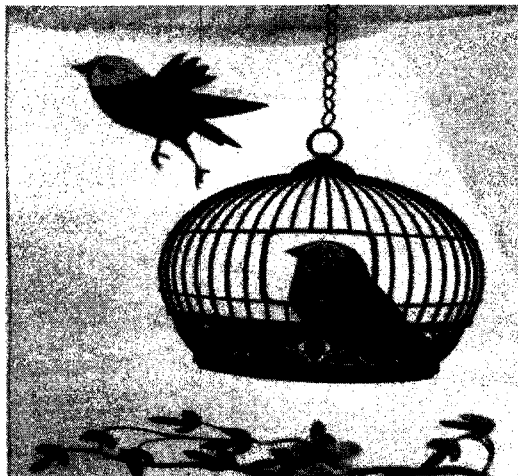




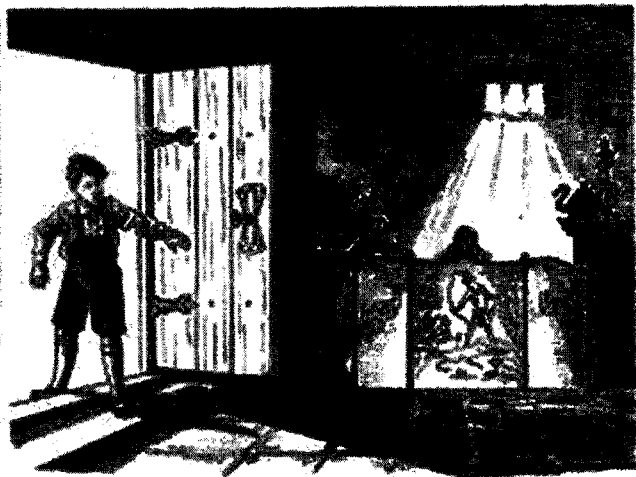
Department of Examinations, Sri Lanka
G.C.E. (O/L) Examination 2018

46 – Appreciation of English Literary Texts

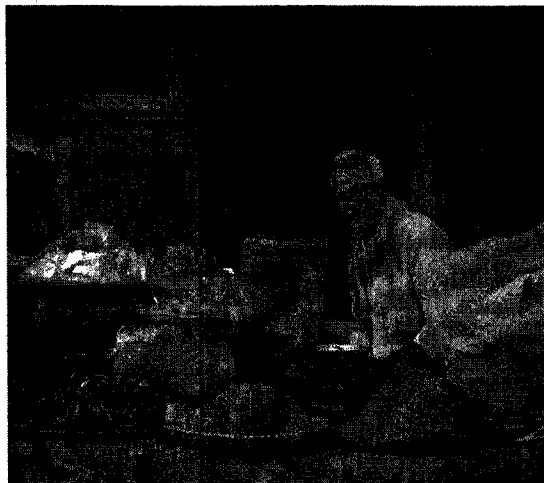
Marking Scheme



"The free bird thinks of another breeze"



"It was a storehouse of unimagined treasures".

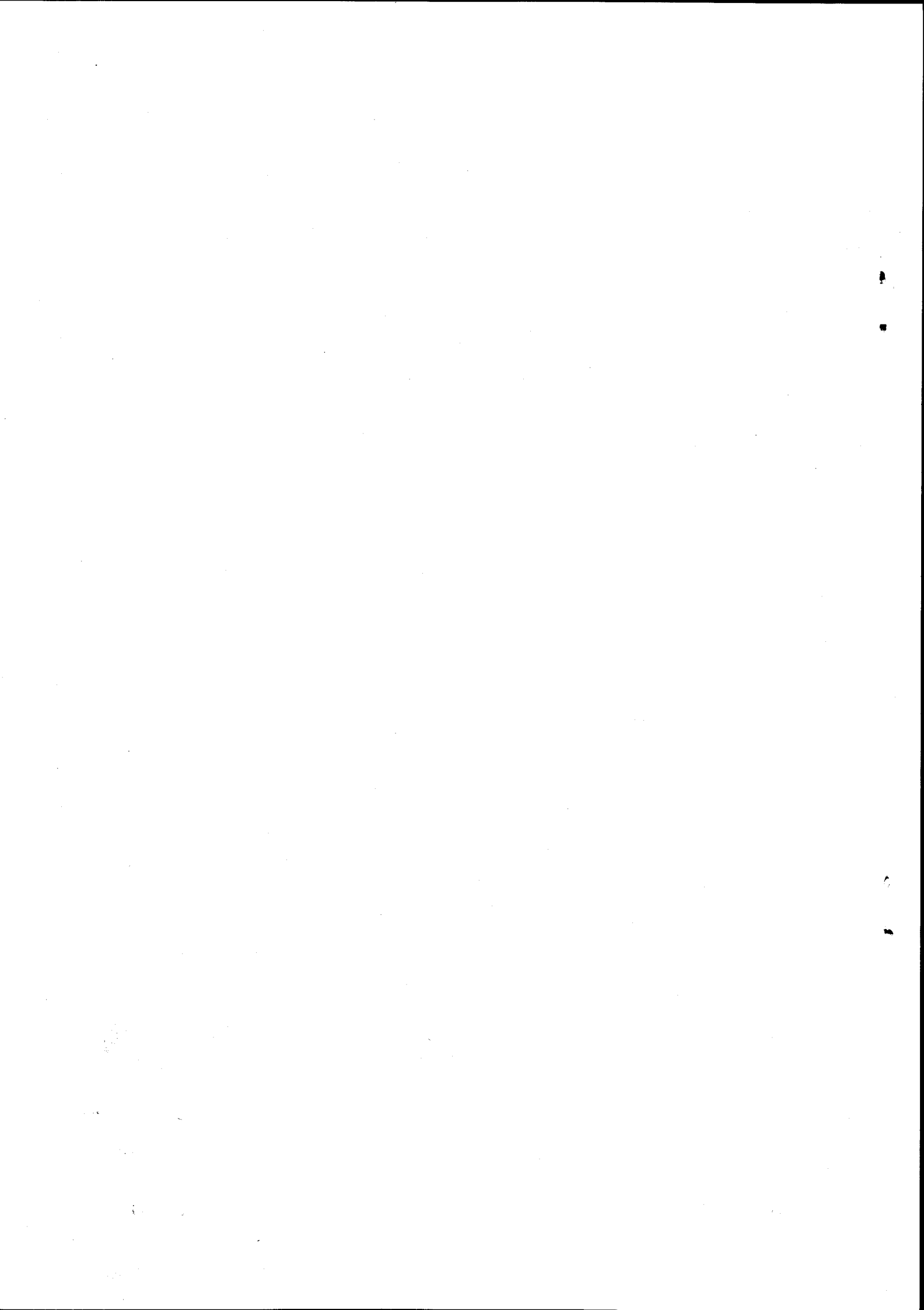


"Conquer taste"



"Tony always smelled good"

This document has been prepared for the use of marking examiners. Some changes would be made according to the views presented at the Chief Examiners' meeting.



G.C.E. (O/L) Examination - 2018**46 - Appreciation of English Literary Texts****Distribution of Marks (New Syllabus)****Part I**

Section A	-	30 marks
Section B	-	<u>10 marks</u>
		40 marks

Part II

Poetry	-	15 marks
Drama	-	15 marks
Prose	-	15 marks
Fiction	-	<u>15 marks</u>
		60 marks

Total Marks :

Part I	-	40 marks
Part II	-	<u>60 marks</u>
		<u>100 marks</u>

G.C.E. (O/L) Examination - 2018
46 - Appreciation of English Literary Texts
Distribution of Marks (New Syllabus)

Part I

Q. 1

Section A

Q. i ——— 5 marks

Q. ii ——— 5 marks

Q. iii ——— 5 marks

Q. iv ——— 5 marks

Q. v ——— 5 marks

Q. vi ——— 5 marks

$$5 \times 6 = 30 \text{ marks}$$
Section B

Q. (a) 10 marks

Q. (b) 10 marks

Q. (c) 10 marks

$$10 \times 1 = 10 \text{ marks}$$

$$\text{Total marks for Part I} = 30 + 10$$

$$= \underline{40 \text{ marks}}$$
Part II**Poetry**

Q. 2 15 marks

Q. 3 15 marks

Q. 4 15 marks

Q. 5 15 marks

Q. 6 15 marks

$$\text{One Question only} \text{ — } 15 \times 1 = 15 \text{ marks}$$

Drama

Q. 7 15 marks

Q. 8 15 marks

One Question only — $1 \times 15 = 15$ marks**Prose**

Q. 9 15 marks

Q. 10 15 marks

Q. 11 15 marks

Q. 12 15 marks

One Question only — $1 \times 15 = 15$ marks**Fiction**

Q. 13 15 marks

Q. 14 15 marks

Q. 15 15 marks

One Question only — $1 \times 15 = 15$ marksTotal marks for Part II = 4×15 = 60 marks**Calculation of Final marks**

Part I = 40 marks

Part II = 60 marksFinal marks = 100 marks

Common Techniques of Marking Answer Scripts.

It is compulsory to adhere to the following standard method in marking answer scripts and entering marks into the mark sheets.

1. Use a red color ball point pen for marking. (Only Chief/Additional Chief Examiner may use a mauve color pen.)
2. Note down Examiner's Code Number and initials on the front page of each answer script.
3. Write off any numerals written wrong with a clear single line and authenticate the alterations with Examiner's initials.
4. Write down marks of each subsection in \triangle and write the final marks of each question as a rational number in a \square with the question number. Use the column assigned for Examiners to write down marks.

Example: Question No. 03

(i)	✓	\triangle $\frac{4}{5}$
(ii)	✓	\triangle $\frac{3}{5}$
(iii)	✓	\triangle $\frac{3}{5}$

03 (i) $\frac{4}{5}$ + (ii) $\frac{3}{5}$ + (iii) $\frac{3}{5}$ = $\frac{10}{15}$

MCQ answer scripts: (Template)

1. Mark the correct options on the template according to the Marking Scheme. Cut off the marked windows with a blade. Cut off the cages for Index Number and the number of correct options so as to be able to keep the template correctly on the answer script. Cut off a blank space to the right of each options column to mark the answers. Submit the prepared template to the Chief Examiner for approval.
2. Then, check the answer scripts carefully. If there are more than one or no answers Marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.
3. Place the template on the answer script correctly. Mark the right answers with a 'v' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.

Structured essay type and assay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers. Show areas where marks can be offered with check marks.
2. Use the right margin of the overland paper to write down the marks.
3. Write down the marks given for each question against the question number in the relevant cage on the front page in two digits. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.
4. Add the total carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

Preparation Of Mark Sheets.

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board this time. Therefore add separate mark sheets for each of the question paper. Write paper 01 marks in the paper 01 column of the mark sheet and write them in words too. Write paper II Marks in the paper II Column and right the relevant details. For the subject 43 Art, marks for Papers 01, 02 and 03 should be entered numerically in the mark sheets.

For subjects 21 Sinhala language and literature and 22 Tamil Language and literature, paper I marks once entered numerally should be written in words. For the papers II and III enter the detailed marks separately and put the total in each paper in the relevant column.

Final marks for paper I, paper II or paper III should always be rounded up to the nearest whole number and they should never be kept as decimal values.

DETAILED MARKING SCHEME AND GUIDELINES TO ANSWERS

2018

1. Introduction

Appreciation of English Literary Texts supplants the former subject entitled English Literature. New content is introduced under all these sections. The poetry section is organized under five themes. As in the previous subject, the examination tests both genre awareness and skills. Cognitive skills which are given priority at every examination like knowledge, comprehension, application, analysis, and evaluation are given weightage. But a test of literature cannot test cognitive skill only. It needs to give consideration to the affective dimension or feeling as well. Hence, skills related to that dimension like empathy and critical response are also tested. It goes without saying that appreciation of English Literary Texts, being an aesthetic subject that touches the both the mind and heart cannot be evaluated using a very rigid instrument. The examination and evaluation process has to provide for freedom of thought and feeling and accommodate creativity- independence in response. A marking scheme while it attempts to enforce uniformity (and this uniformity is essential at a national examination) must not cramp and hinders a candidate's achievement by imposing rigidly planned dissolutions .what is provided in the marking scheme is a guideline. At no point must this marking scheme be taken as a rigid instrument to be adhered to rigidly. Examiners must be sensitive to the candidates who have independent, creative ways of thinking and demonstrate a capacity for critical thought.

2. General Instructions for Marking

2.1 Objectives for Question 1

Question 1 is divided into 2 parts.

(1A) Poetry, Prose and Drama and 1B -Fiction

(1A) It tests the following skills at the minimum level (sentences and utterances)

Candidates must be able to :

- a) Identify accurately the text and the author
- b) Understand the relationships within the given extract. (e.g. Familiarity with situations, events, characters and their inter-relationships and references.)
- c) Infer meaning from the given extract.
- d) Respond to and demonstrate sensitivity to the extract.

(1B) Tests the same skills at the level of a paragraph/ passage. The rationale of the questioning is as follows.

- a) Knowledge/ Identification
- b) Comprehension
- c) Application
- d) Evaluation

(1B) is graded higher in difficulty.

2.1.1 Context Questions

The question paper is treated as comprising two parts for the evaluation process. Question 1 is treated as one part and carries 40 marks. To facilitate the testing of all genres it is divided into two parts. The first part comprising short extracts is allocated 30 marks. It has 6 sub- parts. The sub-parts are further divided into 3 small parts (3 questions). The mark for each sub part is given below:

- a) Identification (of text and author) 1
- b) Intra-textual reference (comprehension) 2
- c) Inference / response to text 2

Each sub part carries 5 marks. There are six such questions, carrying a total of 30 marks.

Q1.B is a paragraph/ passage selected from the novel prescribed for study. There are four questions set on this paragraph/ passage. The skills tested and the marks allocated are as follows:

- a) Identification 2
- b) Comprehension 2
- c) Application 2
- d) Critical evaluation/ response 4

Overall Mark is 10

Context Questions carry 40 marks.

3. Part 2 of the Question paper (Questions 2-13)

Essay Type Questions

3.1 Objectives of Part II - Essay Type Questions

This section attempts to test the following skills

- a) Identification (knowledge)
- b) Comprehension
- c) Application
- d) Analysis
- e) Synthesis
- f) Evaluation

Focus is more on the last four as attention had been paid to the other three in Question I.

Candidates should be able to demonstrate that they are/ have

- a) able to analyze and address the question
- b) selected relevant content and organized an answer relevant to the question
- c) familiar with the text and quote relevantly and at appropriate moments to build up an argument.
- d) comprehended and appreciated the text and so can write with understanding and confidence
- e) able to write with correct grammar and spelling.
- f) related the experience they gained to the world around them.
- g) looked critically at the text and the experience gained by it.

Part II of the question paper is organized under different genres such as Poetry, Drama, Prose and Fiction. Each of the sub sections provide the candidates with a choice of questions. In the detailed marking scheme, guidelines are provided to evaluate the answers. But as mentioned in the Introduction, examiners are expected to be sensitive to students' personal/ independent ideas which are relevant to the questions.

3.2 Criteria for marking long answers.

In marking the long answers, the following criteria must be used and weightage given to them in the following manner:

Content -	1-7
Organising -	1- 4
Language -	1-4

The marking criteria and their parameters are explained below:

CONTENT

Descriptors

- a) Facts from text (content)
- b) Prioritizing facts (content)
- c) Presenting content in favour of question
- d) Critical evaluation of facts
- e) Personal views/ response stimulated by content
- f) Student's creativity.

Bandings

- | | |
|--|-------|
| a) All the facts/ content necessary to address the question are well selected and presented. Content is prioritized to present a logical argument. Shows a personal insight/ critical perspective in dealing with the content. Reflects the student's creativity | 6 - 7 |
| b) Most of the content expected to be put forward to address the question is included. Content is ordered in importance. Shows some evidence of personal response in selecting content. | 3 - 5 |
| c) Some facts relevant to the question are available. Facts are not prioritized. Some important facts are left out. | 1 - 2 |

ORGANIZING**Descriptors**

- a) Answer is relevant (addresses question)
- b) Answer has cohesion (close connection between the various parts of the answer)
- c) Support with relevant quotes at the appropriate point (provides evidence from text)
- d) Well - ordered (divided into paragraphs with an appropriate introduction and conclusion)
- e) Develops an argument (there is a thrust to bring out one's point of view)

Bandings

- | | |
|--|-------|
| a) Answer is precise and focuses on question. It is closely knit with a strong thrust in the argument. Supports answer with relevant quotations at the appropriate moment to build up an argument or present a personal point of view. Answer is well ordered with a strong connection between the introduction, the flow/ development and conclusion. | 4 |
| b) Answer focuses on question and builds up an argument. Well ordered with a strong connection between the paragraphs. Produces quotes at appropriate moments to back up the argument/ illustrate a point. | 2 - 3 |
| c) Addresses question but may not focus – attempts to order answer with an introduction development and ending but the answer is not cohesive. Uses quotes to support ideas / points of view/ argument. | 1 |
| (r) Does not address question. Facts are disjointed. No development. A point here and there. No connection. | 00 |

LANGUAGE**Descriptors**

- Correct structures and grammar.
- Rich vocabulary/ expression
- Communicative power in the language (style)

Bandings

- | | | |
|-------|---|----|
| (i) | No errors in language or spelling. Shows a personal/
distinctive style of writing with rich vocabulary.
Uses language with expressive force. | 4 |
| (ii) | No grammatical errors. Vocabulary well selected a certain
laxness in expression. A few spelling errors. | 3 |
| (iii) | No SVO errors. A few errors in the use of tenses/ gender/
use of article. Some spelling errors – a looseness in the style
of writing. | 2 |
| (iv) | Some SVO errors. Errors in gender, number tense.
Misuse of vocabulary. A few uncoordinated sentences
but communicates meaning. | 1 |
| (v) | Uncoordinated sentences. Many errors in tense, number,
gender, use of pronouns and articles. Inappropriate use
of vocabulary. Cannot communicate meaning. | 00 |

The breakdown of the marks under the criteria given below should be clearly indicated under each answer.

Total marks

Part I	Section A	5×6	= 30
	Section B	2+ 2+ 2+ 4	= 10
	Total		40

Part II	Questions 2-13,	15×4	
	Content	7	}
	Organization	4	
	Language	4	
	Total		15×4
			60

NB: The guidelines that follow have been provided to help the Examiners to evaluate the answer scripts. Do not look for all the facts included under each question. If candidates have responded to the question intelligently and written in good English, marks should be awarded in a suitable manner.

Marking Scheme -2018
46 - Appreciation of English Literary Texts

Note: Answer five questions only.

* Answer question 1 and four others, selecting one from each section - POETRY, DRAMA, PROSE and FICTION.

1. Section A – Answer all questions.

Read the given extracts and answer the questions given below them:

(i) “And rowed him softer home
Than oars divide the ocean”

- (a) From where are these lines taken? Name the poet.
(b) Who is referred to as ‘him’ in these lines? What is the action described?
(c) What is the literary device used in these lines?

(05 marks)

(a) - A Bird Came Down the Walk
-Emily Dickinson

(1 mark)

(b) -The bird / The bird that came down the walk
-The movement of the bird / The flight of the bird / Flying of the bird

(2 marks)

(c) Metaphor / personification

(2marks)

(ii) “I have learned to wear many faces like dresses – homeface, officeface, streetface, hostface...”

- (a) Name the work that carries these lines. Name the writer.
(b) What life experience does the speaker refer to in these lines?
(c) What is the effect created by the images the poet uses?

(05 marks)

(a) - Once Upon a Time
- Gabriel Okara (Gabrial Okara)

(1 mark)

(b) pretentious behaviour of people / insincere behavior / deceptiveness / fake behavior /changeableness of people / moving in the western society

(2 marks)

(c) consciousness of human hypocrisy / Practices of opportunism / aware that people are insincere.

(Sarcasm/irony - mere mention of these words can be offered only 1 mark)

(2 marks)

(iii) "It was like rain on a tin roof. The bus was at a standstill..."

- (a) Name the work from which these lines are taken? Name the writer.
 (b) Why was the bus at a standstill? What caused this situation?
 (c) What is the literary device used in the first line? What is the effect created? (05 marks)

(a) - **An Extract from Colin Cowdrey Lecture / The Lahore Attack**
 - **Kumar Sangakkara / Sangakkara** (1 mark)

(b) - **Because the driver was excited / frightened, he stopped the bus**
 - **The terrorist attack / The terrorists started shooting at the bus**
 (2 marks)

(c) - **Simile**
 - **noise and fear / deafening noise and fear / sense of danger / threat / suspense**
 (2 marks)

(iv) "Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

- (a) Name the work from which these lines are taken? Name the author.
 (b) Who is the speaker? To whom are the words spoken?
 (c) What future action of the speaker is indicated by these words? (05 marks)

(a) - **The Nightingale and the Rose**
 - **Oscar Wilde** (1 mark)

(b) - **The Nightingale / Nightingale**
 - **To the red Rose bush / red Rose tree / red Rose plant**
 (To the bird itself / herself) (2 marks)

(c) **The Nightingale's decision to sacrifice her life / The Nightingale's willingness to give up her life / her death is imminent**
 (2 marks)

(v) "Well, now, its very nice to have got two pieces of the cloth - God bless us!"

- (a) From which work are these lines taken? Who is the writer?
 (b) Who utters these words? Who are 'us'?
 (c) What feature of the speaker is reflected through these lines?

(05 marks)

(a) - **Twilight of a Crane** (1 mark)

- **Yu Zuwa Junji Kinoshita / Kinoshita**

(b) - **Sodo** (2 marks)

- **Sodo and Unzu / Sodo and his friend**

(c) **money mindedness / greed for money / profit minded /** (2 marks)

avarice / greed for wealth

(vi) "I can't even see one of these poetic creatures from a distance without breaking out into a cold sweat out of sheer anger."

- (a) From which work are these lines taken? Name the author.
 (b) What is meant by 'breaking out into a cold sweat'?
 (c) Who are the 'poetic creatures' referred to? What is the speaker's attitude to them?

(05 marks)

(a) - **The Bear** (1mark)

- **Anton Chekhov**

(b) - **reacting physically / showing dislike/ expressing anger** (2 marks)

(c) - **women**

-**contemptuous / condemning / sarcastic / satirical / insulting /
 mocking (negative)** (2 marks)

In section B: Answers to question No: (iv) in each passage must be described and elaborated with evidence from the text

Section B – Answer questions in **either** (a), (b) **or** (c).

Either

(a) Read the following passage and answer the given questions:

“Tush, he *must* be the prince! Will any he in all the land maintain there can be two, not of one blood and birth, so marvellously twinned? And even were it so, 'twere yet a stranger miracle that chance should cast the one into the other's place. Nay, 'tis folly, folly folly!”

Presently he said:

‘Now were he impostor and called himself prince, look you *that* would be natural; that would be reasonable. But lived ever an impostor yet, who, being called prince by the king, prince by the court, prince by all, *denied* his dignity and pleaded against his exaltation? *No!* By the soul of St. Swithin, no! This is the true prince, gone mad!’

- (i) What is the situation presented in the passage? Who is referred to as ‘he’? (02 marks)
- (ii) What is the speaker's problem? (02 marks)
- (iii) Write the meanings of the following in your own words:
- (a) marvellously twinned
- (b) *denied* his dignity (02 marks)
- (iv) How is the character of the speaker reflected by this passage? (04 marks)

I. -The doubt / suspicion that Lord Hertford had regarding the identity of the prince. / After St. John raises the point about the identity of the prince, the Lord Hertford starts thinking about it.

-Tom Canty (2 marks)

II. Judging the correct person from two people in close resemblance/ The true identity of the boy before. (2 marks)

III. (a).Marvelously twinned = resembled very closely (2 marks)
unbelievably similar in appearance
very similar in appearance

(b). refused to accept the honour /status

iv. confused / puzzled / conventional /traditional (4 marks)

(b) Read the following extract and answer the questions below it:

“The dog who lay at my feet wriggling and moaning in a trance of affection was not the Tony I knew, not the dog with that beautiful coat who always smelled good and clean; this was a sick [dog] with sores all over; tufts of fur stood among patches of red skin through which the bones showed. I squatted by his side and stroked his head; only the face remained the same as ever, the fluffy ears, the cream coloured head with a light brown shadow over the perfectly sculptured muzzle, and the same soft and gentle eyes which now kept looking at me eagerly and expectantly in pools of bubbling love.”

- (i) What is the incident described in the passage? Where does it take place? (02 marks)
- (ii) How has Tony changed? (02 marks)
- (iii) Explain the following phrases in your own words.
- (a) Perfectly sculptured muzzle (02 marks)
- (b) Pools of bubbling love (02 marks)
- (iv) What does this extract convey about the relationship between the human and the animal? (04 marks)

(i) -The second meeting with Tony. (2 marks)

-Close to Mrs. Lawrence Perera's house.

(ii) Thin and suffering from mange, bad smelling (2 marks)

(iii) (a). perfectly sculptured muzzle = well shaped, beautiful face

(b). pools of bubbling love = full of love / deep love

(2 marks)

(iv) mutually satisfying bond / strongly bonded / interdependent / animals become more helpless when the bond between them is broken.

(4 marks)

(c) Read the following extract and answer the questions below it:

"He pleaded, "Son, I'll leave you in charge of the shop, it's yours. Take it."

The boy made a wry face at the mention of the shop; fortunately the dim light did not reveal it fully. "I tell you once for all, I don't want to be ..." He merely concluded, "I have learnt valuable things in the United States at a cost of several thousand dollars. Why can't our country make use of my knowledge? And I ... I can't ..." Although he avoided the phrase "vendor of sweets," his repugnance for the occupation came out unmistakably. They remained silent, and Mali added the final touch. "In any case your business is worth nothing now."

"Who told you that?"

"Everyone in the trade is talking about you. What are you trying to do, anyway?"

- (i) What is the situation described in the passage? Who are the speakers? (02 marks)
- (ii) What is the 'boy' arguing against? (02 marks)
- (iii) Write the meanings of the following in your own words.
- (a) made a wry face (02 marks)
- (b) repugnance for the occupation (02 marks)
- (iv) What is the theme that is reflected through this dialogue? (04 marks)

(i) -Jagan and Mali discuss the future of Mali's enterprise
-Jagan and Mali (2 marks)

(ii) Jagan's conventional business of homemade sweets. / He doesn't want to be a traditional sweet maker. (2 marks)

(iii) (a). made a wry face = disgusted, unhappy look / looked unpleasant/ annoyed
(b). repugnance for the occupation = dislike for the business (2 marks)

(iv) Difference between the tradition and modernity

Difference between older generation and younger generation

Difference between father and son

Difference between eastern and western attitudes of love.

Differences between perceptions to life

(4 marks)

3. Above all, Maya Angelou highlights the need for freedom. Discuss with reference to her poem set for your study.

15 marks

- The voice of the poetess is expressed against social injustice and racial discrimination.
- The poem is a metaphorical illustration of brutality and social disparity.
- The two birds are symbolic or representative of the privileged and the under-privileged or the oppressed in the society
- The free, comfortable behaviour of the free bird is portrayed through;
 - “...leaps on the back of the wind”, “floats”,
 - “and dips his wings
 - in the orange sun rays”
- It is contrasted with the caged bird’s behaviour
 - “...stalks
 - down his narrow cage”
 - “can seldom see through
 - his bars of rage”
- The privileged enjoy all the opportunities as represented through “the fat worms”
- The underprivileged who are deprived of the opportunities “stand on the grave of dreams”
- Literary devices:

Metaphors	-	free bird, caged bird, fat worms
Symbolism	-	free bird symbolizes the privileged class Caged bird symbolizes the oppressed
Rhyming words	-	cage-rage
Personification	-	bird; his cage, his tune, his wings

4. *Father and Son* depicts a father’s lack of understanding of a son’s desire to break away and shape a new life. Discuss.

15 marks

- Father’s advice to the son is a typical parental advice asking him to stay in a comfort zone; to take the conservative path of life.
- Father regards the son as an immature person who lacks experience.
 - “There’s so much you have to know”
- While the father considers the son as immature and not old enough to explore the world, the son considers the father’s advice as a restriction.
- The son’s desire and the need to explore the “world” / new experiences is juxtaposed with that of the father’s anxiety about the son’s need.
- Father is anxious thinking that his son would come with shattered dreams
 - “For you’ll still be here tomorrow, but your dreams may not”
- Father’s love devalues the potential of the youth and draws him back.
- Father still considers the son as a small boy, who would listen to him.
 - “From the moment I could talk, I was ordered to listen”
- Yet, students may also highlight that father never considers his advice as something negative on the Son. The son thinks that he wants “to make a change”.
- Hence, better students will highlight this as an ideological conflict in which each of them fails to understand the other; how freedom and constraints are interpreted and understood differently.
- Better students may point out this as a conflict between tradition and modernity.

5. **“Breakfast** is a picturesque description of family conflicts.” Does this sum up the main idea of the poem?

15 marks

- There are two parts in the question: the poem draws pictures of the event and shows a family conflict between two members. In the poem the poet brings a picturesque description of a conflict between a man and a woman in a cinematic way.
- The breakfast table, which normally brings the members together helping and serving each other, is in this poem a scene of distraction and rejection.
- Throughout the poem, until the end, what is pictured is just one person’s actions and behaviours. The other member is invisible or unheard until the end. This suggests how power is manipulated in the relationship. This may imply the significance given to the man, described. For instance, he drinks coffee; he smokes; he walks away; he does everything on his own while the other one is seen weeping at the end.
- The sad lonely mood is presented in a picturesque way of silently watching, and the mood of weeping is presented in long syllabled words.
- The lack of a reciprocal relationship between the two members is highlighted.
- Literary devices: It is also noteworthy to mention the usage of the pronouns. – ‘he’ and ‘I’ The narrator describes the doer of actions as HE, whereas the recipient as I, which implies the distance in the relationship. The narrator is a passive “observer” of His actions.
- The poet uses a series of flashbacks. Repetition like “without”, “and”, “I”,
- The title “Breakfast” is ironical. Although the title is Breakfast, we don’t see an enjoyment of breakfast but a distance/a conflict between the two partners.

6. How does the poet create humour in **Two's Company**. Discuss with detailed reference to the poem.

15 marks

- **Humour is created through;**
 - **the over confident person who reacts towards the sounds he hears.**

“The stroke of twelve – but there’s no clock”

“He shuts the door and turns the lock”
 - **The absurdity and the incredibility of the events create humour.**

“ a voice breathes softly, “How do you do!”
- **The structure of the poem;**
 - ✓ **The title itself creates humour by making the reader imagine a kind of association between two persons but at the end it is just an encounter with a ghost**
 - ✓ **The subtitle ‘The sad story of a man who didn’t believe in ghosts’ creates irony at the end bringing out laughter.**
 - ✓ **The first stanza describes the over-confident way of the man refusing superstitions.**
 - ✓ **A scary setting is created in the first couplet.**
 - ✓ **The climax, which is the encounter with the ghost is created in the final stanza.**
- **The dramatic reversal of what is expected.**
- **The literary devices (visual and auditory imagery)**
 - ✓ **Tone – sarcastic**
 - ✓ **Irony – finally creates humour**
 - ✓ **The use of parenthesis, which highlights the actions of the man**
 - ✓ **Rhyming couplets and the fast rhythm create a humourous effect ‘but tut
Joker poker’**
- **His laughter is threefold.**
 - ✓ **The narrator finally laughs at a certain human weakness of overestimation and boastfulness of people.**
 - ✓ **He laughs at the people who believe in ghosts and also at the reader, who expects a fearful encounter of the two.**

DRAMA*(Answer one question only)*

7. What is your impression of Smirnov in the play, **The Bear**? Discuss with detailed reference to the play.

15 marks

- A middle aged man (a “landowner in early middle age”) has been referred to as bear in the play; so his qualities are beastly.
- Shows bearish qualities - breaks furniture
- Impolite and rude – he comes into a lady’s drawing room without permission.
- He exhibits anger.

“I meet a man on the road and he asks me”

“Why are you always so angry”

- Expresses his temper by fighting.
- He is prejudiced and chauvinistic.

“...all women great or little, are insincere, crooked, backbiters.....”

- Unsympathetic – does not show any sympathy towards Popova who is mourning for her dead husband.
- Teases Popova saying about, ‘ a state of mind’
- Demanding and authoritative – orders the servants to do things for him.
- Demands for money
- Behaves like a vagabond – sleeps at an inn, keeping a Vodka barrel by his head.
- Appearance is not respectable as a land lord

“dust all over, books dirty, unwashed”

- Smirnov is inconsistent in his character and actions.
 - ✓ Although he enters the lady’s room without permission, he is decent enough to introduce himself to Popova in a decent manner.
- Has double standards. Although he has shown animosity towards the lady, he expresses his attraction and falls in love with her, and they engage in kissing.
- Capable of showing and expressing love, when he finds ‘the sort he can understand’
- Feels the need of love and physical attachment
- He takes advantage of the current situation and proposes to Popova.

8. By referring to the text, compare and contrast the characters of Tsu and Yohyo in **Twilight of a Crane**.

15 marks

Tsu

- Tsu who looks slim and beautiful and the wife of Yohyo, is a symbiosis of human and nature.
- She is capable of showing poignant love and yearns for love.

"I've been really happy wrapped up in your love and singing and playing with the children."

"Please, never put me out of your mind my darling"

- Tsu does not have any value for worldly goods. She is not ambitious. She is happy with a simple life.
- She is intelligent to learn the children's songs and play activities. She is also clever enough to understand the hidden motive of Sodo and Unzu / She senses the threat

"yes – those two who came to see you this evening – they are trying to convert you to their way of thinking"

- Tsu shows a dignified and principled character. Even though she shows extreme love towards Yohyo she does not like to remain as the wife. She changes her human appearance, and leaves Yohyo.

"I can no longer take the shape of woman. I have to go back again to the old sky by myself..."

Yohyo

- He is a human character. He seems to be rustic
- Yohyo is innocent and enjoys a simple life.
- Yohyo is a loving, caring, committed husband.
- He is a human with natural kindness.

"You were once so innocent and kind that you could take the arrow out of my back solely through tender heartedness-and only out of sympathy for me."

- Yohyo has a weak personality. He is influenced by Sodo and Unzu. Yohyo starts working according to their instructions. He is gullible.
- Yohyo can not see through cunningness of Sodo and Unzu.
- Yohyo also shows greed for money

"I'll go to Kyoto just to make a lot of profit."

PROSE*(Answer one question only)*

9. "Nicholas is more powerful than the aunt at the end of the story." Examine this statement referring to the events of the short story, **The Lumber Room**. 15 marks

- Candidates will generally agree with the statement that Nicholas is more powerful than the aunt at the end.
- Students should highlight the authoritative and powerful nature of the aunt and her negative punishment given, at the beginning of the story.
 - ✓ She curtails freedom of children; she is dull-witted, short sighted and conventional
 - ✓ Lack of understanding of the basic needs of children-food and other primary needs.
 - ✓ Aunt's hypocrisy, insensitive and stereotypical child rearing method are very scornfully won by the child.
- However, as the story is developed, the boy gradually becomes more powerful than the aunt as reflected through the following.
 - ✓ He reacts against the adults as a result of their ignorance, lack of attention and love towards their children.
 - ✓ Nicholas being a mischievous child who yearn for freedom, variety and exploration which were already denied by the aunt proves that adults are not correct in "what they had expressed the utmost assurance" by putting himself a frog in his wholesome bread and milk.
 - ✓ He complains about the irresponsible and insensitive nature of the aunt.
 - Bobby's boots
 - Strawberry jam
 - ✓ His tactfulness and intelligence guide him to deceive his aunt and insults her as "the evil one"
 - ✓ In the lumber room, he proves that how creative and imaginative he is.
 - ✓ His cognitive power is very well depicted along with his logical thinking and aesthetic taste.
 - Admiring tapestry/china duck tea pot.
 - Assigning life stories to pictures.
 - ✓ Thinking about possibilities regarding the picture of the tapestry.
- The writer implies how Nicholas has become powerful and successful at the end.

"Aunt maintained the frozen muteness of one who has suffered undignified and unmerited detention in a rain water tank for thirty-five minutes." while Nicholas is still enjoying the possibilities that might happen in the tapestry in a silent way. The power and the powerless of the two are symbolically highlighted through this situation.

10. "The Nightingale and the Rose is a fable of love, sacrifice and selfishness". Is this an adequate assessment of the story? Discuss.

15 marks

- **The answers to this question should explore three aspects: love, sacrifice and selfishness and consider the story as a fable.**
- **There are elements of a fable. It is a short story where there is a bird and animals depicted as characters. It conveys a message.**
- **The Nightingale speaks of true love which is invaluable in comparison to worthy worldly goods.**

"It is more precious than emeralds, and dearer than fine opals."

- **The Nightingale sacrifices herself to create the red rose which is the symbol of love.**

"Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

- **The professor's daughter is selfish as she refuses the red rose brought by the student. The selfish gesture of the girl may be highlighted while the bird's sacrifice is also highlighted.**

"I am afraid it will not go with my dress"

- **Some students who do not agree with the statement may also add that the story in addition to above three concerns also represents the socio-political discrepancies of the time.**
- **This is about book learning and how it creates an unbalanced person. The student lacks practical common sense and he knows and understands what is presented in books. Even though his brain is developed his heart has not been developed by the education he received.**
- **This story is also about how materialism outsmarts true love. There is no value given to the red rose which is the symbol of true love when it's presented to the professor's daughter. She places high regard for jewelery.**
- **The writer seems to be using the characters as symbols to introduce characters in the contemporary society. The Green Lizard, the Butterfly, The daisy etc.**

11. Above all, **The Lahore Attack** conveys to its readers the attachment towards one's own country. Do you agree? Discuss by referring to the text.

15 marks

- Attachment towards country can be identified through one's expressions and attitudes about country and countrymen and his/her service to the motherland.
- The extract reveals a situation where Kumar Sangakkara and his team were at Lahore for a cricket tournament.

"We set off to play two tests in Karachchi and Lahore."

- Kumar's experience at Lahore is contrasted with the conflict situation in Sri Lanka to show his greater understanding about the countrymen.

"There was a new respect and awe for their courage and selflessness."

- Kumar shows sympathy and at the same time empathizing with the suffering of civilians and soldiers in war torn area.

"We all realized that what some of our fellow Sri Lankans experienced every day for nearly 30 years."

- He and his team pacified themselves at the attack by telling them that they are Sri Lankans.

"We are Sri Lankan," we thought to ourselves.

- How Kumar felt the need to uphold their representation as unofficial ambassadors on a foreign land after the attack.

"Our emotions held true to our role as unofficial ambassadors."

- Kumar Sangakkara as a cricketer serves the country by upholding the glory of his country. His love for the game is inspired by the love and respect he receives from the Sri Lankan cricket fans.

"This is the love that I strive every-day of my career to be worthy of."

- Students may also highlight the actions of the soldier. How he admires the ones who bring glory to the country also shows his attachment towards his country. In addition, the service of the soldier at the check point serves his country.

12. "The narrator in *Wave* helps the reader better understand the pain of unexpected tragic incidents". Examine this statement with reference to the extract set for your study.

15 marks

- Students should first identify the text and the context of it. The narrator and the family are in a cozy, safe and a family environment spending their vacation in Yala.
- The gradual build up of events of tsunami reveals the unexpected tragic incident.
- When they saw the wave first, they did not pay much attention to it.
"It didn't seem that remarkable or alarming."
- The gradual build up of waves into menacing tidal waves create gruesome moments. When Sonali runs with her children without knowing what the danger was.
"I grabbed Vik and Malli, and we all ran out of the front door."
- It also creates poignant moments when Sonali runs out of the hotel with her family without informing her parents about the advancing danger.
"I didn't stop for my parents."
- How helpless people can be in this kind of an unexpected situation shows pain. Anton tries to haul Beulah up into the jeep. When he fails he jumps out of the jeep to share the experience with his wife.
- In a brief period of relief how guilty minded Sonali is for not bringing parents along with them.
- The two boys ran along with the mother without uttering a word of complaint even though they were barefoot.
- Sonali and Steve try to keep the children above the level of water when they were inside the jeep, threatened by the unexpected 2nd wave. It creates suspense due to the unexpected second wave.
- Steve's horror-stricken face and his reaction tell readers about the oncoming disaster.
- The moment she was trapped under the jeep and thrown by the gush of water makes the reader too feel the experience of pain.
"The pain unrelenting in my chest"
"My body was curled up, I was spinning fast"
- The author's authentic experience of the narration and literary techniques used such as flashback, suspense, tension make the readers feel the pain experienced by the narrator.

FICTION*(Answer one question only)*

13. **The Prince and the Pauper** represents the differences between the rich and the poor. Discuss with examples from the novel.

15 marks

- **Facilities of the rich and poor**
 - ✓ **The birth of the prince and the Pauper**
 - Tom; -born to a poor family
 - Family did not want him, just a trouble, wrapped in poor rags.
 - Name-Canty ; home-Offal Court
 - Edward;-whole England so longed for him, prayed God for him/ had clothes powdered with diamonds/people went mad for joy/cheered and blessed him/
 - “Within was a comely boy, tanned and brown whose clothing was of lovely silks and satins, shining with jewels. Hence Tom desired to have a devouring look.”*
 - ✓ **Education of the rich and poor.**
 - The prince was highly educated; knew many languages and was trained in martial arts by the first masters of England.
 - Tom-not educated, learnt only from father Andrew
 - Ignorant/ did not know courtesy
 - Never seen turnips / lettuce / rose water
 - ✓ **The prince had 384 servants to make him dine while Tom had to search for food.**
 - Tom was illtreated by father for not bringing money home. No proper food and clothes
 - Tom was wondering why there was such a large number of servants. They were trouble makers to Tom and wanted to go to a house near the fish market and employ a few servants. He believed that there was a hereditary scratcher and a person to breathe for him.
 - Tom had freedom but prince was kept within with many servants to attend to all matters at any moment.
 - The children of Christ Church suffered due to poverty, provided with only food but not education.
 - Lady Elizabeth and lady Jane Grey are provided with everything but Nan and Bet who were in the same age suffered from poverty.
 - ✓ **Experiences of the rich and poor**
 - Justice and injustice depended on wealth.
 - Poor people; sore faced babies/ sturdy budes /bulks/files/doxies/maunders/etc.
 - People were killed for begging / for witchcraft
 - Poor people were hungry, whipped at the cart’s tail / branded on the cheek with a red hot-iron/sold for slaves/deprived of ears
 - ✓ **Attitudes of the rich and poor**
 - Rich people- The king’s law is the law of the country
 - There is no voice for the poor.
 - Expectations of the rich and poor.

*“He is mad; but he is my son, and England’s heir; and, mad or sane, still shall he reign!”**“And still his desire to look just once upon a real prince, in the flesh, grew upon him day by day”*

14. Analyse with examples from the novel the relationship between Jagan and Cousin in The Vendor of Sweets.

15 marks

- Students could describe the two characters very briefly, but complete character map of them are not required. Points related to the characters which are needed to explain the relationship should be elaborated. (Mere character sketch should not be considered to offer good marks)
 - Jagan, a traditional Indian, a leading sweet vendor in the city of Malgudi.
 - Cousin is the man-about-town. He claims cousinhood with many people in the town. He is the cousin of Jagan, too.
- To analyse the relationship, students could make use of these points;
 - The cousin is not related to Jagan.
 - Although he is not blood related, he becomes an inseparable companion to Jagan.
 - Jagan always seeks his consultation, is welcome at any time and waits for his comments on sweets. He acts as a quality controller to Jagan.

"Did you try the new sweet the cook experimented?"
 - Cousin is a patient listener and always stimulates Jagan to converse but the relationship is not equally reciprocal.
 - ✓ Cousin stimulates talk and becomes a good listener while Jagan continues to talk.
 - Although he acts as a cousin, he is more like a friend / a kind advisor / an effective mediator.
 - Instances that can be cited to support how Jagan seeks advice.
 - ✓ when Mali stops schooling.
 - ✓ when he plans to go to America
 - ✓ when the fact that Mali and Grace are not married is revealed
 - ✓ when Mali is arrested by the police
 - He could be considered as an ambassador between Jagan & Mali / more like a bridge to two poles.
 - Jagan tolerates cousin's behavior.
 - ✓ He is allowed to get sweets from the shop.
 - ✓ Jagan gets emotional advantage of the relationship while cousin gets material advantages.
 - ✓ Cousin doesn't pay for the sweets but simply enjoys the sweets.
 - ✓ He sometimes receives money for his service.

"The total bill being three rupees.....I'll reimburse you. Remind me at the shop tomorrow."
 - ✓ When Jagan is in any critical situation, cousin is the only one who consoles him. He finds emotional comfort from cousin.

"You are my savior. I don't know where I should be without you."

 - This quote shows the depth of his relationship with cousin.
 - ✓ Jagan is emotionally attached to him
 - ✓ He is dependent on cousin
 - ✓ He trusts him and have confidence in him.
 - ✓ The money and the key are finally handed over to cousin being the only trustful person left for Jagan.
- Better answers would also argue saying that cousin is in a way shrewd in his dealing with Jagan (Doesn't pay for sweets, takes personal advantages etc.)
- Other negative aspects of the relationship may be argued
 - ✓ Jagan is secretly observed by cousin
 - ✓ He is at times critical of Jagan's activities

"Jagan should expect others to eat sweets and keep him flourishing"
 - ✓ Cousin knows where Jagan keeps cash.

15. What is highlighted in *Bringing Tony Home* is the relationship between human beings and their pets. Would you agree? Support your answer with examples from the novel.

15 marks

- **Students could state a few points related to the narrator's life but it should not be a mere description of his life**
 - ✓ **The novel brings out the narrator's life as a child who lived in Depanama, a teenager who spent his life in Egodawatta and a grown-up film producer who revisited Depanama.**
- **The candidates may agree with the fact that what is highlighted is the relationship between human beings and their pets. They may use the following points;**
 - ✓ **Tony the dog is the closest companion of the boy, living with him well over 7 years.**
"I kissed him lightly on the foreheadhe smells good"
 - ✓ **The dog shows love expecting to be loved in return.**
"Tony the mischievous pup was pulling at the fold of my pyjama demanding to be carried"
 - ✓ **He follows the narrator up to the bus stop; he too tries to get into the bus**
 - ✓ **Conductor shouts at the dog, the narrator gets upset, sad and even angry**
"I was sad and angry because we had left Tony behind"
 - ✓ **The boy secretly vows to himself determining to bring Tony to his new house.**
"I WAS GOING TO TAKE TONY HOME..."
 - ✓ **At the moment they are reunited, the way Tony shows his joy in his canine style**
 - ✓ **The narrator got himself tied to the dog with a rope**
"Tony came out of no where, charging, and barking, leaping... ..moaning in a delirium"
 - ✓ **Tony stays close to the narrator because of the fear of losing the master again; the boy too decides to walk all the way from Depanama to the new house because of his fear that he would lose the dog.**
 - ✓ **Due to the unhealthy atmosphere of the new house Tony leaves everyone when the boy is unconscious due to fever; it increases the pathos of the boy.**
 - ✓ **Second meeting; very emotional, feels sorry to see the dog with sores.**
"...a sick dog with sores all over ...patches of red skin through which the bones showed"
 - ✓ **He deserts the dog not to abandon him but to spare being ill-treated**
 - ✓ **Nostalgic feelings of the adult narrator for his dog.**
"The roly-polly- fluffy pup was yapping continuously"
 - ✓ **The narrator experiences a secret joy indulging in memories**
"I would love to take a corner seat and recall... ..and slowly it had become a secret addiction"
 - ✓ **He gets the sound of barking whenever he hears the echo of the sound of the train.**
- **Those who do not agree may come out with different appropriate interpretations; however, such interpretations/arguments should be supported with evidence from the text.**
 - ✓ **They may counter-argue the statement saying that the focus is not on the relationship between the animal and the human being, but on socio-cultural aspects of the period as evidenced through the Salakapotha (ration books), the transport systems, agricultural life etc.**
- **Both arguments should be given marks if the points are supported with evidence and the answer is relevant to the question.**