

නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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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
 இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2020
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2020
 General Certificate of Education (Adv. Level) Examination, 2020

ඉංග්‍රීසි I
 ஆங்கிலம் I
 English I

73 E I

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

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

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

Instructions:

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

Part A

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

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

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

What did he leave his widow?

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

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

- (c) Jacob picked up his load yet again. So it went, friends. On and on ... until he arrived there. [The grave at his feet.] Now at last it's over. No matter how hard-arsed the boer on this farm wants to be, he cannot move OutaJacob. He has reached Home. [Pause.] That's it, brother. The only time we'll find peace is when they dig a hole for us and press our face into the earth.
- (d) Mark but the badges of these men, my lords,
Then say if they be true. This mis-shapen knave,
His mother was a witch, and one so strong
That could control the moon, make flows and ebbs,
And deal in her command without her power.
These three have robb'd me; and this demi-devil--
For he's a bastard one--had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine.
- (e) It's his place all right. Look at all the other places. You go to this address, there's a key there, there's a teapot, there's never a soul in sight? (*He pauses.*) Eh, nobody ever hears a thing, have you ever thought of that? We never get any complaints, do we, too much noise or anything like that? You never see a soul, do you? – except the bloke who comes. You ever noticed that? I wonder if the walls are sound-proof. (*He touches the wall above his bed.*) Can't tell. All you do is wait, eh? Half the time he doesn't even bother to put in an appearance, Wilson.

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

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

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

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

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

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

- (c) But of us all Kuti suffered the most. He had never been a healthy child; now he was constantly ailing. At first he asked for rice water and cried because there was none, but later he gave up asking and merely cried. Even in his sleep he whimpered, twisting and turning endlessly, permitting no one to rest. Ira was gentlest with him, and tirelessly patient, nursing him in her skinny arms and giving him most of what came to her.
- (d) The vehicle passed huts where people were doing what they did where the passengers had come from. The same endless dragging of wood, chopping of wood, for the same fires; the same backsides bent at washing, squatting picking over maize; the same babies staggering towards mastery of their legs among the old slowly losing it. An acceptance that produced restless fear in anyone unused to living so close to the life cycle, accustomed to the powerful distractions of the intermediary or transcendent – the ‘new life’ of each personal achievement, of political change.
- (e) I cried, “Oh blessed Great Mother, Pondicherry fertility goddess, provider of milk and love, wondrous arm spread of comfort, terror of ticks, picker-up of crying ones, are you to witness this tragedy too? It’s not right that gentleness meet horror. Better that you had died right away. How bitterly glad I am to see you. You bring joy and pain in equal measure. Joy because you are with me, but pain because it won’t be for long. What do you know about the sea? Nothing. What do I know about the sea? Nothing. Without a driver this bus is lost.”

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

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

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

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

Part B

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

5. Drama

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

- (a) "Memory and past are always intertwined. Memories inhibit freedom and impede one's desire to change and start afresh." Examine the relevance of the above statement, making detailed reference to Tennessee Williams' play *The Glass Menagerie*.
- (b) "Ultimately it is evil, hatred, and deception that triumph over virtue, love and honesty in Shakespeare's play, *Othello*". Do you agree?
- (c) In Shakespeare's play, *The Tempest* "all the turbulent conflicts in adult social life are resolved by Prospero's wise mildness and his way of wielding power." Comment on this assessment of the play.
- (d) "Suffering, especially in the face of endless discrimination and violence can change one's own definition of good and evil." Respond to Athol Fugard's *Sizwe Bansi is Dead* in light of the above statement.
- (e) "*The Dumb Waiter* is nearly ordinary, almost trivial in plot and dialogue. Yet, this very ordinariness and triviality make its final impact all the more disturbing." Do you agree with this analysis of Pinter's play?

6. Novel

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

- (a) "In *Tess of the d'Urbervilles*, Thomas Hardy is critical of Victorian society's beliefs about fate, morality and repentance." Do you agree?
- (b) "Regret is a heavy burden to carry, especially if it is the result of dignity and greatness." How well does this describe Ishiguro's novel *The Remains of the Day*?
- (c) "Gordimer does not fully condone or condemn any of the main characters in *July's People*, and, most importantly, she does not show the best way forward for South Africa." Comment.
- (d) "The women portrayed by Markandaya in *Nectar in a Sieve* are weak and helpless pawns in the hands of men." Critically examine the novel in light of this statement.
- (e) "Yann Martel discusses how survival and resilience, in the face of danger and hunger, allows Pi to explore the unexplored, both physically and spiritually in *Life of Pi*." Is this a valid assessment of the novel and its central focus?

7. Short Story

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

OR

- (b) Explore how love is used as a theme in **two short stories** by **male writers**. Discuss the importance of this theme to the development of the plot and the characters in the selected short stories.

OR

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

8. Poetry

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

OR

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

OR

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

- (i) The issues and concerns of childhood and youth in **at least three** prescribed poems.
- (ii) A comparison of **two poems**, one written by a woman and the other by a man, on the theme of marriage and family, so as to demonstrate the difference in their perspectives.
- (iii) Any **three poems** from **three literary periods**, which examine the nature and consequences of exploitation and greed.

* * *



- ③ Make no mistake: languages, like cultures, differ massively, and go far beyond the terminological features that drift into them from cultures. ... The degree of divergence is awesome indeed: languages with only a handful of verbs (many Australian languages), languages with no regular verbs (Navajo), languages where a word's meaning differs according to nine different tones you utter it in (Cantonese), languages with only ten sounds (Piraha), languages with whole sentences that you need only one word to utter (Eskimo), languages with dozens of click sounds, languages with no tense at all (Maybrat in New Guinea), languages with two hundred genders (Nasioi, again in New Guinea), languages where the only ending in the present tense is the third-person singular one (English).
- ④ But the wonder is how in all of their diversity, these languages convey the same basic humanity. The cultural aspects qualify as scattered decoration. That will sound naïve to many – until they consider what it takes to learn a language, upon which it becomes clear how ancillary the cultural aspect of language is. How much of the Spanish or Russian or Chinese you hacked your way through was “cultural”?
- ⑤ If you want to learn about how humans differ, study cultures. However, if you want insight as to what makes all humans worldwide the same, beyond genetics, there are few better places to start than how language works.

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

- (1) According to the passage, the diversity of human experience is a result of
- differences in language structure.
 - geographical differences.
 - cultural differences.
 - differences in terminology.
- (2) The writer brings in the example of Nivea in order to
- provide a contrast to the example of the cat.
 - show that language is not a deciding factor in thought.
 - use it as an example of a concrete noun in the language.
 - to show that thought is decided by language only.
- (3) The word 'queer' in paragraph ② is closest in meaning to
- strange.
 - different.
 - exciting.
 - forbidden.
- (4) By describing experiments related to language, the writer argues that
- they fail to illustrate real-life behaviour and thought.
 - human nature as described by psychologists is similar.
 - their main purpose is changing biases in the human mind.
 - anthropologists and political scientists will find these useful.

- (5) The word '**them**' in the phrase 'drift into them' [paragraph ③] refers to
- speakers.
 - cultures.
 - terminological features.
 - languages.
- (6) The description of languages in this passage implies that
- languages are limited in their sound systems.
 - German and Nasioi are related to each other.
 - New Guinea has only two different languages.
 - people find Russian a difficult language to learn.
- (7) Which of these is **not** a function of the sentence "How much of the Spanish or Russian or Chinese you hacked your way through was "cultural"?" [paragraph ④]
- Persuading the reader that cultural aspects are more important.
 - Implying that Spanish, Russian and Chinese are cultural languages.
 - Ending the paragraph with a point that the reader will find convincing.
 - Extending the point that cultural differences are less than linguistic differences.
- (8) The author argues that we all share a basic humanity because
- language and culture are deeply connected.
 - despite cultural diversity all languages are very similar.
 - learning a language is difficult even if we understand its culture.
 - all humans worldwide are the same.
- (9) Thinking about how we learn languages will show us that
- learning about culture is an authentic part of language learning.
 - learning about culture supports language learning.
 - culture is a secondary aspect of language learning.
 - culture is a significant aspect of language learning.
- (10) The main idea of this passage is that
- human languages are very diverse.
 - culture should be studied to learn about humans.
 - language structures determine how we experience life.
 - language reflects the culture of a speaker.
- (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)
- Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
 - Write the précis within the following word range: **146–156** words.
 - 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)

The Track in the Middle of the Forest

The most ferocious bears live deep in the heart of the taiga¹.

Not a single one has ever been hunted.

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

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

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

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

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

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

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

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

¹Taiga is the largest type of forest on the Earth. The word taiga comes from Turkish and it means "coniferous forests". These forests represent the largest, oldest and snowiest type of land territory, covering extremely large areas in Northern Russia, mostly Siberia.

- (1) What role does the taiga play in this story? Provide examples to support your answer. (04 marks)
 - (2) What is the main literary device used to bring out the taiga's fearsome quality? Illustrate this with at least **two** examples. (05 marks)
 - (3) How is the passing of time conveyed in this story? Refer to language as well as imagery in your explanation. (03 marks)
 - (4) What does the phrase "But that is only a fable" convey to you? Who says these words? (03 marks)
 - (5) At the end of the story, are the bears human or the humans bears? What would be the difference? (05 marks)
4. Read the following poem and answer the questions given below it, using **your own words** as far as possible. (20 marks)

Death is not New

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

(Translated from a 2000-year old Tamil poem)

- (1) Why is 'every city ours' and 'all [our] kin'? Support your answer with close reference to the poem. (03 marks)
- (2) What does the poet mean by the following lines? (04 marks)

Good and evil do not come from others
 Pain and its relief are no different
- (3) According to the poet, what insight has been learned from perceptive persons? (03 marks)
- (4) In your view, how effective is the central simile of the poem? (05 marks)
- (5) What, in your view, is the main idea of the poem? (05 marks)



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