

2012

<p>ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව Department of Examinations, Sri Lanka දෙපාර්තමේන්තුව Department of Examinations, Sri Lanka</p>		<p>73 E I</p>
<p>අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2012 අගෝස්තු General Certificate of Education (Adv. Level) Examination, August 2012</p>		
<p>ඉංග්‍රීසි I ஆங்கிலம் I English I</p>	<p>පැය තුනයි மூன்று மணித்தியாலம் Three hours</p>	

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 relating it to the specific work, the context and its significance.
 - (a) Dangerous conceits are in their natures poisons,
 Which at the first are scarce found to distaste,
 But with a little act upon the blood,
 Burn like the mines of sulphur. I did say so:
 Look! where he comes!
 - (b) But, like in sickness did I loathe this food;
 But, as in health, come to my natural taste,
 Now do I wish it, love it, long for it,
 And will for evermore be true to it.

 A minor writer, especially if he hasn't had much luck, sees himself as clumsy, awkward, and unwanted. He gets nervous and overwrought, and feels irresistibly drawn towards people connected with literature, or art, but then he just wanders among them unrecognized and unnoticed. unable to look them straight and courageously in the eye, like a passionate gambler who hasn't any money.
 - (d) Do I have to say everything twice? Let him out to roll in the straw! Shut the mare in the stable, but let him out, before he brings the walls down. Ah! what a life.
 - (e) There's man all over for you, blaming on his boots the faults of his feet. This is alarming . . . One of the thieves was saved. It's a reasonable percentage. Gogo.
2. Comment briefly on any one of the following passages relating it to the specific work, the context and its significance.
 - (a) "You rewarded me very much."
 "Did I?" she replied, in an incidental and forgetful way. "I remember I entertained a great objection to your adversary, because I took it ill that he should be brought here to pester me with his company."
 - (b) "My dear", said she entering, "I have just recollected that I have some of the finest old Constantia wine in the house, that ever was tasted, so I have brought a glass of it for your sister. My poor husband! how fond he was of it! Whenever he had a touch of his old cholicky gout, he said it did him more good than any thing else in the world . . ."

- (c) The young man shook his head and others laughed at white ignorance.—I read about it.— In the present tense. So he could speak a little English, the ex-milkman. Whether he read gangster comics or had read some crude clandestine sheet on handling firearms . . . ?
- (d) The other man was totally unconscious. I caught him by his legs and dragged him unceremoniously to another palmyrah tree. I turned him face down and pulled his legs around the tree, one on either side. I tied his ankles together on the far side. I then pulled his arms behind his back and tied them as well. His right arm was twisted at an awkward angle at the elbow and I knew the fracture would cause him a reasonable amount of discomfort when he became conscious again.
3. Comment briefly on the following passage relating it to the specific work, the context and its significance
And she said once again, 'It's my karma'. A commonplace, almost meaningless phrase mouthed by so many
And yet, as I looked back for one last wave, there seemed to be a truth in it - a truth reflected in that heavy, sullen woman standing in the doorway and in the other, feebly waving a loose-skinned hand.
4. Comment briefly on the following extract, relating it to the specific work, the context, and its significance.
Now I am a lake. A woman bends over me,
Searching my reaches for what she really is
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully,
She rewards me with tears and an agitation of hands.

Part B

[This part carries 68 marks. Select only one question from each section, avoiding the text on which you answered the context question. Each question carries 17 marks.]

5. Drama

- (a) Would you say that Othello was more a victim than an agent of his own tragedy? Justify your point of view by prioritizing the significance of the actions of Othello which finally led to the murder of Desdemona.
- (b) "The fantasy in A Midsummer Night's Dream is made acceptable against the background of real human actions and emotions." Discuss.
- (c) Show with reference to the text whether you can agree with Chekov's opinion of A Seagull as a comedy
- (d) "The House of Bernarda Alba deals with the problems of gender." Analyse this statement with reference to the text.
- (e) Write a brief introduction to Waiting for Godot, showing how it differs from a 'normal' play.

6. Novels

- (a) Would you say that in your reading of Great Expectations you find Dickens biased in favour of rural life and its values? Justify your point of view.
- (b) "The adults in Sense and Sensibility are irresponsible, temperamental and incapable of giving any guidance to young people." Analyse this statement with reference to the text.
- (c) For whom does Gordimer have more sympathy, Maureen or July? Justify your opinion with reference to the text.
- (d) Could you read The Road from Elephant Pass as the story of one Sinhala soldier and one Tamil rebel? Account for your point of view.

7. Short Stories

- (a) Hemingway and Lahri both present "child-bearing" as a problem faced by the characters. With whom does your sympathy lie, Jig and the American, or Shobha and Shukumar? Give reasons for your point of view.
- (b) Analyse the humour in *The Open Window*.
- (c) Would you say that Joyce's *The Boarding House* is the universal, and ubiquitous - found everywhere? Give reasons.

8. Poetry

- (a) What characteristics of a lyric justify *Song (Go and catch a falling star)* or *To a Skylark* being called 'lyrical'?
- (b) Show how Frost makes great poetry out of an ordinary event in *(Mending Wall)*.
- (c) What do you understand by the term 'Commonwealth Poetry'? Present your opinion and respond to the term by analysing one of the poems that can be categorised as a Commonwealth poem.

2012

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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) - විභාගය, 2012 අගෝස්තු අධ්‍යයන පොදු සහතික පත්‍ර (உயர் தர) - பரீட்சை, 2012 ஆகஸ்ட் General Certificate of Education (Adv. Level) Examination, August 2012		
ඉංග්‍රීසි II ஆங்கிலம் II English II	73 E II	නව නිර්දේශ புதிய பாடத்திட்டம் New Syllabus மூன்று மணித்தியாலம் Three hours

Instructions:

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

- 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)
 - Human Rights and Sri Lanka
 - The global need to conserve water
 - A review of a film or teledrama that highlights the theme of our relationship with nature
 - A report on the increasing number of fatal road accidents and their causes, with recommendations for preventive measures
 - Imagine that you were on an airplane returning home, when there was an alarm of fire on board. Describe the scene.

2. Reading comprehension and précis.

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

(10 marks)

The achievement of the University Dramatic Society during the great days was, without doubt, the work primarily of one man—Dr. E.F.C. Ludowyk. Considering the limitations within which he worked—of young and generally inexperienced players, and an apology for a stage—his success as a producer was truly remarkable.

But the glory has departed from the Dramsoc — and I don't think the only reason is the departure of Dr. Ludowyk himself. The loss of its long-standing producer would in any event have been a big blow to the Dramsoc, but other changes have been taking place at the same time in the world outside the University which have rendered the Society effete.

Isn't it incongruous that a body which calls itself the Ceylon University Dramatic Society should confine itself exclusively to drama in the English language? The oddity of this situation was naturally less apparent in the past when, both within and without the University, the English-educated classes' culture reigned supreme. At that time it was natural that dramatic activity in the languages of the country should be relegated to the Sinhalese and Tamil societies of the University and should be looked upon as an inferior cultural pursuit.

This attitude may still be current in the Dramsoc, but it is no longer consonant with the general intellectual climate of the country. And today it is clear how sterile is the kind of interest in drama which pervades the work of the University Dramatic Society.

I have said before that what was valuable in the Dramsoc productions was that they enabled the Ceylon playgoers to come into contact with some of the better plays written in the West. But no dramatic tradition can be created merely on the basis of a passive enjoyment of foreign drama. One can scarcely speak of theatre as being in a healthy state in any country unless there is original dramatic writing being done. And contact with the international theatre is valuable if it stimulates such original creation.

But obviously any living dramatic tradition in Ceylon must be in Sinhalese and Tamil. The Dramsoc's complete isolation from any activity in these languages has meant, therefore, that its shows have become merely the pastime of a clique which is rapidly contracting.

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

- (1) Dr. E.F.C. Ludowyk was
 - (a) the founder of the University Dramatic Society.
 - (b) one of that society's main actors.
 - (c) the chairman of that society.
 - (d) the producer of the plays of that society.
- (2) The constraints he faced were
 - (a) a bad stage and actors without talent.
 - (b) lack of stages and weak actors.
 - (c) the university stage and undergraduate players.
 - (d) a poor stage and young and inexperienced actors.
- (3) "The work primarily of one man" means
 - (a) only Dr. Ludowyk worked towards the success of the Dramsoc.
 - (b) Dr. Ludowyk was the one mostly responsible for the Dramsoc's success.
 - (c) Dr. Ludowyk laid the foundation for the Dramsoc's success.
 - (d) Dr. Ludowyk worked for the Dramsoc at the very beginning.
- (4) "The society was rendered effete" means
 - (a) the society was built with consensus.
 - (b) the society was made effective.
 - (c) the society became ineffective.
 - (d) the society disappeared.
- (5) The reason for the decline of the University Drama Society was
 - (a) the departure of Dr. E.F.C Ludowyk.
 - (b) the continued production of plays only in the medium of English.
 - (c) The failure to adapt to the changes in Sri Lankan society.
 - (d) The snobbishness of its members.
- (6) By "the oddity of this situation" the writer means
 - (a) the dominance of the culture of the English educated class.
 - (b) the Sinhala and Tamil societies producing drama in local languages.
 - (c) the contempt with which Sinhala and Tamil drama were looked upon.
 - (d) the University Dramatic Society limiting themselves to plays in English.
- (7) The significant contribution that the University Dramatic Society made to the Ceylon theatrical scene was
 - (a) producing plays in English.
 - (b) creating a passive enjoyment of foreign drama.
 - (c) exposing Ceylon theatregoers to some of the better plays from the West.
 - (d) stimulating original dramatic activity.
- (8) According to the writer, the present productions of the University Dramatic Society
 - (a) are dramas of poor quality.
 - (b) are distant from the interests of the ordinary theatregoer.
 - (c) reflect the interests of a small minority.
 - (d) are merely to give pleasure.

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

The Owl

*Down hill I came, hungry, and yet not starved,
Cold, yet had heat within me that was proof
Against the North wind; tired, yet so that rest
Had seemed the sweetest thing under a roof.*

*Then at the inn I had food, fire and rest,
Knowing how hungry, cold, and tired was I,
All of the night was quite barred out except
An owl's cry, a most melancholy cry.*

*Shaken out long and clear upon the hill,
No merry note, nor cause of merriment,
But one telling me plain what I escaped
And others could not, that night, as in I went*

*And salted was my food, and my repose,
Salted and sobered, too, by the bird's voice
Speaking for all who lay under the stars,
Soldiers and poor, unable to rejoice.*

- (1) What is the situation described in this poem? (04 marks)
- (2) Explain the meaning of the phrase "All of the night was quite barred out." (04 marks)
- (3) What was the tone of the owl's cry? How does the poet interpret this? (04 marks)
- (4) What does the owl represent to the poet? How does he respond to it? (04 marks)
- (5) What are the different emotions felt by the poet? How does he convey these to the reader? (04 marks)
