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 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
 ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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 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, 2021(2022)
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2021(2022)
 General Certificate of Education (Adv. Level) Examination, 2021(2022)

ඉංග්‍රීසි I
 ஆங்கிலம் I
 English I

73 E I

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

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

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

Instructions:

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

Part A

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

1. Comment briefly on any **one** of the following passages, explaining its significance to the play from which it is taken.
 - (a) "When the white man looked at you at the Labour Bureau what did he see? A man with dignity or a bloody passbook with an N.I. number"
 - (b) What's the matter with you? You're always asking me questions. What's the matter with you? Nothing.
 You never used to ask me so many damn questions. What's come over you?
 No, I was just wondering.
 Stop wondering. You've got a job to do. Why don't you just do it and shut up?
 That's what I was wondering about.
 What?
 The job.
 What job?
 (Tentatively). I thought perhaps you might know something.
 - (c) "I went in the art museum and the bird houses at the Zoo. I visited the penguins every day! Sometimes I did without lunch and went to the movies. Lately I've been spending most of my afternoons in the Jewel Box, that big glass house where they raise the tropical flowers."
 - (d) Virtue? A fig! 'Tis in ourselves that we are thus
 or thus. Our bodies are our gardens, to the which
 our wills are gardeners. So that if we will plant nettles
 or sow lettuce, set hyssop and weed up thyme,
 supply it with one gender of herbs or distract it
 with many—either to have it sterile with idleness or
 manured with industry—why, the power and corrigible
 authority of this lies in our wills. If the balance

of our lives had not one scale of reason to poise
 another of sensuality, the blood and baseness of our
 natures would conduct us to most preposterous
 conclusions. But we have reason to cool our raging
 motions, our carnal stings, our unbitted lusts,
 whereof I take this, that you call love, to be a sect or scion.

(e) So they are.

My spirits, as in a dream, are all bound up.
 My father's loss, the weakness which I feel,
 The wrack of all my friends, nor this man's threats
 To whom I am subdued, are but light to me,
 Might I but through my prison once a day
 Behold this maid. All corners else o'th' Earth
 Let liberty make use of. Space enough
 Have I in such a prison.
 [Aside] It works.

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

(a) "Mother-in-law," he said "I intend no discourtesy, but this is no ordinary visit. You gave me your daughter in marriage. I have brought her back to you. She is a barren woman."
 "You have not been married long," I said with dry lips. "She may be as I was, she may yet conceive."

"I have waited five years," he replied. "She has not borne in her first blooming, who can say she will conceive later? I need sons"

I summoned Nathan from the fields. The tale was repeated, our son-in-law departed.

"I do not blame him," Nathan said.

(b) As I watch them now, they are laughing together merrily. It is curious how people can build such warmth among themselves so swiftly. It is possible these particular persons are simply united by the anticipation of the evening ahead. But, then, I rather fancy it has more to do with this skill of bantering. Listening to them now, I can hear them exchanging one bantering remark after another. It is, I would suppose, the way many people like to proceed. [. . .] Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically. After all, when one thinks about it, it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth.

It occurs to me, furthermore, that bantering is hardly an unreasonable duty for an employer to expect a professional to perform. I have of course already devoted much time to developing my bantering skills, but it is possible I have never previously approached the task with the commitment I might have done.

(c) Sometimes I got my majors mixed up. A number of my fellow religious-studies students—muddled agnostics who didn't know which way was up, who were in the thrall of reason, that fool's gold for the bright—reminded me of the three-toed sloth; and the three-toed sloth, such a beautiful example of the miracle of life, reminded me of God.

I never had problems with my fellow scientists. Scientists are a friendly, atheistic, hard-working, beer-drinking lot whose minds are preoccupied with sex, chess and baseball when they are not preoccupied with science.

- (d) The words of endearment, withheld so severely in his waking hours, were inexpressibly sweet to her forlorn and hungry heart. If it had been to save her weary life she would not, by moving or struggling, have put an end to the position she found herself in. Thus she lay in absolute stillness, scarcely venturing to breathe, and, wondering what he was going to do with her, suffered herself to be borne out upon the landing. "My wife – dead, dead!" he said.
- (e) The children had stood obstinately before her, squinting into the sun through wild hair, when she forbade them to go swimming in the river, and she could hear their squeals as they jumped like frogs from boulder to boulder in the brown water with children who belonged here, whose bodies were immune to water-borne diseases whose names no one here knew. Maybe the three had become immune, too. They had survived in their own ability to ignore the precautions it was impossible for her to maintain for them. Victor was forgetting how to read, but did not miss his Superman and Asterix;

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

He rushed beyond the barrier and called her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

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

My face was wan while telling you and voice fell low,
and you seemed full of guilt and not to know
whether to repent or rejoice over the situation.
You nodded at the ground and went to sea.
But soon I was to you more than God or temptation,
and so were you to me.

Part B

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

5. Drama

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

- (a) Write a critical introduction to Tennessee Williams' play *The Glass Menagerie*, paying special attention to the fact that "Whatever he put on paper, superb or superfluous, glorious or gaudy, could not fail to be electrifyingly actable."
- (b) "Othello is as heroic and Desdemona as pure, as Iago is villainous in Shakespeare's play *Othello*". Do you agree?
- (c) "Shakespeare's play *The Tempest* is a study of colonial politics in which no one escapes criticism." Comment on this assessment of the play.

- (d) "It is imperative for the black person in South Africa to be an actor." Respond to Athol Fugard's *Sizwe Bansi is Dead* in relation to the above comment on the play.
- (e) "*The Dumb Waiter* seems trivial in plot and boring in its dialogue. Yet, at the end there's a sense of discomfort and even fear that cannot be easily explained or resolved." Do you agree with this analysis of Pinter's play?

6. Novel

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

- (a) "In *Tess of the D'Urbervilles*, Thomas Hardy explores his critical interest in religious values and social class as they function in Victorian society, but as a result, the main characters are less than credible." Do you agree?
- (b) "*The Remains of the Day* is a book about a thwarted life. It's about how class conditioning can turn you into your own worst enemy, making you complicit in your own subservience." How well does this describe Ishiguro's novel *The Remains of the Day*?
- (c) "*July's People* takes place during a future revolution in South Africa. Amid such chaos, traditional roles are overturned and new ones must be forged. In this sense, the novel exists in between the explosion of the old but before the birth of the new." What are the traditional roles that are overturned and what are the new ones that emerge in Gordimer's novel?
- (d) "Markandaya suggests that it is through modernization – industrialization, migration and westernization – that Indians could come out of the dark morass of poverty and ignorance." Comment critically on this statement on *Nectar in a Sieve*.
- (e) "Yann Martel's *Life of Pi* has been described as part tragedy, part comedy and part romance." Do you agree? Which part did you most enjoy, and why?

7. Short Story

- (a) Discuss the importance of cultural diversity in **three** short stories in your syllabus, focussing specifically on how it moves the plot forward and delineates character in these stories.

OR

- (b) Explore how men are portrayed in **two short stories** by **female writers**. Discuss whether this portrayal is sufficiently nuanced and credible in comparison to the female characters in the selected short stories.

OR

- (c) Identify the short story that, in your view, provides the best critical analysis of **dominant values**, and write a short introduction to the story highlighting this aspect. Note that you first need to justify your selection through a brief comparison with the other stories in your syllabus.

8. Poetry

- (a) Write a brief critical analysis of **any three poems** in your syllabus that present different dimensions of love and loss from a woman's perspective.

OR

- (b) Examine how poets rely on **religious belief and values** to explain political and social injustice, providing detailed examples from **at least three poems**.

OR

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

- (i) The use of irony and sarcasm to criticise dominant public values in **at least three** prescribed poems.
- (ii) **Two poems**, one written in the "first world" and one in the "third world", on the theme of suffering and violence, comparing them to demonstrate the difference in their perspectives.
- (iii) Any **three poems** from **three different literary periods**, which examine the consequences of going against accepted norms, beliefs and practices.

* * *

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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2021(2022)
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தரப் பரீட்சை, 2021(2022)
 General Certificate of Education (Adv. Level) Examination, 2021(2022)

ඉංග්‍රීසි II
 அங்கிலம் II
 English II

73 E II

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

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

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

Instructions:

* This question paper consists of **four** questions. All questions are compulsory.

1. Write a composition on **ONE** of the following topics, paying attention to relevant facts and supporting evidence, structure, organization, coherent argument, accurate language and expression. (30 marks)

- (1) "Crisis should produce critical art forms. Our crises have passed creative artists by."
Do you agree?
- (2) "Religious rivalry and intolerance destroy both human beings and human values."
- (3) Write a story that incorporates the idea "The only reason he hurt me is because I helped him".
- (4) Write a review of a film that addresses cross-class love and marriage in South Asia.
- (5) Write a report on animal-human conflict in Sri Lanka.

2. Reading comprehension and précis.

- (a) Read the following passage and answer the questions given below it. (10 marks)

- ① Something strange is happening to the thing we call "ethnicity," the taken-for-granted species of collective subjectivity that lies at the intersection of identity and culture. Our ethno-episteme – the sum of ethno-consciousness, ethno-politics, ethno-practice, and the terms in which we apprehend them – appears to be changing into exactly the opposite of what the orthodox social sciences would once have had us believe. Or rather, the *opposites*. Ethnicity is, has always been, both one thing and many, the same yet infinitely diverse. It is not just that there is a lot of it about these days, a lot of ethnic awareness, ethnic assertion, ethnic sentiment, ethno-talk; this despite the fact that it was supposed to wither away with the rise of modernity, with disenchantment, and with the incursion of the market.
- ② What is at issue is more its quality than its quantity, more its disposition than its demography. While it is increasingly the stuff of existential passion, of the self-conscious fashioning of meaningful, **morally anchored selfhood**, ethnicity is *also* becoming more corporate, more commodified, more implicated than ever before in the economics of everyday life. To this doubling – to the labelling of things ethnic, simultaneously, in impact and interest, emotion and utility – is added yet another dimension. Cultural identity, in the here-and-now, represents itself ever more as two things at once: the object of choice and self-construction, typically through the act of consumption, *and* the obvious product of biology, genetics, and human essence.

.....

- ③ This crisis is well summarised by the following statement made in the early 1990s by Dawid Kruiper, the leader of an indigenous community in the West Cape Province of South Africa: "I want the tourists to see me and to know who I am. The only way our tradition and way of life can survive is to live in the memory of the people who see us."
- ④ It would already be evident that there is more at stake in the incorporation of ethnicity – which is like forming a business organisation based on marketing ethnic identity – than either the march of the market or the global growth of an ethic of enterprise. While it is ever more **blatantly** merchandised across the world, the mistaken idea persists that cultural identity cannot be challenged; that insofar as it inheres in human essence, it defies commodification. Scholars have been strangely slow to dispel **this fantasy**. Not only have they shied away from exploring the economic dimensions of identity formation, they have also tended to take for granted that culture is the true repository of the collective spirit. Despite the fact that already by the 1970s, anthropologists were documenting its sale "by the pound" and had begun to describe ethno-tourism as "cultural commoditization," yet, culture was still held to remain hostile to commerce. Cultural being, we were told, is in opposition to the logic and rationality of modernization. Yet, the "ethnicity industry" makes a mockery of this perspective.

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

- (1) According to the passage, collective subjectivity
- (a) intersects identity with culture.
 - (b) combines culture and identity.
 - (c) is closer to identity than culture.
 - (d) is different from culture and identity.
- (2) The writer believes that ethnicity is becoming
- (a) the opposite of what social sciences used to think it would become.
 - (b) what conventional social sciences expects it to be.
 - (c) the opposite of what social sciences expects it to be.
 - (d) what orthodox social sciences expected it would become.
- (3) According to the passage, ethnicity was supposed to fade away because
- (a) of the impact of modernization, disillusionment and market forces.
 - (b) of disenchantment with the market as a result of modernity.
 - (c) of market forces, disappointment and development.
 - (d) of the modern market's disenchantment with culture.
- (4) The phrase '**morally anchored selfhood**' (paragraph 2) is closest in meaning to
- (a) feeling morally good about oneself.
 - (b) religious based self-identity.
 - (c) self-identity that is grounded on ethics.
 - (d) floating collective identity.

- (5) According to paragraph 2, the dual nature of cultural identity today is that
- (a) it is labelled as ethnic and emotional.
 - (b) it is both consumable and utilitarian.
 - (c) it is the object of choice and self-construction.
 - (d) it is a part of being human as well as a marketable product.
- (6) According to Dawid Kruiper
- (a) The preservation of his community's traditional culture can be accomplished within the community
 - (b) Tourists need to provide resources for his community to survive.
 - (c) The tourists' collective memory is the one way to preserve the traditional knowledge of his community.
 - (d) The survival of an indigenous culture in today's modern world is impossible.
- (7) The meaning of the word "blatantly" as used in paragraph 4 is
- (a) famously.
 - (b) openly.
 - (c) rapidly.
 - (d) internationally.
- (8) The phrase "this fantasy" (paragraph 4) refers to
- (a) cultural identity being challenged.
 - (b) culture, human essence and commodification.
 - (c) the belief that cultural identity is not a commodity.
 - (d) culture not being turned into a commodity.
- (9) Ethnicity has been marketed since the 1970s
- (a) by anthropologists who sell it by its weight.
 - (b) through piecemeal sale via tourism.
 - (c) due to the commoditization of cultural values.
 - (d) because it is inimical to commerce.
- (10) The main idea of this passage is that
- (a) culture has become a commercial enterprise.
 - (b) cultural commoditization should be prevented.
 - (c) culture is commercialized and yet is claimed to be pure.
 - (d) the culture industry mocks scholars.

(b) Write a **précis**, summarising the passage given in question 2 above, following the instructions given below. Use **your own words as far as possible**. (20 marks)

- (1) Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
- (2) Write the précis within the following word range: **159–169** words.
- (3) State the **number of words** you have used.

3. Read the following passage and answer the questions given below it, using **your own words** as far as possible. (20 marks)

Wednesday dawned warm and rainless, Pepe Machado, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mould, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn't need it. . . .

The shrill voice of his eleven-year-old son interrupted his concentration.

'Papa.'

'What?'

'The Mayor wants to know if you'll pull his tooth.'

'Tell him I'm not here.'

'He says you are, too, because he can hear you.'

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say: 'So much the better.'

He opened the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

'Papa.'

'What?'

He still hadn't changed his expression.

'He says if you don't take out his tooth, he'll shoot you.'

Without hurrying, with an extremely tranquil movement, he stopped pedalling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out. There was a revolver. 'O.K.', he said. 'Tell him to come and shoot me.'

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly.

'Sit down.'

'Good morning,' said the Mayor.

'Morning,' said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Pepe Machado turned his head toward the light. After inspecting the infected tooth, he closed the Mayor's jaw with a cautious pressure of his fingers.

'It has to be without anaesthesia,' he said.

'Why?'

'Because you have an abscess.'

The Mayor looked him in the eye. 'All right,' he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilised instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn't take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arm of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn't make a sound. The dentist moved only his wrist. Without rancour, rather with a bitter tenderness, he said:

'Now you'll pay for our twenty dead men.'

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn't breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

'Dry your tears,' he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The dentist returned, drying his hands. 'Go to bed,' he said, 'and gargle with salt water.' The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

'Send the bill,' he said.

'To you or the town?'

The Mayor didn't look at him. He closed the door and said through the screen:

'It's the same damn thing.'

- (1) Using all the relevant information provided in the story, describe the dentist's appearance and character in detail. (03 marks)
- (2) Using all the relevant information provided in the story, describe the Mayor's appearance and character in detail. (03 marks)
- (3) What does the phrase "Without rancour, rather with a bitter tenderness" convey to you? (03 marks)
- (4) Why do you think the dentist is reluctant to treat the Mayor? Provide evidence from the text to support your position. (03 marks)
- (5) Explain the narrative style of the story and assess the extent to which it is effective. For instance:
 - (a) is important information provided to the reader directly?
 - (b) are clear sides taken by the narrator? (04 marks)
- (6) What, in your view, is the point of this story? (04 marks)

4. Read the following poem and answer the questions given below it, using **your own words** as far as possible. (20 marks)

In the Renaissance of my life
 millions starved, millions exterminated,
 black millions, browns, yellows,
 millions who would have died anyway,
 their bodies sprawled across the T.V. sets.

....

In the Renaissance of my life
 that most beautiful name Bangla Desh
 was cried out by beggars for alms.
 Biafra, Bangla Desh – beyond these
 what poetries?

Peasants were slaughtered, refugees ran
 in the Renaissance of my life.
 I ran from Blake to Marx to Buddha to
 the Renaissance of my life.

the blacks penned, starved, tortured under apartheid,
 in the Renaissance of my life,
 the Moratoriums clamped between police lines and horses;
 The tanks rammed back a people along the streets

In the Renaissance of my life
 the cries of the damned crowded my ears,
 the curses of the damned poisoned my mouth,
 the arms of the damned demolished my verse,
 the guilt of two generations hit like the plague
 and boarded up the town
 in the Renaissance of my life.

(Peter Scharen, 1976)

- (1) Why, according to the poet, should Biafra and Bangladesh be the subject of poetry? (03 marks)
- (2) How effective is the use of different kinds of repetition in this poem? (03 marks)
- (3) What do you understand by the following lines: “the guilt of two generations hit like the plague/ and boarded up the town”? (04 marks)
- (4) What does the author describe as “the Renaissance of my life”? Why is this important to the poem? (05 marks)
- (5) What, in your view, is the main idea of the poem? (05 marks)
