

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

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2022(2023)  
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2022(2023)  
 General Certificate of Education (Adv. Level) Examination, 2022(2023)

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) No, friend. It's more than just that. This is a strong-room of dreams. The dreamers? My people. The simple people, who you never find mentioned in the history books, who never get statues erected to them, or monuments commemorating their great deeds. People who would be forgotten, and their dreams with them, if it wasn't for Styles. That's what I do, friends. Put down, in my way, on paper the dreams and hopes of my people so that even their children's children will remember a man... 'This was our Grandfather'... and say his name. Walk into the houses of New Brighton and on the walls you'll find hanging the story of the people the writers of the big books forget about.
- (b) Who clears up after we've gone? I'm curious about that. Who does the cleaning up? Maybe they don't clear up. Maybe they just leave them there, eh? What do you think? How many jobs have we done? Blimey, I can't count them. What if they never clear anything up after we've gone.  
 (pityingly). You mutt. Do you think we're the only branch of this organization? Have a bit of common. They got departments for everything.  
 What cleaners and all?  
 You birk!
- (c) I know so well what becomes of unmarried women who aren't prepared to occupy a position. I've seen such pitiful cases in the South – barely tolerated spinsters living upon the grudging patronage of sister's husband or brother's wife! – stuck away in some little mousetrap of a room – encouraged by one in-law to visit another – little birdlike women without any nest – eating the crust of humility all their life! Is that the future that we've mapped out for ourselves?

(d) I have made my way through more impediments  
 Than twenty times your stop: but, O vain boast,  
 Who can control his fate? 'Tis not so now.  
 Be not afraid, though you do see me weaponed:  
 Here is my journey's end, here is my butt  
 And very sea-mark of my utmost sail.  
 Do you go back dismayed? 'tis a lost fear:  
 Man but a rush against Othello's breast  
 And he retires. Where should Othello go?

(e) [I weep at] mine unworthiness that dare not offer  
 What I desire to give, and much less take  
 What I shall die to want. But this is trifling,  
 And all the more it seeks to hide itself,  
 The bigger bulk it shows. Hence, bashful cunning,  
 And prompt me, plain and holy innocence!  
 I am your wife, if you will marry me;  
 If not, I'll die your maid. To be your fellow  
 You may deny me, but I'll be your servant  
 Whether you will or no.

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

- (a) We had for so long accepted her obedience to our will that when it ceased to be given naturally, it came as a considerable shock; yet there was no option but to accept the change, strange and bewildering as it was, for obedience cannot be extorted.
- (b) He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. His lordship was a courageous man. He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself, I cannot even claim that. You see, I *trusted*. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really – one has to ask oneself – what dignity is there in that?
- (c) I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. That pain is like an axe that chops at my heart.
- (d) O why have you treated me so monstrously, Angel! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you! You know that I did not intend to wrong you – why have you so wronged me? You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands!

(e) He had in his breast not dread – a lump of certainty. The chief wanted them to move on; the three children running in and out of the hut with their childish sensationalism, their plaints, their brief ecstasies, his wife knocking a nail into her sandal with a stone, and he, shaving outside where there was light. Would tell them to go. What business of the chief's to tell them where? He had not asked them to come here. A wide arc of the hand: plenty place to go. And this was not *their* custom, but the civilized one; when a white farmer sold up, or died, the next owner would simply say to the black labourers living and working on the land, born there: go.

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

She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn't necessarily need to know.

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

Yet if you should forget me for a while  
And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be sad.

### 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) "The gentle progress of Tennessee Williams' play *The Glass Menagerie* is framed by the limits of hope and disappointment as served by an unreliable memory." How does this statement help you understand Williams' play?
- (b) *Othello* "forces us to confront the difference between love and attraction. It explores different relationships between couples, friends and family who think they understand each other, but do not." How insightful is this analysis of Shakespeare's play?
- (c) "*The Tempest* is merely a romance brought about through magic and illusion." Is this an adequate assessment of the play? Comment with appropriate references to Shakespeare's play.
- (d) "*Sizwe Bansi is Dead* is undoubtedly a strong political critique of apartheid. Yet, the play is about the importance of language and economics too in determining the lifestyle and livelihood of the Blacks in South Africa." Use this comment to critically respond to Athol Fugard's play.

- (e) *The Dumb Waiter* has been described as “a very appropriate play for our times: a short, sharp one-act drama with a minimal cast that is especially conducive to social distancing, and which raises questions around authority, power and unnamed oppression in our era of strongman politics.” To what extent do you agree with this assessment 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) “Hardy believed that people do not control their own destinies but are controlled by a class system which reproduces the hierarchies of social and economic power.” Discuss *Tess of the d’Urbervilles* in light of this statement.
- (b) “Stevens’ narrative highlights the conflict between public and private memories which impacts on his understanding of loyalty and dignity.” How well does this describe Ishiguro’s novel *The Remains of the Day*?
- (c) “What happens to the Smalesees and to July – the shifts in character and relationship – gives us an unforgettable look into the terrifying understandings and misunderstandings between Blacks and Whites.” How accurate is this description of Nadine Gordimer’s novel *July’s People*?
- (d) “Markandaya’s novel *Nectar in a Sieve* offers an easy resolution to the ravages of colonial rule and its aftermath, through graceful acceptance of the changes, both social and individual.” Critically examine the novel on the basis of this statement.
- (e) “Yann Martel’s *Life of Pi* questions our acceptance of truth and reality as one dimensional and absolute.” Is this a valid assessment of the novel’s thematic concerns?

## 7. Short Story

- (a) Discuss the importance of **individuality and individual choice** in three short stories in your syllabus, focusing specifically on how these themes move the plot forward and add value to the characters in these stories.

*Survivor, Cat on the Hat, Thing around your neck*

OR

- (b) Explore how **gender and sexuality** are represented in two short stories in your syllabus, choosing one story written by a woman and another by a man. Identify and analyse differences, if any, between the approaches taken in these texts, and assess the extent to which the author’s gender does not influence this difference.

OR

- (c) Identify the short story in your syllabus that, in your view, provides the **most effective** portrayal of **failed relationships**, 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.

*Cat on the Hat*

*To a Snowdrop  
Ode to a Nightingale*

## 8. Poetry

- (a) Examine how poets use **nature as a guide** to explore social and political issues, providing detailed examples from at least **three** poems in your syllabus.

**OR**

- (b) Critically examine the representation of **different types of conflict** in at least **three** poems from your syllabus, paying special attention to how the theme is brought out in these poems.

**OR**

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

(i) The use of **gender stereotypes to question dominant social values** in at least **three** prescribed poems.

(ii) **Two poems**, one written in the 'first world' and the other in the 'third world', which take **overtly political positions**. Compare them to demonstrate the difference in their perspectives.

(iii) Any **three poems** from **three different literary periods**, which focus on **death and remembrance**.

*Victorian  
Romantic*