

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடைய படி / All Rights Reserved

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 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන මධ්‍යස්ථ මට්ටමේ (උසස් මට්ටම) විභාගය, 2014 අගෝස්තු
 கல்விப் பொதுத் தரத்தப் பத்திர (உயர் தர)ப் பரீட்சை, 2014 ஓகஸ்ட்
 General Certificate of Education (Adv. Level) Examination, August 2014

ඉංග්‍රීසි I
 ஆங்கிலம் I
 English I

73 E I

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

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, its context and significance.
 - (a) A maiden never bold:
 Of spirit so still and quiet that her motion
 Blush'd at herself; and she, – inspite of nature,
 Of years, of country, credit, everything, –
 To fall in love with what she fear'd to look on!
 It is a judgment maim'd and most imperfect
 That will confess perfection so could err
 Against all rules of nature;
 - (b) Trust me, sweet,
 Out of this silence yet I pick'd a welcome
 And in the modesty of fearful duty
 I read as much as from the rattling tongue
 Of saucy and audacious eloquence.
 Love, therefore, and tongue-tied simplicity
 In least speak most to my capacity.
 - (c) Idea for a short story. The shore of a lake, a young girl who's spent her whole life beside it, a girl like you. She loves the lake the way a seagull does, and she's happy and free as a seagull. Then a man comes along, sees her, and ruins her life because he has nothing better to do. Destroys her like this seagull here.
 - (d) In this house you'll do what I order. You can't run with the story to your father any more. Needle and thread for women. Whiplash and mules for men. That's the way it has to be for people who have certain obligations.
 - (e) Nothing to be done.
 I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying Vladimir, be reasonable, you haven't tried everything. And I resumed the struggle.

(see page two)

2. Comment briefly on any **one** of the following passages, relating it to the specific work, its context and significance.

- (a) Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come.
- (b) He was not an ill-disposed young man, unless to be rather cold hearted, and rather selfish, is to be ill-disposed: but he was, in general, well respected; for he conducted himself with propriety in the discharge of his ordinary duties.
- (c) No knock; but July, their servant, their host, bringing two pink glass cups of tea and a small tin of condensed milk, jaggedly-opened, specially for them, with a spoon in it.
 – No milk for me. –
 – Or me, thanks. –
- (d) He looked a stubborn old bastard so he wouldn't tell if I asked him nicely. I'd have to beat it out of him. I had already reached out to remove the gag when I realized I didn't have the stomach for it. And I didn't want Kamala to see me beat up a helpless old man.

3. Comment briefly on the following passage, relating it to the specific work, its context and significance.

Something happened when the house was dark. They were able to talk to each other again. The third night after supper they'd sat together on the sofa, and once it was dark he began kissing her awkwardly on her forehead and her face, and though it was dark he closed his eyes, and knew that she did too.

4. Comment briefly on the following extract, relating it to the specific work, its context, and significance.

Before I built a wall I'd ask to know
 What I was walling in or walling out,
 And to whom I was like to give offense.
 Something there is that doesn't love a wall
 That wants it down." I could say "Elves" to him,
 But it is not elves exactly, and I'd rather
 He said it for himself.

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) Shakespeare's **Othello** has been described as having a flimsy and unrealistic plot, which is only convincing if we think of Othello as "a savage". Do you agree?
- (b) Discuss the role and function of the play-within-a-play in **A Midsummer Night's Dream**.
- (c) "In **The Seagull** the main action takes place off-stage, and this is very effective because it forces the audience to focus on the characters' responses to these key events, rather than on the events themselves." Discuss.
- (d) **The House of Bernarda Alba** can be seen "as the tragedy of virginity, of rural Spanish women who will never have the opportunity to choose a husband." Is this an adequate description of Lorca's play?
- (e) "Though written over 60 years ago, **Waiting for Godot** is still a powerfully relevant critique of contemporary social values." Is this an accurate analysis of Beckett's play?

6. Novel

- (a) In **Great Expectations** Estella says to Miss Havisham, "I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me." Contrast the characters Pip and Estella using this quotation as a guide.
- (b) In your view, does emotion or logic triumph in **Sense and Sensibility**? Or does Jane Austen propose a combination of these qualities?
- (c) **July's People** "demonstrates with breathtaking clarity the tensions and complex interdependencies between whites and blacks in South Africa." Argue for or against this statement.
- (d) "Though occasionally sensitive and nuanced in its portrayal of non-Sinhala characters, **The Road from Elephant Pass** fails to go beyond a liberal Sinhala understanding of Sri Lanka's ethnic crisis." Discuss.

7. Short Story

- (a) Write a critical appreciation of your favourite short story of the six in your syllabus, explaining **why** it is your favourite.
- (b) What insights do the short stories you have studied offer about love and marriage?
- (c) Using detailed examples from at least **three** short stories in your selection, describe how different narrative styles provide a variety of perspectives on similar events.

8. Poetry

- (a) Identify both shared and distinctive elements of content and technique among the South Asian poems in your selection.
- (b) Discuss the treatment of death and separation in at least **three** poems in your syllabus.
- (c) Write a brief introduction to **one** of the following:
 - (i) Shakespeare's Sonnets 130 ('My mistress' eyes are nothing like the Sun.') and 138 ('When my love swears that she is made of truth').
 - (ii) The poems by Blake, Keats and Shelley in your selection.
 - (iii) The poems by Emily Bronte, Sylvia Plath and Gwendolyn Brooks in your selection.

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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2014 අගෝස්තු
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2014 ஆகஸ்ட்
 General Certificate of Education (Adv. Level) Examination, August 2014

ඉංග්‍රීසි II
 இங்கிலிஸ் II
 English II

73 E II

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

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

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

- (1) Facebook should be banned in Sri Lanka
- (2) Should higher education be privatised?
- (3) A review of a novel you have read in which the central character is a child
- (4) A report on the incidents of violence against the girl child around the world and in Sri Lanka
- (5) Imagine that you were on a trip with your family/friends, and you suddenly realise that you are alone in a crowded place. You cannot see your group anywhere, and you have no cellphone. Describe how you felt, and what you did.

2. Reading comprehension and précis.

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

Language is not a static resource. We mould it to suit our purposes – to emphasize, to elaborate, even to bring new things into being. Speakers – and communities of speakers – in the course of mutual engagement in shared enterprises, create lexical innovations in the areas they are engaged in. They develop new ways of doing things, and new ways of talking about it to suit their purposes as a group. The fate of these innovations will depend on the status of the innovators. If innovators are viewed as doing important things, their innovations will be judged useful; if they are viewed as doing trivial or harmful things, their innovations will be judged trivial or harmful. Depending on the community and the endeavour, lexical innovations – the creation of new words and phrases or using existing words and phrases in new ways – might be called technical terminology, jargon or slang.

In any community most middle aged adults speak somewhat differently from most adolescents. These differences are not viewed neutrally, but are evaluated in favour of the adults; so what are the adolescents and adults doing with language that is different? Adolescents, who are engaged in a fierce negotiation of the social landscape, social values, differences, tolerances and meanings, are continually making new distinctions and evaluations of behaviour. In the course of this endeavour they come up with new terms for social types (*dweeb*, *homie*) as well as for emphasis (*totally* or *hella* as in *She's hella cool*). Middle-class adults, on the other hand, come up with words like *software*, *Hispanic*, *throughput*. The main difference between these two types of new coinages is the **context** in which they emerge – the landscape that the innovators are negotiating, and the social function that the innovations accomplish.

However, the linguistic and social processes of lexical innovations are the same. If the innovating community has sufficient power and influence, the innovation spreads well beyond it. Adolescents' innovations (such as "I'm like" for "I said" and statements that sound like questions, e.g. "my name is Penny?") are touted in the media and letters to the editor as evidence of adolescent inarticulateness, sloppiness, vagueness, unwillingness to commit. By contrast, all kinds of innovations – particularly the spate of nouns used as verbs, such as "that should *impact* the market", "please *access* the mail file", and "let's *team*" – which come from adult sources, barely attract public attention.

[see page two]

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

- (1) Lexical innovation means
 - (a) new ways of doing things.
 - (b) mutual engagement in shared enterprises.
 - (c) making up new phrases and words or using old words in new ways.
 - (d) community endeavours.
- (2) According to this passage, teenagers invent new words because
 - (a) they like to argue and negotiate.
 - (b) they want to evaluate others.
 - (c) they want to define others.
 - (d) they relate to their environment in new ways.
- (3) **They** in paragraph 1, line 3 refers to
 - (a) groups of people.
 - (b) innovators.
 - (c) middle aged adults.
 - (d) adolescents.
- (4) Some lexical innovations are judged as trivial because
 - (a) they are seen as jargon or slang.
 - (b) they have no social use or function.
 - (c) their fate depends on their creators.
 - (d) their creators are not seen as doing useful things.
- (5) The difference between "technical terminology" and "slang" is
 - (a) one is a lexical innovation and the other is not.
 - (b) one is invented by adults and the other by adolescents.
 - (c) one is viewed as beneficial to society and the other is not.
 - (d) one is creative and the other is not.
- (6) According to this passage, the main difference between adult and adolescent lexical innovations is that
 - (a) adult innovations are useful and adolescent innovations are harmful.
 - (b) adult innovations are based on social functions and adolescents' innovations are based on social landscapes.
 - (c) adult innovations reflect shared enterprise, and adolescent innovations reflect individual enterprise.
 - (d) adult innovations are acceptable, and adolescent innovations are sloppy.
- (7) The word **context** in paragraph 2, line 8 means
 - (a) function.
 - (b) negotiation.
 - (c) background.
 - (d) accomplishment.
- (8) According to this passage, for a lexical innovation to spread
 - (a) its users should be influential in society.
 - (b) it should be a technical term.
 - (c) it should be a noun used as a verb.
 - (d) it should be used by a large number of people.
- (9) The tone of this passage is
 - (a) detached.
 - (b) cynical.
 - (c) nostalgic.
 - (d) argumentative.
- (10) The writer's main purpose in this passage is
 - (a) to show that what matters is lexical innovation.
 - (b) to show that what matters is who creates new words and phrases.
 - (c) to show that lexical innovation happens in different communities.
 - (d) to show that society is biased against adolescents.

[see page three

(b) Write a **précis**, summarising the passage given in question No. 2 above, following the instructions given below. Use **your own words** as far as possible. (20 marks)

- (1) Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
- (2) Write the précis in approximately **135 words**.
- (3) State the **number of words** you have used.

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

Chika climbs in through the store window first and then holds the shutter as the woman climbs in after her. The store looks as if it was deserted long before the riots started; the empty rows of wooden shelves are covered in yellow dust, as are the metal containers stacked in a corner. The store is small, smaller than Chika's walk-in closet back home. The woman climbs in and the window shutters squeak as Chika lets go of them. Chika's hands are trembling, her calves burning after the unsteady run from the market in her high-heeled sandals. She wants to thank the woman, for stopping her as she dashed past, for saying "No run that way!" and for leading her, instead, to this empty store where they could hide. But before she can say thank you, the woman says, reaching out to touch her bare neck, "My necklace lost when I'm running."

"I dropped everything," Chika says, "I was buying oranges and I dropped the oranges and my handbag." She does not add that the handbag was a Burberry, an original one that her mother had bought on a recent trip to London.

The woman sighs and Chika imagines that she is thinking of her necklace, probably plastic beads threaded on a piece of string. Even without the woman's strong Ibani accent, Chika can tell she is a Northerner, from the narrowness of her face, the unfamiliar rise of her cheekbones, and her scarf. It hangs around the woman's neck now, but it was probably wound loosely round her face before, covering her ears. A long, flimsy pink and black scarf, with the garish prettiness of cheap things. Chika wonders if the woman is looking at her as well, if the woman can tell, from her light complexion that she is Igbo. Later, Chika will learn that, as she and the woman are speaking, Ibani people are attacking Igbo people with machetes, clubbing them with stones. But now she says, "Thank you for calling me. Everything happened so fast and everybody ran and I was suddenly alone and I didn't know what I was doing. Thank you."

"This place safe," the woman says, in a voice that is so soft it sounds like a whisper. "Them not going to small-small shop, only big-big shop and market."

"Yes," Chika says. But she has no reason to agree or disagree, she knows nothing about riots: the closest she has come is the pro-democracy rally at the university a few weeks ago, where she had held a bright-green branch and joined in chanting "The military must go! Abacha must go! Democracy now!" But now, she asks the woman, "Can you still smell the smoke?"

"Yes," the woman says. She unties her green wrapper and spreads it on the dusty floor. She has on only a blouse and a shimmery black slip torn at the seams. "Come and sit."

- (1) What is this passage about? (04 marks)
- (2) What similarities and differences do you see between the two women described in this passage? (05 marks)
- (3) Describe Chika's feelings towards the unnamed woman, making reference to the passage whenever necessary. (04 marks)
- (4) How does the writer's use of language in the dialogue between the two women contribute towards the impact of this passage on the reader? (03 marks)
- (5) Of the two women, who do you like better? Explain why. (04 marks)

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

First Day at School

A millionbillionwillion miles from home
 Waiting for the bell to go. (To go where?)
 Why are they all so big, other children?
 So noisy? So much at home they
 Must have been born in uniform
 Lived all their lives in playgrounds
 Spent the years inventing games
 That don't let me in. Games
 That are rough, that swallow you up.
 And the railings.
 All around, the railings.
 Are they to keep out wolves and monsters?
 Things that carry off and eat children?
 Things you don't take sweets from?
 Perhaps they're to stop us getting out
 Running away from the lessins. Lessin.
 What does a lessin look like?
 Sounds small and slimy.
 They keep them in the classrooms.
 Whole rooms made out of glass. Imagine.
 I wish I could remember my name
 Mummy said it would come in useful.
 Like wellies. When there's puddles
 Yellowwellies. I wish she was here.
 I think my name is sewn on somewhere
 Perhaps the teacher will read it for me.
 Tea-cher. The one who makes the tea.

- (1) Who is the narrator of this poem? Explain how you know this. (03 marks)
- (2) Describe the feelings of the narrator in relation to the situation described. (04 marks)
- (3) What do the railings in the second verse symbolize? (03 marks)
- (4) How do the following words contribute to the overall theme of the poem?
 (i) millionbillionwillion (ii) lessin (iii) classroom (06 marks)
- (5) What does this poem say about school as an institution? (04 marks)
