cell phones several feet away from them to reduce radiation exposure and health risks. The Department has given guidelines for reducing exposure to cell phone radiation, amid evidence that the use of cell phones may be linked to cancer and mental health issues.

Cell phones transmit information using low frequency radio signals, which may expose us to unhealthy radiation, especially when downloading large files. Research has not been able to prove definitively that cell phone radiation is dangerous, but there have been enough studies suggesting the risks, especially for children, according to the Department.

The radio frequency (RF) energy cell phones are at the bottom of the 'radiation risk list' but research suggests that our frequent, close-range exposure to cell phones may be enough to endanger us. 'Keeping a phone directly on the body has never been a good idea', says Dr. Devra Davis of the Environmental Health Trust.

[See page seven

In fact, cell phone producers themselves seem to agree with the view that close-range exposure to cell phones is dangerous. For example, most of **them** have taken action to provide an 'RF exposure' notice in the phone's settings. They also give us advice for reducing exposure by using speakerphones or handsfree accessories. "Unfortunately, most of the people are not aware that there is a clear warning to keep the phone away from the body" says Dr. Davis.

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(1) Write **True** or **False** beside each sentence in the space provided.

- (a) According to the California Department of Health, only children are affected by radiation in cell phones. (.....)
- (b) Low frequency radio signals could contain unhealthy radiation for human beings. (.....)
- (c) Many cell phone producers completely ignore the harmful effects of radiation on their customers. (.....)

(2) **Underline** the most appropriate response.

Which of the following is directly mentioned as the opinion of Dr. Devra Davis?

- (i) The RF energy cell phones may not be very harmful to users.
- (ii) Cell phones transmit information using low frequency radio signals.
- (iii) It is not wise to keep a cell phone directly on one's body.
- (iv) 'RF exposure' notice in phone's settings can be very effective.

Q. IV

5

(3) Who or what does the pronoun in bold print in the final paragraph refer to?

them -

PART - B

20

□ PART C - SUMMARISING (10 marks)

I. Write a **summary** of each of the following two texts. Do **not** use more than **fifty (50) words** for each summary. If you **exceed the word limit** marks will be **deducted**. Write **only one word** in each cage. **(05 + 05 = 10 marks)**

(1) Gardening offers a set of benefits. First, it helps to improve one's health. Obviously, as a form of physical exercise, it reduces one's body weight. According to recent research, gardening has been proven to reduce stress and high blood pressure too. Second, gardening increases the overall value of one's home. In fact, a landscaping design can be considered an investment for the future. A tastefully designed yard can add beauty to the house. Therefore, it can help one sell his or her house faster than the average home owner. Third, by gardening, we can truly "go green" to benefit the earth. Plants act as highly effective air cleaners, absorbing carbon dioxide, plus many air pollutants, while releasing clean oxygen. Finally, research has shown that gardeners generally have greater self-satisfaction than non-gardeners. Gardening is truly becoming an art that gives self-satisfaction. Planning, planting and watching one's own garden grow can fill a person with satisfaction and pride.

Q. I(1)

C -
L -
5

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Q. II

F-
C-
L-
O-

15

PART - D

30

G.C.E.ADVANCED LEVEL 2018
73 ENGLISH
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 grade¹

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.

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

(a) Shakespeare's *Othello* Act 3 Scene 4 (lines 54 – 62)

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

These lines are spoken by Othello to Desdemona in response to her admission that she has misplaced the handkerchief that he had given her ["I have it not about me"]. The reference to "an Egyptian" has been interpreted as "a gypsy" since gypsies are thought of as coming from Egypt (e.g. in Shakespeare refers to Cleopatra as a gypsy in **A&C**). In any case, Egypt was invariably associated with magic. In a powerfully ironic moment, Othello seems to be foretelling the tragedy that will befall both Desdemona and himself if she loses the handkerchief, the most trivial of possessions, yet in this instance the most crucial. Note that the expression "his spirits should hunt after new fancies" is explicitly sexual, especially the words "spirits" and "fancies".

The play has been called "the tragedy of a handkerchief" to underscore the fact that it lacks credibility: such a trivial and easily explainable "cause" (the loss of a handkerchief) becomes the "proof" of Desdemona's infidelity. A nuance that will only be found in outstanding answers: this "history" of the handkerchief is contradicted in Act 5.2 lines 214-5 where Othello says "It was a handkerchief, an antique token / My father gave my mother", to explain which many scholarly explanations have been adduced! At face value, however, in this extract the handkerchief is presented as the means by which Othello's mother wields power over his father, whereas in the later reference the roles are more or less reversed, though much less explicit. The question then is whether Othello deliberately lies in Act 3.4 in order to frighten Desdemona.

The excerpt is crucial because it serves as the beginning of the end of the mutual love and affection that binds Othello and Desdemona together. It is also a poignant reminder of their radical dissimilarity in worldview and behaviour. Desdemona has no inkling at all that Othello is incensed: in the continuation of this dialogue he demands the handkerchief four times, while she responds by persisting in her pleas on behalf of Cassio.

The reference to specific words and phrases used by Shakespeare to bring out the substantive elements outlined above, or even the detailed description of these elements themselves, should be given additional marks, within the limits provided by the marking key, under the category "literary features." This is applicable to the other context questions as well.

1 (b) Shakespeare's *A Midsummer Night's Dream* Act 5 Scene 1 (lines 2 – 11)

More strange than true. I never may believe
These antique fables, nor these fairy toys.
Lovers and madmen have such scething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold:
That is the madman. The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.

Theseus says these lines to Hippolyta, mocking the world and worldview that he himself inhabits. The pun on the word “antique” (both ancient or classical and antic in the sense of performance) captures this duality well. Theseus will observe the play-within-a-play, but he is also a performer/character in a play himself.

The surface meaning suggests that Theseus, while accepting that there are multiple realities depending on context and perspective, comes out in favour of logic and “cool reason” as opposed to the unbridled imagination of the “lunatic, the lover and the poet”. Note here the juxtaposition of the three figures, in which the first, the madman, is paranoid and exaggerates beyond all limits; second, the lover who has lost all judgement in his frantic haste to over-value the appearance of his love, and thirdly, the poet who is divinely inspired and cannot distinguish manifest difference however stark it may be to the ordinary mind. [This continuation to include the description of the poet’s folly is a necessary part of a good answer].

Theseus seems to ridicule the role of imagination, ending his assessment with the mocking aside that through imagination one will be prone to mistake a bush for a bear! This clarifies for us his position that an excess of imagination prevents us from recognizing reality from its distortions. Hence, Theseus should be seen as more reliable and truthful than these other figures. However, we know from Oberon’s previous speech that Theseus has sought and received supernatural assistance from Titania on more than one occasion, so he too is beholden to magic and the fruits of imagination.

The themes covered in this excerpt include the cohabitation (and often even tension) between narrowly-perceived reality and the transcending of this narrow reality through magic and the supernatural. The sceptical rational argument against flights of fancy and going beyond of logic/reason is amply demonstrated here, using the classic stereotypes of madness, love and poetry. Yet, the fact that Theseus’ position is belied by his own actions and history complicates the situation significantly.

Note that the initial formulation “more strange than true” is awkward expression whereas the original proverb is “It is no more strange than true”. The line “Seeing Helen’s beauty in a brow of Egypt” signifies primarily Helen of Troy, but also Helen(a) in the play, whereas “a brow of Egypt” refers to a gypsy or dark-skinned woman. This, of course, is Hermia, and thus the line echoes Lysander’s rejection of Hermia for Helena, as well Demetrius’ reverse rejection of Helena for Hermia.

Detailed discussion of word play, the appropriateness of key descriptions etc should be identified as “literary features”, though they needn’t be explicitly described to obtain marks under this category.

1 (c) Chekhov’s *The Seagull* Act I (at the initial stages of the play)

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

Constantine Trepleff to Peter Sorin about his mother and Sorin’s sister, Irina Arkadina. Trepleff is responding to Sorin’s comment that his mother “adores” him and that he is mistaken in thinking that she dislikes his play. This extract comes early in the play, and serves the important purpose of describing Irina before she appears on stage. Her son calls her “a psychological curiosity”, “jealous and bored” and “stingy”, even as he also acknowledges that she is “without doubt brilliant and talented, [and] capable of nursing the sick like an angel of heaven.” He says poignantly: “I regret that my mother is a famous actress. If she were an ordinary woman I think I should be a happier man.” Through this description we also see into T’s own tormented and overly sensitive mind, which foregrounds his ultimate suicide at

the end of the play. Equally importantly, the excerpt begins (at the very beginning of the play) the crucial discussion – carried throughout the play – on the role of art in general and especially theatre in society.

Hence, there are two parallel subjects that require analysis in this extract. One is Treplieff's view of his relationship with his mother, and the other is less personal and more substantive: the critique of Russian theatre at that time. T uses the first to discuss his views and work on the latter. The argument he makes forcefully (which may well be Chekhov's own position) is the need for theatre to take on a new form and relevance, to transform itself from its current malaise.

The point about Guy de Maupassant's dislike of the Eiffel Tower will be explained only by the most meticulous students. Throughout the period of its construction and thereafter, Maupassant. Opposed and despised the Eiffel Tower, which he called his "iron arch nemesis." However, rather than run away from it physically, he lunched every day at the restaurant at its base because that was the only place in Paris where was able to avoid seeing the Eiffel Tower!! Later, he even travelled to Sicily, one reasons for which was to get away from this "unavoidable and agonizing nightmare."

The main themes found in this extract relate to the subservience of practical life to art, and egotism to genuine affection and ordinary life in the careers and values of the literati. T points to the self-delusion and utter conventionality of their worldviews and lifestyles, where "Life" and "Experience" here are synonymous with creativity and self-indulgence. Work is equated with drudgery and inertia, and hence Sorin craves this romanticised and unrealistic "life" that is recuperated through excess and extravagance. Art doesn't imitate nature, it replaces it, at least in relation to the lives of these characters who achieve success in their public lives at the expense of their personal relationships.

1 (d) Lorca's *The House of Bernarda Alba* Act 1

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

She wants to cause trouble.

She can let off steam in the courtyard.

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

[The daughters laugh]

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

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

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

This dialogue takes place between Bernarda and her Servant, while her daughters listen on. This conversation is very telling in its portrayal of Bernarda as so hard-hearted and so governed by conventional norms that she is less worried about her mother committing suicide as she is that the neighbours will see her mother's behaviour. The governing factor is, thus, not family affection and loyalty, but the need to keep up appearances for the public. Maria Josefa, Bernarda's mother who is 80 years old and as feisty as her 60-year-old daughter, is roughly gagged, crudely locked up and kept away from visitors to the funeral because she may embarrass Bernarda. Bernarda has no emotion to waste on her mother, and though it appears that Maria Josefa may not be in control of her senses [her wanting to get married, for instance], the audience will tend to believe her version of the awful treatment that she receives in Bernarda's house. She claims that Bernarda feeds with dogmeat and dishwater, which may not be literally true, but what is worse is that whatever food is given would be provided grudgingly and demeaningly.

Lorca's treatment of both victim and victimizer with the same clinically dispassionate analysis is remarkable. In **THoBA**, there are only various degrees and levels of victims, just as all these victims are also in turn themselves perpetrators of similar injustice. For instance, in this extract we see Bernarda's daughters who themselves constantly suffer the

deprivation of love and marriage, laugh at their grandmother's crazy desire to get married at 80. The impossibility of her desire serves as a caricature of their own yearning for marital fulfilment of their role as women.

The main themes demonstrated here are (a) the mindless adherence to social norms and in maintaining appearances at all cost, (b) the devaluing of emotions and affections as weak and irrelevant, and (c) the obsession with marriage for all women, irrespective of age and status. Other themes identifiable in this excerpt include the hierarchized and unjust nature of social norms in Spain at the time, which are based on insensitivity, even cruelty, towards (poor) older women, which even affects one's own family. In this system, women are only meant to serve men, as wives and servants. Another core theme is the gender inequality and abuse which has been normalised (made natural) and which women themselves accept, or at least cannot openly question, which relates to perpetuating cultural norms and practices that ensure their further subordination.

1 (e) Samuel Beckett's *Waiting for Godot* Act 1 (two-thirds into the first act)

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

Could I be of any help?

This statement is uttered by Pozzo referring to the very first exchange Pozzo has with Estragon and Vladimir, where he picks up on them wondering whether he is Godot. This "discussion" is where Estragon admits that he would not recognise Godot even if he sees him and where Vladimir says that Godot is "a kind of acquaintance." Pozzo claims not to have remembered the name Godot, thereby emphasizing that the name is itself unimportant. Yet, paradoxically he acknowledges that this need to "wait" for an unknown person for an unknown reason is entirely understandable. It is, therefore, the (pointless) waiting (for some event of which we have no idea) is what's crucial, not the usual rational/logical instrumentality (waiting to accomplish something) that is usually our motivation for performing any act (such as waiting for someone).

This extract, therefore, clarifies the counter-logic or anti-language that prevails in the play, where reason, common sense, and everyday normality are turned on their head.

In this analysis, moreover, it is important that students comment on the significance of the last line, Estragon's question to Pozzo, where he seeks to help him to sit. The point here is that the help that Pozzo requires is not the expected and usual assistance associated with sitting down, but rather the verbal request to sit down! [Note that in mentioning this point as a powerful example of the countering of common sense rationalist in playing with the audience's expectation – we all expect that Pozzo wants physical assistance to sit – candidates will demonstrate their knowledge of the text, while conversely by not mentioning this they imply that this is a normal request that will elicit a normal response] It is only after two requests, which take a ridiculously humble form ["take a seat I beseech you"] that Pozzo eventually sits down.

Pozzo responds to what he sees as the "civility" extended to him by Estragon and Vladimir in (not) listening to his speech, which describes, among other things, the nature of twilight. V and E promptly deny that they have been polite to Pozzo in no uncertain terms, and the rest of this extract shows clearly that they have not been listening (hearing?) him, just as he didn't listen to the (false) name, (tellingly) Adam, that Estragon calls himself when asked by Pozzo. P claims to want to repay V & E by trying to ease their boredom, and even in the structured meaninglessness of their so-called dialogue, the difference in the personalities of V and E is visible. While, E asks for money (first ten francs and then "even five"), V responds angrily "We're not beggars" and later, indignantly, "That's enough!", which E promptly ignores.

The core recurring themes of the play are evident in this (non)-dialogue, including the (im)possibility of meaningful communication, which is itself the only communication that we have. The essential gentleness and humanity of characters are seen even as they appear to be at cross-purposes with each other. For instance, Estragon wants to help Pozzo, even though there is nothing he will gain from it. Most importantly, Pozzo, a perfect stranger with an entirely

different worldview and lifestyle, seems to understand the most fundamentally complex and opaque commitment of E and V to wait for Godot.

2. Comment briefly on any **one** of the following passages, explaining its significance to the novel from which it is taken.
- (a) Charles Dickens' *Great Expectations* Chapter 57 (Volume III : Chapter 18 which is two chapters from the end)

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

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

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

This exchange which comes towards the end of the novel, marks yet another change in the relationship between Pip and Joe. It is kind, loyal Joe who has nursed Pip back to health. However, as Pip gets better Joe becomes more distant, at least in Pip's view: "As I became stronger and better, Joe became a little less easy with me. In my weakness and entire dependence on him the dear fellow had fallen into the old time, and called me the old names, the dear 'old Pip, old chap', that now were music to my ears. I too had fallen into the old ways, only happy and thankful that he let me."

Pip admits that this was the direct result of Joe's expectation (fear?) that Pip would lapse back into his old upwardly mobile ways and "think that in prosperity I should grow cold to him and cast him off." This is the change that is presented in the passage under review. The key points to be looked for in students' answers are:

- ❖ The use of "Sir" by Joe, at the end of his reply which clearly signals his distancing of himself through "respect" and formality.
- ❖ It is important that candidates note Pip's silence on this, though he thinks to himself: "The last word grated on me; but how could I remonstrate! I walked no further than the gate of the gardens, and then pretended to be weaker than I was, and asked Joe for his arm. Joe gave it to me, but he was thoughtful."
- ❖ This deferential (un-equal) treatment of Pip by Joe continues until he departs without informing Pip but after paying his debts, on the basis that he "will do better without." This is in a sense, Joe's rejection of Pip, though it will never be couched in these terms.
- ❖ The contrast between Joe's Standard English and Joe's dialect is striking and should be noted as a metonym for the irreconcilable differences between their worldviews and lifestyles.

- 2 (b) Jane Austen's *Sense and Sensibility* [Volume 1] Chapter 2

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

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

John Dashwood is provided by a handy and timely "argument" (to deprive his step mother and her daughters of their rightful inheritance) by his wife Fanny which so completely matches his own selfish nature that, as has been pointed out by Martin Price: "What is dazzling is not merely the selfishness of the Dashwoods, formidable as that is, but the brilliant efficiency and ease of their self-justification." Fanny's argument is that since her in-laws will inevitably endure

a life of physical and psychological impoverishment – since they **will** have nothing – this can only mean that they need nothing too!

The key political and socio-economic issue that this extract engages with is that of inheritance, which by all accounts was a subject of much debate during Austen's life time. For instance, both Edmund Burke and Thomas Paine expressed their views on this and the public debate did focus on justice, though the main focus appears to have been primogeniture.

Austen's superbly nuanced writing in this short extract needs to be commented on by students. She is able to echo the voices of John and Fanny Dashwood with impeccable ease and deftness, and yet demonstrate the crassness of their self-serving "logic" at the same time. Nothing is wasted, every expression is in its proper place, yet taken together it is as devastating a critique as can be imagined.

The theme of social conservatism based on established conventions/norms that govern the middle and upper classes at the time which provide the rationale for crass self-centeredness is beautifully brought out in this excerpt. How pseudo-arguments are used to justify class- and gender-based discrimination is presented dramatically. What is crucial as pointed out above is the ease with such rationalizations are made and accepted.

2 (c) Nadine Gordimer's *July's People* (p. 97: the middle of the 13th chapter of the 20 chapters in the book)

He settled stockily on his legs. – It's no good for you to go out there with the women. –

She tackled him. – Why? But why? –

– No good. –

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

Maureen and July are in a discussion alone, and this permits the emergence of old tensions and hierarchies, exemplifying the near-impossibility of communicating across this huge ethnic, linguistic, cultural and class divide. The dialogue is vintage Gordimer, replete with hints and nuances, more gaps than communication, which the reader is expected to fill or interpret. The prose is sparse, stripped of everything but the bare essentials. A key issue that surfaces repeatedly in the novel is starkly revealed here: the "simple" reversal of roles between master/mistress and servant in this new context where master/mistress becomes beholden to his/her former servant is never complete or clear (or simple, of course).

A crucial component of the answer should be the attempt to explain why July is fiercely resistant of Maureen joining the women ["It's no good for you to go out there with the women"]. Maureen seeks narrow instrumental reasons, but July refuses to engage. She is thus forced to attempt to answer her own question, and mistakes this reluctance to an issue of power and its changing of hands. The ambiguity of the question, "Are you afraid I'm going to tell her something?" leaves everything unresolved, and even adds other sexualised dimensions to this issue of unequal communication. Students' interpretations of this ambiguity must be accompanied by evidence and a persuasive argument.

The excerpt from Gordimer's JP powerfully focuses on the insurmountable gulf in understanding and worldview between "black" and "white" people, which inhabits even the ways they speak and act in relation to the everyday. This gulf appears to be exacerbated every time Bam and Maureen consciously try to "engage" or "understand" because it is founded on widely different values and habits, not merely language and culture in the broad sense. Hence, while Maureen tries to understand why July is reluctant for her to join the other women looking for food, when does get a glimmer of his anxiety, this is almost too much for her to bear. Here the White and Black occupy two different worlds, which mere goodwill and sensitivity cannot bridge. The insurmountable racial divide that the novel portrays is clearly

represented in this extract, where the role reversal (white dependent on black) only serves to heighten the inevitable social and cultural barriers of the time.

A key theme of the novel – the breakdown of any real and meaningful communication between whites and blacks, irrespective of their overt political understanding and their desire for reconciliation – is succinctly and starkly brought out in this passage, even to point of being depressing to the reader. Whereas mistrust and suspicion, even mutual contempt, can be addressed intellectually, this epistemic divide is more difficult to negotiate. Here, for instance, there is a very strong will and intent to on Maureen’s part to integrate and be friends with July and his family, but this very intention and will is already contaminated by appropriation, disparities in worldview and understanding, as well as the impossibility of any real equality without a complete overhaul of material reality. Perhaps Gordimer is being a little unfair (stereotypical) of these ethnic/cultural differences, but going beyond the overt political and historical injustice of South Africa is central to her novel.

2 (d) Nihal de Silva’s *The Road to Elephant Pass* (Chapter 31)

“Are you alright, Kamala? My voice sounded hoarse, even to my own ears. “Did they hurt you in any way?”
“No, I’m all right, Wasu, Truly,” she said quietly. They questioned me for hours and hours. It was exhausting but they didn’t resort to anything ... physical.”
The ghostly smile came and went.
“You worried about me, didn’t you?” she asked.
“Yes,” I said simply. “I wouldn’t want to live through the last two days again.”
“I’m so sorry, Wasu,” she said. “I have caused you so much pain and it was all my fault.”
“That’s all in the past. I’m just happy you are all right.”
“We were desperately lucky, weren’t we?” she observed, “At least I was, that you picked that particular time.”

This is a dialogue between Wasantha and Kamala in the last chapter of the book, where they discuss the fortuitous (for them) outcome of the lie that Wasantha manufactured on the spur of the moment, in order to protect Kamala and at the same time prevent the military from falling into an LTTE trap that sought to bring international discredit to the Sri Lankan State. The trap was for Kamala to pretend to provide information about Prabhakaran’s presence at a particular location at 12 noon on 06 April 2000, whereas, in fact, at that exact time a prominent South Indian social worker (Dr Ajay Devanand) would be inspecting that location with some Indian journalists. Thus, the Sri Lankan’s would be tricked into bombing Dr. Devanand (and the journalists). Wasantha alters the time, bringing it forward by one hour in the hope that this would prevent the planned catastrophe.

Satisfactory answers should explain the significance of the last line of the extract, where Kamala refers to Wasantha’s choice of 11 am instead of 12 noon, because when the Air Force had bombed the area at the designated time, the LTTE Wannai Commander Colonel Srikantha (and other cadres) had been present (“to check on preparations”) and were killed, whereas there were no Indians there yet.

The substance of the excerpt is both crucial to the survival of Kamala and the credibility of Wasantha, and hence to the “successful” culmination of the novel. However, it also points to the flimsiness and lack of seriousness of the storyline, which depends on such an unlikely and unbelievable coincidence.

The language of the exchange between Kamala and Wasantha lacks idiomatic authenticity (since certainly Kamala, and also probably Wasantha, are not native-like speakers of English) because expressions such as “they didn’t resort to anything ... physical” is neither an attempt to render Sinhala or Tamil into English, nor is it the appropriate register of (Lankan) English, especially the word “resort” which is inauthentically formal, where “do” would be the most natural alternative. In terms of aptness of description and word choice, there are even more glaring infelicities such as “The ghostly smile”, which lacks both sense and sensitivity in this context. It would appear that this word is a malapropism for “the ghost of a smile”, or is perhaps misused to mean faint or fleeting. Similarly, the word “desperately” is misplaced.

The twin themes of the novel – ethnic polarization which has led to war, and the ability of love to bridge this divide – are both contained in this extract, where it appears that the fulfilment of love has triumphed for the two protagonists over polarization/war. Moreover, the lack of depth in the treatment of both these themes in the novel is also seen in the facile “resolution” of the tension between these two opposing forces by the Tamil woman accepting all the blame, and the Sinhala man graciously accepting her contrition, whereas the larger forces at play are ignored here.

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

“Shouldn’t we keep the lights off?” Shukumar asked.

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

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

Jhumpa Lahiri, “A Temporary Matter” (towards the end of the short story)

This identifies the crucial moment in the short story when all “pretence” and “posturing” comes to an end, with both husband and reader being suddenly confronted by just how irrevocable the couple’s separation is. The fragile sense of hope that Shoba and Shukumar will work at gradually re-building their relationship is dashed in the very next few lines beyond this section. Successful answers will necessarily point to the fact that Shoba’s bombshell that follows takes both Shukumar and the reader by surprise.

Thus, this excerpt effectively captures a number of key substantive themes and literary techniques of ATM. Substantively, the huge gulf that separates husband and wife is foregrounded because (as we will find out in a few more lines) they have absolutely no understanding of each other. Shukumar is convinced that Shoba’s “confession” is going to be positive, that she is still (like he is?) invested in salvaging their relationship.

In terms of the author’s narrative technique too this is an important literary device. Like Shukumar, the reader too is gently nudged into thinking that there has been genuine improvement in their relationship, and that both husband and wife are ready to begin the slow and difficult path back to the pre-still birth situation. The author plays with the reader, using the word “gently” [and “gentle”] repeatedly, to signal that something kind and conciliatory would be divulged by Shoba, for which Shukumar claimed to be prepared to engage.

While this emotional “letting down” or misleading of the reader is a well-known technique, which becomes more effective since the husband too is as taken in as the reader, there remain some questions as to the credibility of the characters and their context as described by Lahiri. For instance, we are told that Shoba turns on the lights in order to ensure that Shukumar can see Shoba’s face when she makes her announcement, and that she explains this “gently”, and yet there is nothing “gentle” either about the content or form of her revelation. Moreover, having deliberately turned on the light and explained that this is so that Shukumar can see her face, she deliberately avoids his gaze, “narrowing her eyes on something, it seemed, behind his left shoulder.” Thus, if we take the narration seriously, it would appear that Shoba wanted the lights on for Shukumar to see her face, though she didn’t want to see his face (or couldn’t bring herself to look at him, looking at her)! Does this make sense, one may legitimately ask.

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

Again brutish necessity wipes his hands,
Upon the napkins of a dirty cause, again
A waster of our compassions, as with Spain
The gorilla wrestles with the superman,

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

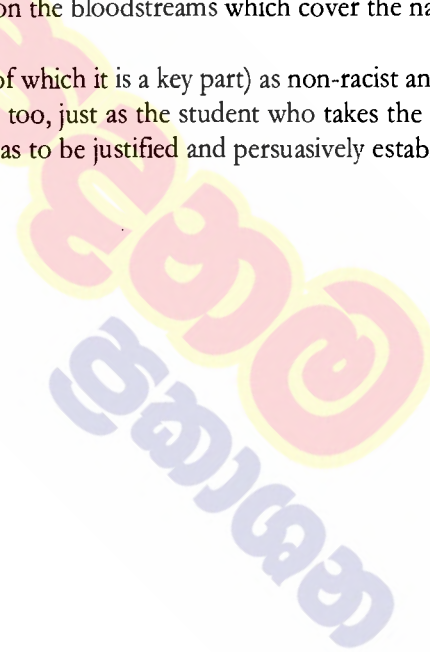
Derek Walcott, "A Far Cry From Africa" (the first six lines of the third stanza of the poem)

These are the first six lines of the third and last stanza of the poem and contain the main argument in a nutshell. Walcott is, for the first time in the poem, being autobiographical in describing his divided ancestry (he was of English, Dutch and African descent and was born and raised in Saint Lucia in the West Indies). He had both "black" and "white" grandparents, and hence is both hunter and hunted on both sides of the colonial divide. The poem was published in 1962

[The reference to Spain needs to be explained: socially committed intellectuals volunteered to fight for justice in the Spanish Civil War (1936-9) but became disillusioned soon. The point for Walcott is that (unlike in the past?) there are no black and white issues (pun intended!) any more.]

The poem ends with a series of (5) difficult questions that dramatize the earlier claim that he is "poisoned" by "the blood of both" locations and worldviews. However, the juxtaposition of these two becomes less effective because he has homogenized "Africa" (a vast and diverse continent comprising hundreds of languages, cultures, contexts, even colonial experiences) with one nation (Britain) and one language (English). Also, the reference to African liberation struggles as battles between "gorillas" and "superman" is overtly racist, especially since it taps into the most virulently nasty colonialist discourse of the white oppressors, where the "natives" are invariably compared with animals who are less evolved and civilized than the European colonisers. The poem is full of terms such as "savages", "beast", "brutish" that appear to be used mainly to describe the native Africans. Africa itself is likened to a "tawny pelt" [of an animal] and the Kikuyu are seen as flies gorging themselves on the bloodstreams which cover the natural terrain [the veldt].

If students are to present the extract (and the poem of which it is a key part) as non-racist and non-homogenizing, they need to present evidence and a persuasive argument too, just as the student who takes the opposite stand. As always, there is no one view that is correct, and every view has to be justified and persuasively established.



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 student agrees or not with the proposition contained in the question is never as important as whether student's 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.

³Note 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.

5. Drama

(a) “The sharp contrast in the development of the characters of Desdemona and Emilia in Shakespeare’s *Othello*, which culminates in their last scene alone together, provides important insights into the different options available to wives and women at the time.” Respond to this statement by contrasting the changes that take place in Desdemona’s and Emilia’s behaviour and understanding during the course of the play.

The question calls for the following analysis:

- An identification of the ways, if any, in which Desdemona’s character changes during the play, and to measure whether these changes have enhanced their critical understanding of the gender roles and functions of their time.
- An identification of the ways, if any, in which Emilia’s character changes during the play, and to measure whether these changes have enhanced their critical understanding of the gender roles and functions of their time.
- An analysis of the last scene in which Desdemona and Emilia are alone [Act 4.3, 7 – 100], from the perspective of their understanding of their roles as wives and women.
 - In this analysis it is important to determine whether the interaction of D & E has led to greater awareness and changes in their attitudes and behaviour

Among the key points to be made are the following:

- Note the two “conspicuous acts of female disobedience”: Desdemona’s refusal to obey her father, and Emilia’s rejection of her husband’s orders. In the general code of the time, women were duty bound to obey (their) men – as laid down in religion, social etiquette, marriage vows etc.
- The play provides an important parallel between the roles of wife and servant [See 4.2, 101ff]
- The subordination of women involves complex and sometimes contradictory “obligations to masters, fathers, and husbands,” which Desdemona describes as “divided duty” [1.3, 180]
- Relevant incidents in the play include:
 - a. Desdemona’s summoning to explain herself before the Senate: though her act is explained in terms of trickery and witchcraft, Desdemona presents a picture of relatively free choice but within the accepted norms of duty [2, 185ff]
 - b. In sharp contrast, thereafter D appears to display helplessness and passive acceptance of Othello’s jealousy and unjustified anger: this is starkly so in the manner that she accepts her death, referring to Othello as “my kind lord” [5.2, 125], and when she claims to Emilia that she alone is responsible for her own death. Is this weakness? An alternate reading would be to see them as strong within the socially permitted boundaries, within patriarchal rules and logic.
 - c. Lodovico calls D “Truly an obedient lady”, and in general she is seen as saint-like in her acquiescence, but are these actions capable of different readings? Avoid judging D and E from a 21st century perspective.
 - d. If D can be seen to become less independent and more subservient as the play develops, Emilia (“the other wife”) seems to follow the exactly opposite path. She begins by being completely passive and compliant to Iago’s every command, but this transforms into open defiance at the end.
 - e. The last scene with them together has been described as follows: “Shakespeare orchestrates the contrast with Desdemona to brilliant theatrical effect in the women’s last scene alone together, where the plangent romanticism of Desdemona’s Willow Song is set against the indignant common sense of Emilia’s tirade against the selfish tyranny of husbands.”

Note that this is not a mainstream question as most questions tend to focus on Othello, Iago and the other men/male action in the play. Hence, this requires some leniency in marking in terms of depth of analysis, but not in relation to students who go off at a tangent.

(b) “In Shakespeare’s *A Midsummer Night’s Dream* the men are superficial and inconstant, and do not have the bonds of strong friendship displayed by the women in the play.” Do you agree?

Answers should address the two strands of this question as follows:

1. The male characters in AMND are superficial and inconstant, and do not share strong bonds of friendship.
2. In contrast, the female characters in the play share strong friendships among themselves.

The points below will form the basis of better answers, though different approaches are also possible. What is important is the overall persuasiveness and credibility of the position taken, and this is achieved through careful arguments supported by appropriate evidence from the text.

- ❖ Though audiences are encouraged to distinguish between the women Helena and Hermia (Shakespeare differentiates their height and complexion, for instance), audiences may have difficulty in distinguishing Lysander from Demetrius. It is true that their language, and particularly their forms of address, is different, but this is often lost in production.
- ❖ The extent to which the monarchical social hierarchy governed every aspect of life of the men, including approval of marriage partners and the determination of rewards and punishments. The authority of the Duke was absolute, and even the gentry served his pleasure, whims and fancies without question. Prospective male suitors with a grievance such as Lysander seek Theseus’ approval, for instance.
- ❖ Though the two women do not discuss their respective choices in men, they will not agree to changing partners, whereas the men are able to do so without much soul-searching.
- ❖ The drug’s influence seems, therefore, to be merely an extension of the normal male practice and behaviour.
- ❖ Crucial is the analysis of the nostalgia and innocence of the relationship shared by Helena and Hermia during their childhood [See 3.2, 208ff]: “So we grew together, / Like to a double cherry: seeming parted, / But yet an union in partition, / Two lovely berries moulded in one stem.” This is mirrored in the bond between Titania and the changeling’s mother too.
- ❖ It even appears that all-women bonds are deeper and more self-sufficient than all-male associations. The female bonds are, however, disrupted by men.
- ❖ This then could be read as the play’s questioning of patriarchal values on the basis of the firm and strong friendships of women that the men have never experienced nor seek.

(c) “I want you to know how Chekhov works. It is not how other playwrights work. Others have direct action – what is happening on stage is really what is happening. With Chekhov... what is happening on stage is what is *not* happening. It happened before the characters came in. What matters is not the circumstances but the character’s reactions to the circumstances.” Discuss Chekhov’s play *The Seagull* in relation to this description of his work.

Though the question is not hard, good answers need to address the three component parts therein: Establishing or refuting (a) that all the key events take place off-stage, (b) that the characters on stage mainly talk to each other and hence don’t engage in significant (physical) action, and (c) that the crux of the play lies in understanding and appreciating the diverse responses of the characters to the major events

which have taken place off-stage. Of these three, it is the third aspect that is least easy to describe and analyse. The first component is fairly straightforward and a satisfactory answer must contain clear examples of off-stage action.

Students should flesh out the following (and/or similar) points, using detailed examples from the text to support their arguments. Of course, no one answer will include all these points, nor should it.

- The play is not an action thriller by any means! The “action” on stage lies in the conversations and attitude shifts of the characters, the values they represent, the social class they typify, and the aesthetic ideologies they espouse.
- The socio-economic and cultural background of the play, its physical setting and the nature of the playwright’s dramatic vision contribute to this de-emphasis of physical action: “Chekhov combined a naturalistic method with a philosophical mind and a humanitarian gentleness of temper” His method was best exemplified as creating atmosphere, not action or drama, and this was deliberate. The setting of the play in Sorin’s country estate beside a lake – where the natural environment permeates the entire plot and where the weather too has a significant role – also contributes to the structuring of this inaction. For instance, Irina Arkadina, her brother Sorin and Nina say that the town is better than the country: “What could be duller than this dear tedium of the country?”
- The main events taking place off-stage include:
 - the killing of the seagull
 - the suicide of Constantine
 - Masha’s wedding
 - Arkadina’s acting triumphs
 - Nina’s romance and the birth of her baby
- The student should provide examples of the diverse responses to these events.
 - For instance, Nina, Trigorin and Constantine react differently to the seagull’s death, and these differences mark the differences in their personalities and values, presenting the audience with a spectrum of responses for comparison.
- Again, another reason for the absence of “action” is the nature of the play and its characters. The four main characters – Arkadina, Trepleeff, Nina and Trigorin – are all artists who are in love. The two women romanticise their art – acting – which they place on a pedestal above life itself. There are distinctions here too however: Arkadina elevates herself to the same pedestal on the basis of her recognition as an actress, whereas Nina speaks of her acting as an occasion for self-sacrifice and a higher purpose for which she is willing to sacrifice all else. The men present a stark contrast to this. Both are writers, but Trepleeff paralyses himself in his search of what he vaguely understands as perfection, while Trigorin is an obsessive gatherer of details (of his and others’ lives) but refuses to engage with life itself in any responsible way. Ultimately, though, all of them pursue art to satisfy their egos. So too in the quest for love. The audience both empathises and questions the characters in their dual pursuit of love and art. Chekhov is careful not to take sides in this matter, and the range of artists and their love lives are presented for the audience to decide. Trepleeff seeks both artistic success and fruitful love but finds neither.
- The nature of symbolism in the play also contributes to shifting its focus away from direct visible action. For instance, the Seagull symbol: “Trepleeff shoots a seagull [off-stage] which he lays at Nina’s feet, which is later stuffed at Trigorin’s request. Here, Chekhov seems to be suggesting that this movement from natural, live seagull to stuffed, dead ornament is in some way how writers capture life and turn it into stories.” Their lives too, as evidenced in the play, takes on this quality of deadening, whether as understatement or gross exaggeration.

(d) “At the end of Lorca’s tragedies, the spectator is left, not with a feeling of hope for the future, but with a sense of hopelessness from which there is no escape, obliged to face the awful truth of the way things are.” Discuss Lorca’s *The House of Bernarda Alba* in the light of this statement.

The key component of this quotation is that it is oriented towards the AUDIENCE and not the characters in the play. There is a significant difference between whether/why the characters’ feel/understand a particular issue and the whether/why the spectators’ feel/understand the same issue. Of course, the characters’ feelings and understanding play an important role in the audience’s perceptions but often the conclusions drawn can be very different. For instance, Bernarda may feel a sense of hopelessness without escape, and the audience may see this very clearly, but that does not entail that the audience experience the same or even similar feeling. To cite another example: (Most of) Bernarda’s daughters feel trapped and helpless, but the audience may justifiably see this as the daughters’ weakness in their inability to break Bernarda’s hold on them, and not as cause for paralysis. The audience can (and does) feel anger against Bernarda as their chief response to the play, even though the characters (other than Bernarda) feel helplessness. Hence, the focus should be more on an analysis of the inevitability and lack of choice as being structural, not personal: “there is no hope for anyone anywhere in this context.”

Students should address the following questions, providing convincing examples from the text to support their arguments:

- (a) To what extent does **THoBA** convey to the audience that there is an absence of any future hope? How has this been achieved?
- a. One way would be through the (overly?) negative portrayal of Bernarda since she dominates the play: Has Bernarda been portrayed entirely negatively, with no redeeming features? Is this an accurate description of her characterization, or are there personal extenuations as well as other social factors that make her more rounded and endow her with the reader’s sympathy?
 - i. If, for instance, there is some positive value that can be discerned in Bernarda, then that would refute the very strong terms in which the assessment has been made in the question provided to candidates.
 - ii. Also, if the student can demonstrate some significant resistance to Bernarda from the other characters that rises above the general pettiness and survival concerns, this would go a long way to refuting the thesis of utter hopelessness, unless this resistance leads only to death and destruction (which would then be evidence in support of the position expressed in the quotation).
 - b. Another way would be to relate the entire play as a metonym for the Fascist regime in Spain at the time, and hence to point to the lack of any hope of positive change within that undemocratic and violent regime.
 - c. The point, in both the above examples, is that the audience should see the problems as structural and systemic, not personal or accidental.
 - i. Hence, if Bernarda’s character is the main focus of the answer, students will need to demonstrate the extent to which Lorca provides a record of the gendered religious, cultural and socio-economic realities of the time and place he describes, which over-determine and justify Bernarda’s personality and value-system. In general, students will not find it difficult to demonstrate how he does this, as well as which aspects he highlights. Lorca’s socialism rebels against any notion of art that obscures

comprehension of social inequalities and the path to their redress, and Bernarda is the key pivot in this process.

- ii. The power hierarchies evident in the relationship between Bernarda and her servants, as well as Bernarda's domination of her daughters, can provide evidence both for and against this quotation, depending on how the candidate analyses this relationships and the ways in which both the servants and the daughters resist/conform/sabotage her rules and regulations.
- (b) To what extent is the feeling of hopelessness pervasive? Are there any exceptions or even the possibility of escape from this general despair? [Note that the conclusion that the play portrays serious and difficult structural issues which will take a long time to overcome, or if as the audience we are made to feel unhappy at the state of rural Spain at the time, neither of these responses is adequate to describe the play as producing no hope for the future (which could be distant, not immediate)] Hence, the play can be depressing, offering no hope of quick improvement, and still not represent a society that is "hopeless" with no possibility of escape.
- (c) The third key point to consider is the last part of the quotation: that this assessment is ACCURATE and COMPLETE (i.e. "the awful TRUTH"), which means that it is not a distortion or biased or incomplete etc.. Though this accuracy is itself not sufficient to establish the claim, it will go long way to making the case for a pervasive sense of negativity.

Notes:

Students should be able to provide examples where Lorca's art exceeds the strictures of his politics, so that his play cannot be reduced to its content or message, and hence to the unrelenting negativity of Bernarda's character. For instance, while it is true that Bernarda is unlovable as a person, it is also clear that she is as much a victim as a villain, and we grieve for her predicament as well as all those like her. This necessary ambiguity is achieved through language, action and response. Rather than detract from the social analysis and critique, this added element deepens and broadens our understanding of the harsh reality that obtains. Lorca's play implicitly and explicitly critiques all of these values and traditional attitudes in **THoBA**, of which Bernarda is the exemplar and driver in this play. which students should establish through the presentation of appropriate examples from the text.

- (e) "In Beckett's *Waiting for Godot*, plot is eliminated, and a timeless, circular quality emerges as two lost creatures, usually played as tramps, spend their days waiting—but without any certainty of whom they are waiting for or of whether he, or it, will ever come." Is this description useful in explaining the impact and popularity of the play?

This answer should have three connected components, though there is complete flexibility as to how these two are presented by students. They are:

- [1] To what extent has "plot" been eliminated in **WfG**?
- [2] To what extent does the play dramatize "a timeless, circular quality," focusing on protagonists who lack any real purpose or understanding [who are "lost"]?
- [3] Do the two main characters spend their time waiting for someone or something without any certainty/clarity beyond the act of (passive) waiting?

Most important, however, is that candidates should seek to establish that (a) the above components are a satisfactory description of the play (that it does not leave out important themes, ideas etc., for instance), and that this analysis is significant in explaining the impact and popularity of the play {this is the crucial aspect that will distinguish the best answers}. For instance, some analysis is required to explain why such lack of purpose,

apathy, helplessness and “waiting” for its own sake would prove popular and/or have such an impact on diverse audiences.

For instance, it can be argued that the description provided in the question is both limiting and limited because it leaves out many other themes, ideas and circumstances that different groups of people can identify with such as the following:

A range of key positive themes in **WfG**, which include:

- The perennial human search for meaning and value
- The attempt to create some level of dignity and companionship the face of suffering and despair (Vladimir and Estragon)
- Valuing relationships and seeking to protect them during crises
- The struggle to affirm and maintain identity and humanity

This is offset by many more negative themes and perspectives:

- No real hope in the future; no lessons learned from the past
- The emptiness and barrenness of individual lives, which are robbed of dignity and value
- Impotence and inadequacy to deal with over-arching issues confronting humankind, especially in times of war and crisis
- The absence and emptiness of claims to higher spiritual value and faith. Lack of conviction and commitment which leads to crass selfishness
- The essential isolation and alienation of humans, and their inability to communicate beyond platitudes
- No real change can or will take place. History (personal and social) repeats itself.
- Boredom, apathy and nihilism [no truth, no value, no morality, and even, in the extreme case, no reality]
- Mindless imitation of others, blind adherence to inappropriate social norms and practices. Unthinking acceptance has replaced self-reflection and understanding
- Life as filled with physical, mental and emotional suffering
- Uncertainty and doubt dominate our lives
- The difficulty of maintaining meaningful relationships, as a result of the emphasis on competition, often leading to mistrust and inter-personal violence
- Gross commercialisation and consumerism
- The sense of being trapped in mundane and even trivial activities
- The absurdity of our daily routines, and the fragility of our plans
- Our indifference to the pain of others

However, even in the presentation of the negative messages, the play is never dismissive or supercilious. In this sense it engages fully with the difficulty and complexity of the human condition. The point is that though it doesn't present a rosy picture of life in our times, it grapples with the pain and bewilderment, the isolation and boredom, the lack of fulfilment and meaning, in ways that acknowledge a deep complicity as well as the need to confront these issues honestly.

Students who agree that the description is useful in understanding the play's popularity and impact need to present evidence that argues for the “universality” of this description, the relative ease with which audiences can empathise with the two main characters, the trenchant critique of everyday lives in a context where

purpose and satisfaction are ever more elusive, and/or also to explain the (absurdist) form of the play starkly, shockingly, counter-intuitively enhances its impact on audiences who are confronted with the meaninglessness of their own lives.

6. Novel

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

(i) In *Great Expectations* Charles Dickens' "greatest achievement is his ability to combine insistent criticism of the social order with persistent faith in the individual." Do you agree?

The question requires that candidates identify the two strands separately, as follows:

1. The extent and quality of social criticism contained in **GE**
 - a. Examples would include
 - i. Criticism of the legal system and its apparatus and processes
 - ii. The fallacy of judging persons by their outward appearance and unfortunate errors in their personal histories
 1. The idea that certain key characters in the novel change for the better as the novel unfolds and develops, and that in turn these characters provide a shining example for others to change too. However, there is no unproblematic or linear trajectory of this change either.
 - iii. The hypocrisy of middle class and elite values and beliefs, as well as the dreams and ambitions that they inspire in impressionable youth
 - iv. The fact that the clearly better characters do not become successful in society unless and until they sacrifice these values at the altar of "great expectations" There is therefore, a divide, even contradiction, between the more "successful" characters in terms of both 'worldly' success (wealth, acceptance – upward class mobility) and 'spiritual' success (unselfishness, decency, overcoming prejudice, adherence to moral values and codes)
2. The extent and depth of trust and value (faith) in the main protagonists of the novel
 - a. Here the main focus should be Pip himself since it is mainly he who goes through many transformations to end in the realization of his true worth and the real values that he should espouse.
 - b. In this sense, Joe and Biddy who are characters unfailingly good, loyal and caring, and it is their faith in Pip (despite his many betrayals and false values along the way) that sustains both Pip and the idea that the essentially good individual can only go wrong temporarily, but with help and guidance can be brought back in to the fold.
3. A more difficult task would be to combine 1 and 2 above to demonstrate their relationship. Give bonus marks if this is done effectively, but do not penalise students if they haven't explicitly focused on this aspect of the question.

Notes:

The novel, written in 1860, marks a period of drastic change in Victorian society. Colonialism and industrialization meant that England was moving rapidly from an agrarian society to an industrial and trading

culture. In this transition, many social inequalities and injustices flourished. Dickens was instrumental in breaking with the romantic tradition of dealing with elites and rural idyllist narratives, to grapple with urban poverty and deprivation. It is in this context that the opposing values of the working class and the aspiring gentry need to be mapped.

Pip, unlike Joe, is not content and this is what drives him to better himself. His failure marks his return to contentment and humility with honour. However, Dickens (who incidentally revised the ending from a sad to happy one) manages to provide so many twists and turns that complicate this simple formula for life. Pip's essential character has been formed in his formative years, and this stands him in good stead when his attempt to reinvent himself within the "gorgeous life" fails. He is initially ashamed of his origins but later understands that the values he has inherited run deeper than the newly acquired benefits of climbing the social ladder.

Students may discuss the tripartite structure – happy childhood, youthful ambitions that lead to a falling from grace and are thwarted, and adult reconciliation with the old values – in relation to the question, as a way of categorising the changes that take place which are necessary, and which ultimately vindicate the faith one has in individual characters – Pip and Magwitch at two ends of the spectrum, for instance."

(ii) "All the 'good' characters of Austen's *Sense and Sensibility* apparently care little about money themselves. . . . Properly controlled sensibility saves lives; primary concern with money destroys them; yet only possessing money provides the freedom to do good." How does this analysis enable you to read a key theme of the novel?

Students need to provide detailed and careful evidence of the following:

1. An identification, with some evidence/explanation, of whom they consider to be the "good" characters in the **S&S**
 - a. Describing the attitudes these characters have for money and financial matters
 - b. The need for a financially secure and stable marriage, and the role this plays in their lives
 - c. The dependence on men throughout their lives (fathers, husbands, brothers, friends)
2. Examining the corollary: the relationship that the "bad" characters have with money and the need to procure more wealth (this is an easier point to establish)
 - a. Fanny and John Dashwood, Mrs Ferrars, Lucy and her sister are all full of feeling [though certainly not of sensibility] and yet their strong feelings are entirely about money matters, though this is sometimes disguised. They relentlessly focus on financial gain borders on villainy and clearly takes precedence over their concern for others' needs and feelings. This is financial obsession which has been termed the opposite of sensibility.
 - b. The story of Eliza is significant here: she does not feature directly in the novel but her sexual, physical and social ruin is the direct result of her guardian's financial mismanagement.
 - c. Money is the focus of feeling for the unsavoury wealthy characters (Robert Ferrars and Lucy, Robert's mother, and John and Fanny Dashwood), who have no energy or value left for true emotions.
3. An analysis of the damage, if any, that the preoccupation/prioritization of money does to "sensibility" and its ability to benefit others
 - a. The importance of money (and the men who provide and ensure it) for members of the social class that is depicted in **S&S** (it is important that this is not a demand that equally affects all classes at the time).
 - b. See also 2 above.
4. An examination of whether any social service (good) can be done without (much) money. Again the counter-example may be easier to establish.

- a. Colonel Brandon's financial stability and wealth permits him to help Eliza and her children, which he would never have been able to do if he were poor.
- b. Marianne and her mother (who have an excess of sensibility) are unrealistic financially, and hence cannot achieve their dreams and aspirations, such as Mrs Dashwood adding to her cottage and Marianne wants to support the hunting habits of her imagined husband.

Notes:

It is important for the examiner to recognise that a different understanding is required of the term "sensibility" to what is current today. At the time JA wrote, "sensibility" referred mainly to what amounted to "emotional extravagance", where there was "more show than feeling." Hence, it had negative connotations then but is entirely positive now. As demonstrated in the previous title, "Elinor and Marianne", **S&S** presents the two characters as embodying these two "opposing" traits. Their interests, music and drawing, as well as their behavioural choices throughout the novel represent this dichotomy. Hence, these are two (extreme) ways in which women could make their way in life during that time.

(iii) In 2001 a panel of teachers (all white) appointed by the education department of South Africa's most highly populated and important province called for a ban on *July's People* on the grounds it was "deeply racist, sexist, patronising, one-sided and outdated." Do you agree with this assessment of the novel?

Though it is not compulsory, some students may begin their answers by attempting to define or describe the key terms in this question (e.g. "Racism" and "Sexism"), as well as to explain what they understand by the terms "patronizing, one-sided and outdated." However, even if they don't do so at the outset, the meaning of these terms should be clear within the answer. It is also important that candidates explain whether this charge of "racism" is directed against the treatment of whites or blacks.

Students need to provide clear textual examples as evidence for and/or against the following:

1. To what extent can the novel be considered "racist"?
 - a. The crucial distinction to be made here is whether the novel is describing a racist context and racialised institutions/structures as well as worldviews, or whether the author is demonstrating racist attitudes which go beyond the context being described.
 - i. For instance, are the characters of Bam and Maureen credible and well-rounded, do they earn the reader's respect, or are they deliberately devalued and trivialized, made inarticulate and deficient?
 - ii. Are the "whites" presented as naturally superior to the "blacks" or is this depicted as the short-term result and long-term consequence of the State's discrimination and violence in South Africa? Or, on the contrary, are the "whites" presented as naturally insensitive and demanding, inflexible and obtuse to the plight of "blacks"?
 - iii. Is there sufficient attention paid to the radical difference of the two cultures represented in the novel, and not as a hierarchy of values in which one is superior and the other inherently inferior?
 - iv. Are the "whites" unfairly singled out for criticism and ridicule?
2. To what extent can the novel be assessed as "sexist"?
 - a. Does it portray African women in a negative light, for instance?

- b. Does it relegate women in general to an intellectually subordinate position without exception or structural explanation?
3. To what extent can the novel be deemed “one-sided”? Which “side” would this be?
 - a. In *July's People* does the omniscient narrative style serve to present only (or mainly) one point of view as valid or legitimate?
4. To what extent can the novel be considered “outdated”?
 - a. Are the events and contexts described no longer relevant or useful, even as a historical record of a changed inter-ethnic relationship?

It would appear that this charge made by the Panel is difficult to justify, but this does not mean that students must refute their claims. There can be excellent responses in support of the Panel's views, and appallingly bad responses that disagree with the Panel.

Notes:

Since the text is not widely taught or available, the following summary and points about the **JP** are included to help marking examiners in general, though not all the points will be relevant or useful to address this question.

- (a) What, if any, is the nature of the gulf between the two main “ethnic” (often mis-called “racial”) groups in South Africa as depicted in **JP**?
 - a. Physical differences are the least important, though they generally form the basis of this separation (some “blacks” can be very “fair”, for instance, and many people are “mixed”)

Cultural and linguistic differences go beyond the surface and obviously discernible ones to deep-rooted values and worldviews
 - b. This “gulf” or gap cannot be easily bridged by helping one another, kindness and goodwill, because they make sense of their world differently. They understand history differently. They may have different aspirations and expectations for themselves and their loved ones.
- (b) Are “racism” and inequality the only obstacles to reconciliation of these differences between “blacks” and “whites” as portrayed in the novel?
 - a. July shows no racism or even anger at the racist violence directed at him and his family, and Bam and Maureen are progressives who do not share the overt racist worldviews, yet there are huge gaps in their understanding and acceptance of each other, which goodwill alone cannot resolve.
 - b. Overt racism and prejudice, as well as structural discrimination, can be addressed by legal and other official means, but this fundamental difference in understanding and value systems [see context passage] is much more difficult to address.
- (c) Are these differences (identified above) “irreconcilable”, or do they require much greater time and work to overcome?
- (d) Background: using the quote from Gramsci which is at the beginning of the book. The following section is deemed necessary because not many examiners have had the opportunity to read and/or teach this text.

“The old is dying”: The old system of white minority rule reinforced by apartheid is under threat at the time of writing this novel (1981), but the plot is a fictional future created by Gordimer in which the blacks have staged a violent revolt, creating chaos and uncertainty for the white liberal family that has fled Johannesburg and sought refuge in the village of their servant July. For instance, the novel ends with the landing of a helicopter in the village but no one knows whether it is controlled by friend or foe. Bam and

Maureen Smales keep listening to their radio in the vain hope of finding out what is happening and who is winning the battle for control of the country. “The new cannot be born”: While it is clear that the old dispensation is irrevocably destroyed, there is as yet no stability or certainty of the nature of the new dispensation. Apartheid has to be dismantled but what exactly will democracy look like in South Africa. Note that the novel was published in 1981 and the first post-Apartheid elections were held in 1994. Confusion and uncertainty mark the present, just as inequality and discrimination marked the past.

“In this interregnum there arises a great diversity of morbid symptoms”: the novel focuses on precisely this morbidity, where change has only deepened mistrust and miscommunication, where the roles of master and slave, white and black, have been reversed, not replaced by equality and mutual understanding. The transition from white minority rule to black majority rule in the novel reflects the same violence and insensitivity. The transformation presented in the novel is huge, while at the same time it is shown to be negligible.

Gordimer’s novel goes against the “natural” and legal segregation of black and white families in South Africa during Apartheid. Early in the novel she presents a crisis that forces the “mixing” of the Smales family with their servant July’s community, reversing white-black power relations as well since the white family is now (temporarily) beholden and subservient to the black family. By focusing on socio-economic differences and other inequalities which go beyond the individual characters themselves, Gordimer powerfully dramatizes racial inequality and injustice under Apartheid.

The novel is a powerful critique of conventional “black” and “white” analyses of the problem of apartheid, and hence the statement is an excellent guide to the novel. However, students should not be penalised for arguing for or against this statement. Your assessment, as always, must be based on the evidence and arguments provided by the student.

The reiterated motif of lack of understanding and miscommunication heightens the problems that stand in the way of the necessary inter-dependence, making it difficult to address, even recognise: “But the white woman didn’t understand...”

The following summary provides a clear picture of the points that students can use in their answer:

“July is the male servant of the Smales family—Bam, Maureen, Royce, Victor and Gina. The white family has escaped the fighting in their village in the Smales’ bakkie under July’s direction. When fighting overtakes the Smales’ hometown, they abandon their comfortable suburban life and find a saviour in their servant, July, who offers them a way to safety. After a three-day journey, they arrive in July’s village and occupy his mother’s hut, much to his mother’s dismay.”

“The Smales’ struggle to adapt to rural life and to life without their former servant. They must learn to live without the simplest of suburban accommodations such as hot water for a bath. Where they once enjoyed a master suite, seats from the car now double as beds. They battle the heat, fleas, cockroaches, and mice, constantly hoping for good news from home. July deals with the threat to his person, family, and community that the presence of this white family brings. Over the course of several weeks, the Smales and July struggle to redefine their relationship. What was once so clear and familiar to the Smales—master and servant—is now unclear and ill-defined. Maureen both offers to take on more responsibility, while simultaneously trying to continue to control July and his choices.”

“The tension in his family and the unwanted attention from the community at-large strains July to his breaking point. The village chief hears of their presence and summons them to speak with him.”

“The fighting inches closer to the remote village, and the local mine shuts down. The book ends without a definitive conclusion. An aircraft lands in the village. No one is certain whether it is an ally or enemy

plane. For Maureen it does not seem to matter. She runs toward the plane without any thought for her husband and three small children.” <http://www.bookrags.com/studyguide-julyspeople/>

(iv) Nihal de Silva’s *The Road from Elephant Pass* has been described as an “effective thriller” where “his acute awareness of our contemporary political, social and economic problems” make the novel “more valuable ... than [a] mere exciting narrative.” Critically assess this perspective, using detailed examples from the text to support your position.

Prof. D. C. R. A. Goonetilleke’s description of the novel which is cited in the question makes the following claims: (A) **TRFEP** demonstrates a good awareness of the current political, social and economic problems of Sri Lanka, (B) which therefore is more than simply an exciting story, making it (C) an “effective thriller” [whatever that means!].

Candidates need to reflect on whether these claims are accurate, providing textual evidence to support their assessment. The novel was first published in 2003 and is set in March & April 2000, during the civil war, and it is this reality that should be reflected. Hence, the following must be evaluated:

- How well does the novel reflect the political problems of Sri Lanka in and around 2000?
- How well does the novel reflect the social problems of Sri Lanka in and around 2000?
- How well does the novel reflect the economic problems of Sri Lanka in and around 2000?
- How well are these three sets of issues combined/integrated in the novel?

In addition, whether the conditions for being an “exciting story” and an “effective thriller” have been fulfilled needs also to be determined. For instance, what are the elements of the novel that make it exciting to the reader? Consider the following as examples of the kinds of questions that better candidates will address:

- Is there any doubt in the mind of the reader than Wasantha and Kamala will not survive their long and arduous journey? If so, what evidence can support this view? If not, can such a story be “exciting”?
- What are the elements of the story that lend itself to the description as “a thriller”?
- What evidence (or counter-evidence) is there to support (or refute) the claim that the novel is “effective”? What considerations make this description [“effective thriller”] useful and/or accurate?

In terms of the candidate’s substantive reading of the novel – in the assessment of the main contention that it demonstrates the social, economic and political problems affecting Sri Lanka – the following points should be addressed:

(1) Ethnic and gender stereotypes contained in the novel:

- a. Are Tamils and Sinhalese and Muslims portrayed in ways that can be described as stereotypic, where they represent fixed (and often derogatory) characteristics? If so, what are these (e.g. the Muslim trader)? Is there any attempt to change or question these stereotypes either by the characters themselves or through the over-arching narrative?
- b. Are men and women presented so that they exemplify the dominant biases and prejudices within Lankan society? Have some stereotypes been challenged or questioned?
- c. How does the presentation of the relationship between Wasantha and Kamala engage with the two points (a) and (b) above? Have they been portrayed in a more sophisticated and acceptable way, or do they too reinforce and reproduce these stereotypes?

- i. How, if at all, has the hierarchical relationship between Wasantha (man, Sinhala, superior) and Kamala (woman, Tamil, subordinate) been transformed in decision-making and emotional maturity, for instance?

(2) Causes and consequences of the Lankan civil war:

- a. Have these been trivialized in this novel? If so, how? If not, demonstrate how they have been presented in a nuanced and serious way, through examples.
 - i. Can deep and historicized distrust and vastly different value systems be dissolved through a brief journey, leading to real respect for each other, or is this facile romanticization and the refusal to face structural issues?
 - ii. Can a romantic relationship between two people actually “resolve” the ethnic, linguistic, cultural, religious and political divide, or is this an unrealistic and misleading interpretation?
- b. Has the novel provided adequate space for discussion of the war and its causes/consequences in the first place?
 - i. For instance, the conflict, which needs to be resolved, is clearly larger than the personal as it involves real and perceived discrimination and violence against entire ethnic groups, not individuals. In addition, though two people may be able to reconcile their differences at an individual level, this may have little bearing on the larger conflict or on ethnic, linguistic, cultural and political differences between two communities.
- c. Has the language issue been addressed adequately in the novel? Both Wasantha and Kamala speak impeccable English to each other, for instance. Is this credible, unless they are from the Anglicised (upper) class, which is not supported by other elements of the story.

7. Short Story

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

The candidate’s answer should contain at least some element of **comparison** in order to establish reasons for this short story to be the “most insightful” in presenting social hypocrisy.

- ❖ At a minimum, we require at least two other stories 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.
- ❖ 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 is (most) sensitive in portraying and criticizing the hypocrisy prevalent in society (today) **because** ……” provide explicit reasons for the candidate’s choice.

Description and Analysis of Social Hypocrisy	Selected Story	Other Story 1	Other Story 2	Analysis, Comparison
Overall types and aspects of social hypocrisy described, and their causes explained				
Focus on selected examples of hypocrisy which are described in detail, and in a nuanced manner: 1..... 2..... 3..... Appropriateness of these examples				
Evidence of going beyond mere description to analyse and critique such behaviour and attitudes within society, through the characters' interventions and/or authorial narration etc.				
Evidence of how this hypocrisy benefits certain segments of society and/or is used by individuals for their personal gain				

Analysis of the repercussions of such hypocrisy on those who are disadvantaged by it, and the presentation of their resistance, if any, to such hypocrisy				
Presentation of alternatives that combat such hypocrisy, including the risks and consequences that these alternatives must address				

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.

OR

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

Satisfactory answers will identify shared and unique perspectives on THE FAMILY, its role(s) and function(s) and relate these to THE INDIVIDUAL choosing the most appropriate short stories in the syllabus for this purpose. These may include “The Boarding House” (TBH), “Action and Reaction” (AAR), “A Temporary Matter” (ATM), and “Professional Mourners” (PM). This does not mean that the other two stories cannot or should not be used. Here, as elsewhere, what is crucial is how students present and argue for the views that they express. If students provide cogent evidence in support of arguments based on any of the short stories, these should also be accepted.

Acceptable answers will refer to at least three (3) short stories. If less than three stories have been discussed, an appropriate deduction should be made in the marks allocated.

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 positions and perspectives and in comparing/contrasting these views on the nature of the family.**

Position Taken or Described	PM	AAR	Other Story	ATM	TBI
Description of the immediate and/or extended family and the ways in which the family enables/constrains individual behaviour and values within these families	The narrator is apparently entirely circumscribed by his family's values, but is able through detailed descriptions (to the point of exaggeration) to make a powerful critique of these values	Narrator uses kinship terms to describe and identify family hierarchies and power relationships. Mahinda sets himself up as a detached and powerless observer (which needs unpacking)		Unlike in the other stories, this is entirely about a nuclear family of two. "Home" cultural family values are ever-present in the background, though they have been subordinated to US family norms	Middle class family norms of the time and place in the particular social conjuncture are presented critically, but without much direct confrontation.
Describing the basic (most important) values embodied in the notion of the family	Family values seem to be intimately connected with caste oppression and maximizing their visibility as elites. This even trumps genuine emotion at the bereavement			The (Indian) family values come into confrontation with the much more individualised US values, though neither is dealt with in a serious way.	The inequality of men and women within dominant cultural (family) norms are exposed. Survival and upward mobility make the mother trap a husband for her willing daughter.
Endorsing or critiquing the family as a self-evident "good" which requires unquestioning loyalty and respect for hierarchies based on age and relative status within the (extended)	The undercaste women have no choice but to conform and subordinate their own grief and mourning to the demands of the bereaved upper caste family and the master of ceremonies at this funeral.	On the surface, the family is united and proud of its adherence to religious and cultural norms, which can be seen as hypocritical by the reader. The narrator remains aloof, even passively critical, but can do so		The story is unique in the group because it suggest that families can be very cruel even when the individual members are individually "good" people. The cultural framing of	The nature and role of marriage in a young woman's life – as a source of economic stability and social acceptance is specifically classed and localised, but at the same time has much broader parallels in other

<p>family, within which individual choices are determined.</p>	<p>Gender roles and stereotypes exacerbate these tensions because undercaste and poor women have no space for individual choice at all. There families are not important because of their economic and cultural domination by the elites.</p>	<p>because he lives “outside” the context where such norms are binding. Choices are made by people but within a restricted range.</p>		<p>reticence and non-confrontation between the bereaved parents is implicit in the story. Their relative isolation in the US also exacerbates the problem in dealing with the stillbirth. At the end the husband “chooses” to name the sex of the child, just as both husband and wife choose to tell the hurtful truth to one another, in vain.</p>	<p>cultures and contexts. Polly may think that she has no other choice than to trap Doran, as does her mother. Doran had a choice of a kind but one choice later is trapped too.</p>
<p>Families are seen as repositories of social, political and cultural power, with some families’ domination of others seen as legitimate, even natural. For instance, the relation ship between family and ownership of property, land and access to education etc.</p>	<p>The exploitation of undercaste and underclass women in the name of “family” is the core of the story. Here, notably (and less than credibly?) the women who are thus inhumanly exploited (in a caricature manner) appear to accept the injustice without resistance or anger.</p>	<p>While initially this class oppression and the predicament of “servants” is forcefully expressed in Kusuma’s inability to marry the person she desires, there is a twist in the plot later, when Kusuma takes control of Loku Naenda’s life, in the name of cultural and religious norms, although hypocritically so.</p>	<p>e.g. HLWE While social class is not explicitly a determiner in the individual choices made, the gender hierarchy is quite clear, with Jig being “forced” to conform to the man’s point of view. Not only that, she has to pretend to like this “choice” too, while he is oblivious to her crisis.</p>	<p>The stillbirth of their child affects husband and wife very differently, as they span two different cultural spaces, though within the same family (through marriage, not birth).</p>	<p>Polly’s choices are restricted, and so too are Doran’s, although in different ways. Here they are affected not only by class and status, but also by gender. Though Mrs. Mooney seems to be the scheming and heartless mother who seeks to trap an eligible man with means for her daughter, she too is trapped within an unrelating system.</p>
<p>Endorsing or critiquing the family as a microcosm of society, reproducing</p>	<p>The rituals related to deaths and funerals are shown as structurally</p>	<p>Conventional Buddhist practices (institutional and individual) are critiqued, but no explicit comment</p>		<p>There appears to be a critique of the family in this story, because it has degenerated to a place of</p>	<p>This is the main force and power of Joyce’s story, where individual characters are less important (though</p>

broader religious and cultural norms.	abused by elite families	is made on the family unit, except against spinsters?!		hypocrisy and habit, where both want out.	beautifully delineated) than social structures.
The analysis of consequences of individuals who go against the written and unwritten hegemony of the family and its values (If a character makes individual choices that go against the social norms of the family, either there has to be a buffer or safety net, or the consequences are severe.)	The women are humiliated and forced to do violence to their own identity and family. The narrator is distanced because he is privileged and an outsider. He merely reports, but does not go against the family-cultural norms. The narrative cop-out is in presenting him as too young to confront the injustice.	Kusuma tried to break away but was not permitted to do so. Her revenge later was not against the system, but against her superior, which was accomplished by using the very same system.	Since the protagonists do not go against the system (or they do in a passive way), all that can be discerned is a numbing pain and disillusionment covered by a veneer of politeness.	There is a clash of social norms here – US middle-class and Indian conservative – which leads to the lack of fulfilment in either and increased vulnerability, even isolation. Two different sets of values clash and at least superficially the western capitalist norms win. There's no real questioning of either though	A forced marriage is made, which Doran had never intended. This is a cynical if accurate account of the role of families in perpetuating the existing social hierarchies and structures.

OR

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

The following Table provides examples of how aspects (it is not exhaustive) of gender roles and stereotypes shape the lives of men and women portrayed in the short stories under consideration.

SHORT STORY	Identification of key metaphors and symbols	The role(s) and function(s) of these M & S in the story	Analysis of the impact of these M & S on the story
"The Open Window"	The open window: Guns, Hunting ??	Opens up into the unknown, and yet a very familiar image which can be both positive & negative. "open" to interpretation and abuse.	
"The Boarding House"			
"Hills Like White Elephants"	The hills (in the background)	No normally described as "white", or as "elephant-like"	
"Action and Reaction"			
"Professional Mourners"			
"A Temporary Matter"			
<u>Additional Notes</u>			

It is therefore clear from the Table above that metaphors and symbols play a significant role in both the effectiveness and impact of many of these stories. Some use these metaphors in nuanced and self-critical ways, while others appear not to do so. As usual, students need to "prove" their case through judicious use of sound examples and a carefully reasoned argument.

8. Poetry

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

Students first need to describe the shared theme of ageing and illness, and then outline the manner in which the treatment of aspects of this theme is similar/different. 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 COMMON THEMES of Ageing and Illness	POEM A	POEM B	POEM C
Description of the currently unjust context or situation, including its main aspects and history			
Examination of the (root) causes and (core) consequences of this political and/or social (in)justice			
Key metaphors, similes and other descriptors that capture this situation			
The analysis and (proposed) response to the (perceived) issue(s) of (in)justice, including culpability			
The situating of the poet in relation to this (in)justice and the role			

of the poet and/or poetry in its resolution			

Since the requirement is to write an introduction, the best student essays will include a brief description of the chosen themes (political and social justice), 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. Contrast the treatment of patriotism in the poems of any two literary periods in your syllabus.

Treatment of PATRIOTISM in the poems of two literary periods.	POEM A	POEM B	POEM C
Role and importance of Patriotism in all its forms in the poem(s) [Why have these values been focused on? How central is "patriotism" to the poem? How well has the theme of "patriotism" been developed?] Note that it is not always necessary for the term "patriotism" itself to be used: synonyms, antonyms and descriptions of the general ideas underlying this are sufficient.			
Prioritized value(s) derived from Patriotism (+ or -) 1. 2. 3. 4.			

Consequences that result from adherence to these values			
Consequences that result from rejection of these values			
Key metaphors and similes used to describe these values and their impact on the poem(s) [How have the values been described?]			
Other relevant elements (indicate what they are)			

Note that if the selected poems are NOT from two different periods, the student cannot get a passing grade, which means the maximum that can be awarded is 06 marks.

OR

c. Critically analyse one of the following:

I. Shared issues contained in three poems written by women, that are in your syllabus.

Common Issues	"Remembrance" Emily Bronte	"Mirror" Sylvia Plath	"My dreams" Gwendolyn Brooks	"Feast" Edna St. Vincent Millay	"At What Dark Point" Anne Ranasinghe
The broad social issues, including poverty,					

development, exploitation, discrimination inequality, suffering and violence, and ethnic issues					
Human relationships and emotions, including love, respect, solidarity, death, illness, ageing, memory					
Role and function of the poet and poetry, the poetic process					
Gender and women's concerns, including marriage, motherhood etc.					
Identity and related issues					
Other (specify)					

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 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.

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

This question requires students to compare and contrast the three poems in terms of how they portray aspects of humour and irony.

Shakespeare's Sonnet 130 ["My Mistress' Eyes are Nothing like the Sun"] presents a sharp and witty contrast of conventional descriptions of women's beauty with the actual appearance of his "mistress". He makes the powerful point playfully that false comparisons and stereotypical "conceits" cannot lead to real love such as his, because he is honest and sincere, and his love, unlike those who make ridiculous artificial comparisons, is real and rooted in the truth. The entire Sonnet is a series of humorous rebuttals of conventional and stylised imagery of women's beauty which he backhandedly contrasts to his mistress. This includes the following: Her eyes are not like the sun, her lips are not red like coral, her breasts are not snow white, her head is full of ungainly wiry hair, her cheeks are not rosy, her breath reeks, her voice is not musical nor is her walk divine, but he loves her for what she is. He adds to the humour by even exaggerating the negativities of his mistress, as for instance the hair looking like wires and she has reeking breath!

Whereas Shakespeare in Sonnet 130 is explicitly and deliberately trying to be funny in order to ridicule Elizabethan literary conventions, Frost's humour is more subtle and gently ironic in its understatement of how walls – both physical and metaphysical – are necessary for good relationships among neighbours. The wall is a necessary boundary and marker of individual space, which we try (at least the literal level) to surreptitiously shift in our favour: the first person narrator of the poem is dismissive of the purpose of the wall as seen in the funny and yet utterly true lines 24-26 ["He is all pine and I am apple orchard. / My apple trees will never get across / And eat the cones under his pines"]. The author-narrator is less interested in tradition and even less interested in the annual Spring mending exercise where he and his neighbour jointly "fix" the wall. The following is useful information on this poem:

- ❖ Published in Frost's second book of poetry *North of Boston* in 1915, MW is autobiographical and relates to his experience as a farmer in New Hampshire where his neighbour [a French-Canadian named Napoleon Guay] and Frost often walked along their property line and repaired the wall that separated their land. Ironically, the most famous line of the poem ("Good fences make good neighbours") was not invented by Frost himself, but was rather a phrase that Guay frequently declared to Frost during their walks.
- ❖ "Frost develops irony through his shifts in tone within the 'Mending Wall.' The irony is most dramatic in lines fourteen and fifteen, 'And set the wall between us once again / We keep the wall between us as we go.' The speaker now realizes that the wall separates the neighbors, but also unites them at mending time, for the purpose of placing themselves apart once again. Other ironical situations are developed by the speaker's tone of questioning and his/her ability to initiate thoughts. It is rather apparent that in the early stages of the poem, the speaker does not comprehend the wall's existence; eventually, the speaker begins to think for himself and express his feelings about the wall."
- ❖ "The use of humor is used in many situations in the poem, not only to tell the truth, but also to express that the speaker believes that the wall is pointless. 'We have to use a spell to make them balance / Stay where you are until our backs are turned' (19,20), clearly shows that the speaker does not really care about the wall; he thinks of the mending time as a joke. The speaker also shows his disbelief in the wall by asking about cows (31), and then by blaming elves (36) for the destruction of the wall. 'My apple... across / And eat the cones... pines' (25,26), might be the most humorous, but truthful statement in the entire poem."
- ❖ "These three key uses of tone are all brought together to represent Frost's view of traditions. The poem brilliantly depicts two neighbors, one who questions and finds flaws with the tradition of mending, and another who believes strongly in the tradition and is appreciative of the wall's presence without really looking at the pointless effect. The contrasting neighbor's thoughts can be related to society during Frost's time of writing as well as during the modern society of today in that many people would believe in the speaker's perception of traditions while others would support traditions." <https://freessay.com/essays/bringing-down-the-mending-wall>

Angela De Silva's [Richard de Zoysa's] "Birds, Beasts and Relatives" uses the excuse of a visit to a national park to present a witty if superficial account of human greed and selfishness. The humour is hardly light and covers over a contemptuous dismissal of (all?) humans as being worse than animals. In the words of the poet, "For once you've seen Man on the kill / The spotted hunter fails to thrill". The humour in the poem lies in the caustic comparison of humans to animals in the wild, and according to the poet it is the human species that comes off worse. The specific targets are human beings' racism and chauvinism, their hypocrisy and subterfuge ["adept at camouflage"], culminating in the final conclusion that the "Best quarry for Mankind is Man." Unlike animals which are true to their original nature, humans can change their spots.

Of course, 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 10 marks.

III. Similarities and differences in the treatment of religious belief in any two poems in your syllabus.

While other options are possible, "The Tyger", "Morte d'Arthur", "Felix Randal", "Remembrance", "My Dreams, My Works, Must Wait, Till After Hell", "Preludes", "Night of the Scorpions", "Grandmother" and "At What Dark Point" are poems that explore the nature and function of religious belief in different contexts and for different people. even though they may not focus on this as their main theme. In addition, many poems in the syllabus, contain implicit religious or spiritual values that make it possible for the poet to take certain position and reject others. Therefore, the treatment of religious belief in the poems can take at least two different forms:

- ✓ Relief beliefs as expressed or implied that appear to belong to the writer or the persona narrating the poem. This could be described as the authorial (or overall poem's) perspective on religious belief.
- ✓ Descriptions of the religious beliefs and related actions of characters (and/or that are associated with certain incidents, such as illness or death) which author may be satirizing, questioning or endorsing, or about which the author may not be expressing an overt view.

Selecting poems that demonstrate either of these ways of treating religious belief is acceptable.

Religious Belief	Poem 1	Poem 2
Whether the treatment of religious belief is directly authorial (part of the overall narrative) or voiced through individual characters and/or situations.		
The role and function of religious belief in the lives of the main characters and/or incidents described in the poems.		
Identification of the key elements of religious belief that are discussed in discussed in the poem:		

<p>1.....</p> <p>2.....</p> <p>3.....</p> <p>4.....</p>		
<p>Analysis of the manner and extent these articles of religious belief affect the tone and substance of the poem, including its conclusion.</p>		
<p>Are the religious beliefs presented in ways that exclude those who disagree or subscribe to other faiths?</p>		
<p>Key symbols and metaphors that exemplify and develop religious discourse in the poems</p>		

Additional Notes:

උසස් පෙළ සඳහා ග්‍රන්ථ නාමාවලිය

(අ.පො.ස) උසස් පෙළ 12-13 ශ්‍රේණි - කෙටි සටහන් සිංහල මාධ්‍ය

විද්‍යා - ගණිත

- 12 සාමාන්‍ය තොරතුරු තාක්ෂණය
- 12-13 රසායන විද්‍යාව - 1
- 12-13 රසායන විද්‍යාව - 2
- 12-13 රසායන විද්‍යාව - 3
- 12-13 රසායන විද්‍යාව - 4
- 12-13 රසායන විද්‍යාව - 5
- 12-13 භෞතික විද්‍යාව - 1
- 12-13 භෞතික විද්‍යාව - 2
- 12-13 භෞතික විද්‍යාව - 3
- 12-13 භෞතික විද්‍යාව - 4
- 12-13 භෞතික විද්‍යාව - 5
- 12-13 ජීව විද්‍යාව - 1
- 12-13 ජීව විද්‍යාව - 2
- 12-13 ජීව විද්‍යාව - 3
- 12-13 ජීව විද්‍යාව - 4
- 12-13 ජීව විද්‍යාව - 5
- 12-13 ජීව විද්‍යාව - 6 (ක්‍රියාකාරී මානවයා)
- 12-13 ජීව විද්‍යාව - 7 (ක්‍රියාකාරී ශාකය)
- 12-13 කෘෂි විද්‍යාව - 1
- 12-13 කෘෂි විද්‍යාව - 2
- 12-13 කෘෂි විද්‍යාව - 3
- 12-13 කෘෂි විද්‍යාව - 4

ව්‍යාපාරික

- 12 ගිණුම්කරණය
- 13 ගිණුම්කරණය
- 12 ව්‍යාපාර අධ්‍යයනය
- 13 ව්‍යාපාර අධ්‍යයනය
- 12 ආර්ථික විද්‍යාව
- 13 ආර්ථික විද්‍යාව - 1
- 13 ආර්ථික විද්‍යාව - 2

කලා

- 12 සිංහල
- 13 සිංහල
- 12 දේශපාලන විද්‍යාව
- 13 දේශපාලන විද්‍යාව
- 12 ශ්‍රී ලංකා ඉතිහාසය
- 13 ශ්‍රී ලංකා ඉතිහාසය
- 12 ඉන්දියානු ඉතිහාසය
- 13 ඉන්දියානු ඉතිහාසය
- 12 භූගෝල විද්‍යාව
- 13 භූගෝල විද්‍යාව
- 12 බෞද්ධ ශිෂ්ටාචාරය
- 13 බෞද්ධ ශිෂ්ටාචාරය
- 12 සන්නිවේදන හා මාධ්‍ය අධ්‍යයනය
- 13 සන්නිවේදන හා මාධ්‍ය අධ්‍යයනය

Grade 12-13 - Short Notes

English Medium

- 12 Accounting
- 13 Accounting
- 12 Business Studies
- 13 Business Studies
- 12 Economics

12-13 ශ්‍රේණි - ප්‍රශ්නෝත්තර

සිංහල මාධ්‍ය

- සාමාන්‍ය දැනීම
- 12 ගිණුම්කරණය - 1
- 12 ව්‍යාපාර අධ්‍යයනය
- 12 ආර්ථික විද්‍යාව

සියලු ම ශ්‍රේණි සඳහා කෙටි සටහන් සහ ප්‍රශ්න පත්‍ර පොත් අප සතුව තිබෙන අතර, මෙම ඕනෑම ග්‍රන්ථයක් වට්ටම් සහිත ව ඔබේ නිවසට ම ගෙන්වා ගත හැකි ය.