

G.C.E. ADVANCED LEVEL 2023 (held in 2024)
73 ENGLISH
MARKING SCHEME
PAPER 1

Part A

Context: Four questions of 8 marks each

Category / Criterion	Total Marks Allocated	A Grade (6.5 – 8.0)	B Grade (5.0 – 6.0)	C Grade (4.5)	S Grade (3.0 – 4.0)	F Grade (0.0 – 2.5)
Identification of text, author, context	1.0	1.0*	1.0*	1.0*	1.0*	0.0 – 1.0
Relevance to text, theme, plot, character	3.0	2.5 – 3.0	1.5 – 2.0	1.5 – 2.0	1.0 – 1.5	0.0 – 1.0
Literary features (see note below)	1.0	0.5 – 1.0	0.5 – 1.0	0.0 – 0.5	0.0 – 0.5	0.0 – 0.5
Language (see descriptions below)	3.0	2.5 – 3.0	2.0 – 2.5	1.5 – 2.0	1.0 – 2.0	0.0 – 1.5
TOTAL	8.0	6.5 – 8.0	5.0 – 6.0	4.5	3.0 – 4.0	0.0 – 2.5

*The basic identification of context is required for consideration under the other categories.

Language competence criteria & equivalent letter grade¹

Assessment	Mark	Equivalent Grade
Outstanding writing	3.0	A+
Free of error, coherent and persuasive:	2.5	A
No major errors but contains a few minor inaccuracies:	2.0	B
A smattering of errors and problems with idiom and/or style:	1.5	C
Many errors but communicates basic ideas clearly:	1.0	S
Errors adversely affect the ability to understand student's ideas:	0.5	F
Incoherent and unacceptable linguistic expression:	0.0	F

Note on “Literary Features”²

Please note that candidates have not been specifically asked to identify and comment on “literary features”. Despite this, unfortunately, it appears to have been previous practice to give marks only when the term “LF” is used in an answer, and/or

¹ Note that this language assessment should be made on the basis of an adequate writing sample. For instance, if the student has written only two short sentences, the fact that the text is error-free carries little weight. See also footnote 2 below.

² This note has been added to address issues encountered during marking in 2014, which has been identified as part of a bigger problems resulting from students’ reliance on memorised stock answers (especially) to the context questions.

when (one of the ten) figures of speech (FoS) or poetic/literary devices (PLD) are explicitly named. This is unacceptable: please give marks only when the answer includes appropriate references to style, vocabulary, tone etc (as well as FoS and PLD). In fact, integrating this analysis into an answer deserves more credit than a separate listing of LDs used, which is both mechanical and irrelevant.

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

- (a) You make it seem like we were setting a trap.
All pretty girls are a trap, a pretty trap, and men expect them to be.
Now look at yourself, young lady. This is the prettiest you will ever be! I've got to fix myself now!
You're going to be surprised by your mother's appearance!

The Glass Menagerie by Tennessee Williams. Scene VI, Lines 50- 55.

Amanda is preparing Laura for the 'gentleman caller'. Amanda has worked 'like a Turk' to make an impression on Laura's gentleman caller by polishing the floor, putting up coloured lamps etc. She has stuffed 'powder puffs' into Laura's dress to make her presentable. This exchange takes place at this point between Laura and Amanda, in response to Laura's horror at her mother's action/s.

This is a clear example of how Amanda views femininity, beauty and the many trappings of being a female as the only means of securing a good marriage. Laura unfortunately sees this 'dolling up' as a trap and does not seem to agree with her mother. When Amanda declares "This is the prettiest you will ever be!", there is also the subtext of Amanda looking at Laura as a failure, because she is 'flat chested' and not being pursued by many men. For Amanda, the gentleman caller is an opportunity to show off her own beauty too. Hence the 'you're going to be surprised by your mother's appearance!'. Thematically this excerpt highlights strands of vanity (Amanda), difficulty in accepting reality (Amanda), and pretense which leads to dissatisfaction and failure.

- (b) These three have robbed me, and this demi-devil
(For he's a bastard one) had plotted with them
To take my life. Two of these fellows you
Must know and own; this thing of darkness I
Acknowledge mine.

The Tempest by William Shakespeare, Act 5 Scene 1 (lines 272 -276)

This excerpt provides a succinct and insightful summary on the entire play and even its broader implications that go beyond the specifics of the plot. Many of the statements made by Prospero here are ambiguous and layered, defying a simplistic analysis. For instance, in stating "this thing of darkness I /acknowledge mine", Prospero is both affirming the literal sense that, unlike Stephano and Trinculo who are Alonso's responsibility, Caliban belongs to him, while at the same time admitting his own complicity in the "darkness" of Caliban through his exploitation and domination (as a colonial subject, for instance). The reference to "thing of darkness" has both a moral and a racial/ethnic dimension to it, with many scholars and performances depicting Caliban as "black" or "coloured", a native of the colonies invaded and enslaved by the British.

The term "demi-devil" on the one hand points to Prospero's claim that Caliban was sired by a devil, while on the other, in parallel with Iago (Othello 5.2 line 302) this is also a description of his evil nature.

- (c) You must understand one thing. We own nothing except ourselves. This world and its laws, allows us nothing, except ourselves. There is nothing we can leave behind when we die, except the memory of ourselves.

Sizwe Bansi is Dead by Athol Fugard et al. p. 16 (Styles' narrative about establishing the photography studio and its importance to his community, which is a particular reference to the grandfather who died a couple of days after taking the family photo).

In this long monologue Styles addresses Bansi and in turn the audience. Here the importance of individual identity is highlighted. The individual and his/her identity lives through the memories of the people left behind and that makes photography and other memories important. As a group of people who are forced to be forgotten by the more powerful white community, Styles insists on the preservation of memories to preserve their identity, at least among themselves. Themes of identity, memory and forced erasure are brought out through this section.

- (d) And for I know thou'rt full of love and honesty,
And weigh'st thy words before thou giv'st them breath,
Therefore these stops of thine fright me the more.
For such things in a false, disloyal knave
Are tricks of custom, but in a man that's just,
They're close dilations, working from the heart,
That passion cannot rule.

Othello by William Shakespeare Act 3 Scene 2 lines 121 – 127.

The excerpt provides a starkly ironic reminder of Othello's befuddlement and the extent to which he is being manipulated by Iago. Othello identifies precisely the opposite qualities that Iago manifests. The relationship between "knowing" and "thinking", which is a core theme in Shakespeare's plays, is foregrounded here. Othello's comment is preceded by Iago's claim, "My lord, you know I love you", to which he is responding. This excerpt is immediately followed by Iago's assertion that Cassio is honest, because "Men should be what they seem", which masterfully serves to make Othello doubt this very quality of Cassio. Iago reiterates that Cassio is honest because he "seems" to be so, not because he is, leading Othello to conclude "Nay, yet there's more in this".

Hence, Othello's description of Iago is crucial because it demonstrates how completely and utterly wrong he is in his assessment of Iago as a loving, honest and loyal friend, whose sense of justice controls his passions since it comes directly from his heart. The irony here is thick and deep, since Othello dismisses, as "tricks of custom" that can be expected from "a false disloyal knave", the precise stratagems that Iago is employing against Othello at that very instance.

- (e) (*Speaking with great deference*) Good evening. I'm sorry to bother you, but we just thought we'd better let you know that we haven't got anything left. We sent up all we had. There's no more food down here.

The Dumb Waiter by Harold Pinter.

Ben speaks these words to the "guests" upstairs through the speaking-tube, to explain to them that they have already sent up all the food supplies they had via the dumb waiter. Ben who is rude and impatient with Gus

addresses the unseen and unknown persons upstairs with “great deference”, highlighting the inherent contradictions and absurdities of both their situation and their personalities. His polite, even apologetic, tone contrasts sharply with Gus’s bluntness, reversing their roles in the conversation they have between themselves, where Ben is impatient with and rude to Gus.

This leads to an exchange between Ben and the person(s) upstairs through the tube, of which the audience (and Gus) can only hear one part. We have to take Ben’s words for what transpires. Ben continues to be uncharacteristically polite even when each of the food items sent up are criticized respectively as stale (Eccles cake), melted (chocolates), sour (milk), and mouldy (biscuits). Only the crisps have not been (negatively) commented upon. This juxtaposition of the mundane and banal within an overall frame of absurdity, is symptomatic of both this play and its overall genre. The rude and impatient Ben is seen in a new light, as polite and apologetic to the unseen voice from above, and this marks a change in him, as he also becomes unsure, despairing, weary. In that sense, it is a turning point in both character and plot.

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

- (a) We live by our labours from one harvest to the next, there is no certain telling whether we shall be able to feed ourselves and our children, and if bad times are prolonged we know we must see the weak surrender their lives and this fact, too, is within our experience. In our lives there is no margin for misfortune.

Nectar in a Sieve by Kamala Markandaya, p. 132 (towards the end of the novel, when Nathan and Rukmani get ready to leave their farm land and go to the city).

This is a clear summary of the central theme of the novel. In this excerpt, Rukmani looks back on the central tenet of their lives as tenant farmers and people who live by and with the land. By this time, Rukmani has reconciled herself with her fate and has come to not blame the tannery for all the misfortunes they have had to face. Rukmani’s resignation to the overarching powers that control the lives of poor farmers and the general acceptance of poverty and displacement can be seen here. Possible themes evident through the excerpt are: acceptance of fate, agrarian lifestyle and its different perils and the general resignation without struggle.

- (b) Who would doubt at that moment that I had indeed come as close to the great hub of things ... ? I would suppose, then, that as I stood there pondering the events of the evening – those that had unfolded and those still in the process of doing so – they appeared to me a sort of summary of all that I had come to achieve thus far in my life. I can see few other explanations for that sense of triumph I came to be uplifted by that night.

Remains of the Day by Kazuo Ishiguro, p. 180.

This excerpt refers to Stevens’ feelings of “triumph” on the occasion when Lord Darlington, with very poor judgement and even greater naivete, convenes a Pro-Nazi meeting at which “the most powerful gentlemen of

Europe were conferring over the fate of our continent.” It is ironic that Stevens sees this as a summary of all his achievements thus far, because this leads to the disgrace and worse of his master.

The passage is important because it captures the essence of Stevens’ sense of self-worth, which is identical with the degree of success that his master achieves in terms of his aspirations and beliefs. This is combined with the understanding that Stevens’ own father would have been proud of the manner in which he executed his duties. Hence, Stevens’ own expectations and ideals are measured through his service to his master and his allegiance to his father’s values.

- (c) The world isn’t just the way it is. It is how we understand it, no? And in understanding something, we bring something to it, no? Doesn’t that make life a story?

Life of Pi by Yan Martel, p. 302 (towards the end of the novel when Pi is being interrogated by the Japanese officials in Mexico, about the ship and its sinking).

This excerpt in a sense is all about the story and about storytelling, as well as life in general. Pi insists that the world is constructed through the telling and narrating and therefore takes on a different meaning and a different flavor according to who is telling the story, and how the story is being understood. This is after the Japanese officials reject Pi’s initial version of the story with animals and Richard Parker in it. After this outburst he narrates the unembellished truths of the sinking ship, which is ultimately rejected by the Japanese officials in favour of the former story. The central theme of the novel of truth and veracity is brought out here through the questioning of how truth is constructed and perceived.

- (d) Are you afraid – Her gaze sprang with laughing tears as if her own venom had been spat at her; he and she were amazed at her, at this aspect of her, appearing again as the presumptuous stranger in their long acquaintance. Are you afraid I’m going to tell her something?
Giddied, he gave up a moment’s purchase of ground.
What you can tell? His anger struck him in the eyes.

July’s People by Nadine Gordimer, Chapter 13

The passage describes the encounter between July and Maureen when she goes to look at the vehicle, only to find that July and Daniel are working on it. Daniel is sent away leaving July and Maureen alone. The excerpt very effectively represents the new tension between them where roles and power relations are now reversed. Maureen thinks she has a hold over July due to his infidelity, but he is defiant and even angry, emphasizing that he has worked satisfactorily for 15 years. The English spoken by July “was the English learned in kitchens, factories and mines. It was based on orders and responses, not the exchange of ideas and feelings”, and this fundamentally affects their interaction. The multiple references to July being a servant carries a very different implication now that Maureen and her family are beholden to him and his family.

The difficulty of this excerpt concerns the reference to Maureen’s “venom” which is difficult to understand and explain. One way to see this is through her wanting to retaliate for being placed in a position of subservience. She wants to re-assert her power and authority over him, even if only in a symbolic way. This re-gendering is all the more relevant because her own husband Bam is now bereft of any male authority even to the extent of losing his symbol of power, his car, which is taken over by July without even asking for permission.

- (e) Just a sense of what might have been with me! My life looks as if it had been wasted for want of chances! When I see what you know, what you have read, and seen, and thought, I feel what a nothing I am! I'm like the poor Queen of Sheba who lived in the Bible. There is no more spirit in me.

Tess of the d'Urbervilles by Thomas Hardy, p. 184. (one of the initial interactions between Angel and Tess at Talbothays Dairy).

Tess is awed by Angel's knowledge and feels sorry for herself and her wasted life. Tess is aware of the chances she lost and how 'wasted' her life has become due to Alec's seduction; she also finds life and its existence to be unfair due to Sorrow's death. Angel becomes the ray of sunshine together with the other dairymaids for Tess during this time. Tess is also aware of how uneducated she is compared to Angel's knowledge on religion and history. Tess comparing herself to the Queen of Sheba is very interesting because the historical Queen of Sheba was one of the richest and wisest of people. Her wisdom itself makes her challenge and question King Solomon. But she has been portrayed as a queen with riches, yet seeking King Solomon's guidance to find the one true God. Hardy uses this comparison to shed light on how Tess might be full of knowledge and strength, despite how she is projected in a male dominated religious community.

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

You said no the following four days to going out with him, because you were uncomfortable with the way he looked at your face, that intense, consuming way he looked at your face that made you say goodbye to him but also made you reluctant to walk away. And then, the fifth night, you panicked when he was not standing at the door after your shift. You prayed for the first time in a long time and when he came up behind you and said hey, you said yes, you would go out with him, even before he asked. You were scared he would not ask again.

"The Thing Around Your Neck" by Chimamanda Ngozi Adichie, at the point that Akunna realizes that this time it is different: she actually likes him and wants to continue seeing him because he appears to genuinely care and respect her, though, due to her negative previous experiences in the USA, it took four visits for this realization to dawn on her. The loneliness of Akunna is poignantly presented in the excerpt, to the point that (a) she actually prays for him to return, and (b) she agrees to go out with him "even before he asked."

It is key to comment on the unique narrative style which uses a form of second person commentary to directly engage with the main character. This technique, combined with the easy colloquiality of the informal conversational register ("when he came up behind you and said hey, you said yes, you would go out with him, even before he asked"), provides the basis for an effective and immediate intimacy between the reader and Akunna.

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

Don't write in English, they said, English is
Not your mother-tongue. Why not leave
Me alone, critics, friends, visiting cousins,

Every one of you? Why not let me speak in
 Any language I like? The language I speak,
 Becomes mine, its distortions, its queernesses
 All mine, mine alone.
 It is half English, half Indian, funny perhaps, but it is honest

“An Introduction” by Kamala Das (lines 7 – 14). This is a powerful excerpt that focuses on the role and function of language in the formation of gendered identity as well as in the realm of value in the Indian context being described by Das. The point is that the persona’s own (hybrid) idiom and other idiosyncratic variations are so much a part of her identity that even their perceived oddness has value for her. The need to conform to an arbitrary or inappropriate standard (as internalized either through colonial or anti-colonial value systems) is rejected by the poem, in favour of valuing the lived experience of the post-colonial subject. Note that this post-colonial way of being oneself is not the same as either adopting the colonial or the anti-colonial perspective.

It is a way – perhaps the only way – of being honest to the nuances and contradictions that have created the complex reality that she inhabits. Hence, judgements based on purist linguistic and cultural paradigms need to be rejected, even if they are well-intentioned, because they deny the fundamental hybridity of the poet-persona’s life. The poem critiques arguments from both sides of the sociolinguistic divide because even though they may seem polar opposites, they actually share a common and suspect ideology of origins and separation. Oddness is an essential part of her authentic identity and uniqueness, and should not be sacrificed at the altar of political correctness, cultural purity, or language ideology.

NOTES ON PART A:

Part B

Essay: Four questions of 17 marks each

Category / Criterion	Total Marks Allocated	A Grade (14 – 17)	B Grade (11 – 13.5)	C Grade (9.5 – 10.5)	S Grade (6.5 – 9.0)	F Grade (0.0 – 6.0)
Understanding and addressing the question	3.0	2.5 – 3.0*	2.0 – 2.5*	1.5 – 2.0*	1.0 – 1.5*	0.0 – 1.0

Demonstration of overall knowledge of the text and its context; relating this knowledge to the question	2.0	1.5 – 2.0	1.0 – 2.0	1.0 – 1.5	0.5 – 1.5	0.0 – 0.5
Structure of response, use of quotes and examples appropriately	6.0	4.0 – 6.0	3.5 – 4.5	3.0 – 3.5	2.5 – 3.5	0.0 – 3.0
Persuasiveness, originality, insights, flair	2.0	1.0 – 2.0	0.5 – 1.0	0.0 – 0.5	0.0	0.0
Language (see descriptions below)	4.0	3.0 – 4.0	2.5 – 3.5	2.0 – 3.0	1.5 – 2.5	0.0 – 1.5
TOTAL	17.0	14 – 17	11 – 13.5	9.5 – 10.5	6.5 – 9.0	0.0 – 6.0

*The minimum mark for understanding and addressing the question stipulated for each letter grade is a pre-requisite for assigning this grade.

Language competence criteria & equivalent letter grade

Assessment	Mark	Equivalent Grade ³
Outstanding writing	4.0	A+
Free of error, coherent and persuasive:	3.5	A
No major errors but contains a few minor inaccuracies:	3.0	B
Some awkward constructions etc., but demonstrates competence	2.5	B/C
A smattering of errors and problems with idiom and/or style:	2.0	C
Many errors but communicates basic ideas clearly:	1.5	S
Errors adversely affect the ability to understand student's ideas:	1.0	F
Incoherent and unacceptable linguistic expression:	0.0 – 0.5	F

General Note:

Please note that whether a candidate agrees or not with the proposition contained in the question is never as important as whether the response is persuasively argued, using appropriate evidence from the text and other sources, which are duly acknowledged. Only basic information is provided below to guide examiners in their assessment. The notes below are neither comprehensive nor essential for grading student responses, but serve only to assist. Wherever Tables have been provided they need to be fleshed out or supplemented as necessary by the Assistant Examiners in consultation with the Chief Examiner.

5. Drama

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

³Note that language competence is a necessary but not sufficient criterion for obtaining the higher grades. Thus, a student with good competence may still fail if s/he has not demonstrated adequate knowledge of the texts, and/or grossly misunderstood the question.

- (a) “The central conflict of the play . . . is neither between white and black alone, nor merely between men and women – it is both a black man and a white woman.” Discuss Shakespeare’s play *Othello* in relation to this claim.

There are at least three different but connected components to this question:

- To determine the extent to which *Othello* focuses on “race” [white vs. black] as the self-contained central conflict of the play.
- To establish the extent to which *Othello* focuses on “gender” [men vs. women] as the self-contained central conflict of the play.
- To identify the extent to which *Othello* focuses on the intersection of “gender and race” [black men vs. white women] as the self-contained central conflict of the play.

On completion of the above, exemplary answers will provide evidence establishing the extent to which this analysis provides important insights of the play *Othello*.

- Thus, what is important is not the final thesis but the process of evidence-gathering and the careful organization of the components of the student’s answer.

For instance, an excellent answer will argue, with supporting evidence, that the differences between men and women are exacerbated by racial dichotomies in the play (and vice versa), such as in the case of Desdemona (white woman) and Othello (black man). This should reinforce the insight that the central conflicts which create the tragedy are cultural as much as they are gendered: both racism and gender stereotypes/inequalities contribute to the death of Othello and Desdemona, with Iago skillfully feeding into these insecurities and injustices. It will further establish that it is through a complex and nuanced understanding of these two conflict spaces that the play makes its impact.

Though there are three clear parts to this question, each component is not difficult to grasp or argue for/against.

- (b) “In the final analysis, *The Glass Menagerie* is all about individuals’ failure to fulfil their responsibilities to their families, their society and, most importantly, to themselves” Critically examine Tennessee Williams’ play *The Glass Menagerie* in light of this statement.

This question can be addressed in multiple ways. Candidates can agree with the statement, disagree with it or argue to show that while some fail to fulfill their responsibilities other characters bear their responsibilities to the best of their ability. The following table will give examples of how each character does one or the other or both.

Character	Failure	Accomplishment / Achievement
Amanda	<ul style="list-style-type: none"> • Fails herself because of her dissatisfaction with her marriage/ her station in life • Is unable to groom/ train her children to be ‘successful 	<ul style="list-style-type: none"> • Continues to raise her children despite her husband’s desertion • Tries her best to get her children to understand the importance of money/ social class

	<ul style="list-style-type: none"> • Unable to be accepted into the moneyed society despite her constant attempts 	
Tom	<ul style="list-style-type: none"> • Constantly unhappy about his job/ his family • Unable to reconcile himself to the needs/ demands of his society • Fails Laura as a brother by leaving her 	<ul style="list-style-type: none"> • Goes against social conventions to find his own happiness • Breaks free from the family responsibilities and demands
Laura	<ul style="list-style-type: none"> • Unable to train in a vocation or secure a good marriage • Constantly hides from the reality and escapes her responsibilities 	<ul style="list-style-type: none"> • Finally realizes her limitations and how much and what she can do • A constant presence throughout the play who quietly resists Amanda's irrational demands

- (c) “Prospero and Caliban can not only exchange places as hero and villain, but also vie with each other to occupy both places at once,” because *The Tempest* permits “radically different interpretations, characterizations and emphases”. Comment on this analysis of Shakespeare’s play *The Tempest*.

The question has the following core elements that need to be addressed:

- Prospero can be seen as the hero, in which case Caliban is the villain of *The Tempest*.
- If, on the other hand, Prospero is seen as the villain, then Caliban will become the hero of this play.
- Both Caliban and Prospero can even compete with each other to be the hero and villain at the same time.
- The above three options are possible because *The Tempest* can be interpreted in widely different ways, can have diverse points of emphasis, and can include multiple characterizations.

The candidate can either (partially) agree or (partially) disagree with any aspect of this statement. Based on this four-part assessment, the best answers will evaluate the statement, by wholly agreeing, partially agreeing or disagreeing with the assessment it contains. What is important is not so much the final assessment of the validity of the statement, but the quality of the evidence and arguments adduced by the students in support of their assessment.

The question is clearly among the most difficult to be assigned in the entire examination paper. Hence, students should be permitted to score A grades for excellent answers to this question even if they have addressed only the first, second and fourth core elements outlined above.

- (d) “Identity is both performed, hence flexible, and conferred at birth, hence fixed.” Critically explore Athol Fugard et al’s *Sizwe Bansi is Dead* with specific reference to this statement.

The ideal answer for this question will address the two strands of the question: identity as an inherent, non-flexible marker and/or how identities can be created, destroyed and reinvented.

Styles and his take on identity is an example of both the qualities of identity. Styles insists that since they are Black people living under the control and authority of the Whites, they have very little say in how they are perceived and treated. He insists that ‘his people’ remember their own kind as a means of achieving visibility against forced erasure, because of their identity as Black people. He also insists on creating new identities in opposition to the subservient identity granted to the Blacks because of their skin colour. The best examples for this is both in Styles’ life as well as in the way he helps Sizwe to create his new identity through the new papers. The performed element of identity **is** something that Styles mocks at, and that is evident through his behaviour at the factory, with the White supervisor.

Candidates can agree with the given statement and thus provide examples from the text. But there is also the possibility to challenge one part of the statement or question the whole concept of identity too.

- (e) Write a critical introduction to Harold Pinter’s play *The Dumb Waiter*, focusing on socio-political themes that resonate for a contemporary audience.

The critical introduction to **TDW** should describe, with appropriate examples, the extent to which the play effectively focuses on socio-political themes that are relevant to today’s audience.

At the higher levels, this would require a two-part structure as follows:

1. Analysis of the extent to which **TDW** focuses on socio-political themes, including an adequate description of these themes: since the play is absurdist, these themes will not be obvious or rationally presented, which means that they have to be teased out and explained.
2. Analysis of the extent to which the identified themes in **TDW** are relevant, and hence resonate with a contemporary audience: again, given the genre, the case for relevance needs to be meticulously presented.

Since the assignment is to provide a critical introduction to the play, an appropriate format should be followed by students. In addition, because the question is relatively open-ended and very broad, excellent answers will seek to narrow and specify its scope, disaggregating location, kinds of audience, and so on.

6. Novel

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

- a. “Ishiguro’s *The Remains of the Day* is a novel about regret, which, in Stevens’ words, comes about mainly because he didn’t know that ‘small incidents would render whole dreams forever irredeemable.’” Use this insight to explain the nature of regret in Ishiguro’s novel.

This is a complicated question requiring breaking it down into at least three core elements. They are:

- To what extent does Ishiguro’s *The Remains of the Day* focus on regret?
- To what extent does this focus on regret derive from Stevens’ lack of understanding that “small incidents would render whole dreams forever irredeemable.” Making this connection that is hard, and, hence, only a handful of students will attempt to show that the small issues destroy dreams.
- To what extent does an analysis based on the above two considerations provide a good basis for describing/assessing the nature of regret in Ishiguro’s novel?

Excellent answers will include the following:

- Symptomatic examples of Stevens’ understanding of the “small incidents” that have the potential to thwart “whole dreams”: without an insight into these incidents as well as an appraisal of the dreams/goals that Stevens’ had, the difficult connection between these two elements cannot be established.
- Some unpacking of the word “mainly”, and an assessment of what other components contribute to the creation and reinforcement of regret.

- b. “Tess could have had a different fate had she been a wealthy man! Neither her society nor her social conventions would have made a single impact on how her life would have panned out, had her gender and status changed.” Do you agree with this statement on Thomas Hardy’s *Tess of the d’Urbervilles*?

This is yet another example of how the candidates can either agree or disagree with the given statement. The more common answer would argue to prove the statement. The candidates can bring in examples of how Tess’ gender and class impacted her life decisions, therefore making her carry the burdens and the shame of being raped. An ideal answer will bring in examples of how both Alec and Angel used Tess as a disposable, easily disregarded entity, thus taking away her agency and her right to be angry and even indignant at the atrocities committed on her, because she was a woman. Her constant need to find work and her persistent necessity to find protection are yet again results of her gender and her status, because she is neither rich enough nor strong enough with a powerful family to support her. Therefore, the common argument will present Tess’ gender and social status as reasons for her unfair life.

Some candidates might argue for the social conventions of Tess’ time, which were rigid and controlled by the clergy as a reason for Tess’ plight, irrespective of her gender. Her status, as a “working class woman” can be taken into account in this argument, but her gender may be less important because working class people were the easy targets of the prevailing dominant religious and social moral codes.

- c. “*Life of Pi* is a treatise on the many ways friendship is sustained. It allows you to forgive opportunistic moments in a friendship and to accept and celebrate the altruistic moments that nourish the same relationship.” Critically examine Yan Martel’s novel *Life of Pi* in relation to this description.

The ideal answer for this question will examine the friendship between Richard Parker and Pi, throughout their journey. In the retelling, Pi is quick to forgive Richard Parker for his moments of adaptability and selfishness yet at the same time he is thankful to Richard Parker for being his constant companion throughout the perilous journey, lost at sea. Pi recognizes how Richard Parker establishes his own territory and authority while acknowledging his own attempts at setting boundaries and training Richard Parker while on the life boat. When encountered with the blind sailor and even at the cannibal island, Pi looks out for Richard Parker as much as Richard Parker looks out for Pi through the killing of the cook and sticking together. Pi's acceptance of Richard Parker's final departure, 'without a backward glance', is a clear example of how he is able to accept Richard Parker with all the moments of pain and celebration intrinsic to a friendship.

- d. "*Nectar in a Sieve* is a strong commentary on South Asian poverty, which is a result of not only economic disparity but also of gender inequality and rigidly assigned gender roles." Do you agree? Discuss Markandaya's novel, *Nectar in a Sieve*, in light of this analysis.

This answer will require the candidates to critically examine the role of gender in the narrative and how being told through a woman's perspective changes the values put forth by the novel. An ideal answer will look at how Rukmani, Kunthi and Ira among the other women in the novel are limited to the domestic spaces and the domestic tasks, leaving them to be either good wives who suffer in silence or the women who challenge social norms by becoming sex workers, again complying to the patriarchal limits on women.

Candidates can look at how the men in the narrative have more freedom to move around, and choose where and how they want to be. Rukmani's sons decide to move into the city and go across to Sri Lanka in search of greener pastures, while Ira is restricted to her marital home and her parents' home. The poverty that affects Rukmani, Ira and Kunthi is a result of their inability to carry out paid work while the men either get paid for their efforts or are recognized for their hardships. How Rukmani talks about Nathan is a good example of how men's work gets more recognition and women's work is taken for granted. The ideal answer will connect gender disparity which leads to economic inequality to the colonial rule and commercialization in a post-independent India.

- e. "In *July's People*, Nadine Gordimer does not imagine a full-fledged post-apartheid South Africa; rather, she merely outlines possibilities for a more equal co-existence between blacks and whites, and in this process she is very conscious of their huge cultural and ideological differences." Examine Gordimer's novel, *July's People*, in relation to this statement.

Good answers will break the question into the following core components:

- The extent to which *JP/NG* imagines (or does not imagine) a post-apartheid South Africa: this aspect is comparatively easy to demonstrate and merely requires a reiteration of relevant sections of the plot. It would appear that the novel explores transitional arrangements only.
- The extent to which *JP/NG* outlines (or does not outline) a more equal co-existence between blacks and whites in South Africa: this aspect is harder to establish, but there is clear evidence that this element is an important focus of *JP*.
- The extent to which *JP/NG* demonstrates awareness of the huge cultural and ideological differences between blacks and whites in South Africa: it is clear that the core pre-occupation of the novel, and of ND's overall engagement, concerns this dilemma and explores ways of addressing it.

- Relating these three components to an overall assessment of the accomplishment of **JP**: this is the hallmark of an outstanding answer.

As reiterated in previous years, the key to a satisfactory answer is in the quality and detail of the examples provided by the student. Note that without effective and carefully presented examples, the responses to this question will remain a set of unconvincing platitudes.

Excellent answers will also engage with the insight fundamental to this question that the gulf between Whites and Blacks goes well beyond systemic exploitation and discrimination, encompassing both fundamental differences in values (ideology) and cultural norms that shape their identities and worldviews. For instance, while political and social wrongs may be corrected through legislation and reparation, this will not so easily erase deep seated mistrust or override fundamentally different socio-cultural habits of body and mind.

Note that this is a complex question with three overlapping but different considerations to be presented. Two of these are relatively straightforward, but integrating these elements in one coherent answer is a challenge.

7. Short Story

- Discuss the impact of **socio-economic class hierarchies** in **three** short stories in your syllabus, focusing specifically on how these hierarchies move the plot forward.

A complete answer should include (at least) **three** appropriate short stories, and should address the following:

- Identification of key examples that demonstrate **socio-economic class hierarchies** in the short stories selected, explaining with textual evidence why these elements are important in moving the plot forward. In the best answers this will involve a classification of different socio-economic class hierarchies (see Table below for examples).
- Analysis of how these hierarchies impact on in plot development:
 - This should include how elements of such socio-economic class hierarchies (SECH) influence the plot and shape its direction. How SECH open up certain situations/events/consequences, and close out others, for instance.
 - Also, this analysis should demonstrate how such hierarchies, including discrimination and oppression, play a role in formation of character traits, beliefs and behaviour, which, in turn, orient and influence the plot structure within these short stories.

- Note the best answers will move beyond individual descriptions and explanations to include comparative and or summative analyses which will be supported by examples from more than one story. Shared elements and/or exceptions/nuances will be explained in better student answers.
- Note also it is not necessary that these answers should agree with the prompt, and that failures and weaknesses or lost opportunities may be highlighted by students who have a critical understanding of these stories, and such balance between positive and negative evidence is strong proof of an excellent answer.

The following Table provides some examples of how **socio-economic class hierarchies (SECH)** are important in plot development and in adding value to these characters.

SHORT STORY	Identification of key elements of SECH	The role(s) and function(s) of SECH in Plot Development
“Eveline”	<i>Eveline</i> is set in an economically and socially depressed environment. Frank tries to escape a life of poverty and hopelessness by going abroad for work, and this is the choice he offers Eveline. Ironically, it is the very poverty and its resultant cultural paralysis that constitutes the overall predicament of the society Joyce describes.	Frank’s plan to start a new life in a far-off country is an example of trying to flee SECH, to break away from the stranglehold of tradition and conformity, but Eveline is unable to do so. Thus, the story is about the inability to triumph over SECH in her context.
“Cat in the Rain”	The woman, who is bored and clearly gets no real attention from her husband, makes the (relatively trivial) individual choice to go out in the rain to “rescue” the kitten. However, she appears to be powerless to make even slightly more important life choices (hair, lifestyle). Thus, she has no hope of transcending SECH.	The woman is completely imprisoned within the GENDERED SECH that she occupies. Even being a foreign tourist does not help her at all, beyond the superficial level.
“Everyday Use”	AW’s short story reinforces the SECH, to which the key element of RACE has been added. Dee is a tokenist example of the hierarchy being loosened, but she makes it into the higher stratum at the expense of her mother and sister. Dee uses the system to her ends.	The difference in values and attitudes between (Mama and) Maggie who stayed at home and Dee (Wangero) is powerfully demonstrated in their approach to SEHC and to tradition/affinity with the past. For Maggie past belongings are valued for their memories, whereas for Dee they are only commercial objects.
“Interpreter of Maladies”	SECH are clearly drawn, with the Das family as “tourists”, conforming entirely to the stereotype (of both tourist and Indian-origin tourist), and Kapasi, who is the struggling native. The (Indian) diaspora is very economically powerful, but the social aspect of class has not been transcended fully yet.	The Das family, including their children, have climbed the economic ladder, but not the social class one. The plot itself – their travel to India and their ability to hire a car and chauffeur guide is typical of the NRIs. However, there is no depth to the analysis.
“The Thing Around Your Neck”	The story can be understood as the limits and possibilities of individual gendered choice, for (impoverished) outsiders in the US, Akunna	Every aspect of Akunna’s life in the US is affected by the SEHC, including leaving for good, as well as the choices she cannot make,

	clearly makes choices and she has to face the consequences of these choices, such as rejecting her “uncle’s” sexual advances, within the doubly discriminatory context [SECH] of being a black Nigerian woman.	being who she is. Her choices reflect her values and understanding, and these in turn influence how she is treated by society and even her family, which are ultimately classist.
“Action and Reaction”	Characters are uniformly conventional, even exaggeratedly stereotypic. Hardly any diversity is presented. The only aspect that is relevant here is socio-economic class difference, but conformity with the (caricatured) dominant norm is represented with possibly one exception: if you read Kusuma’s “over-the-top piety” as both resistance and revenge towards Loku Naenda, there’s scope for a serious critique of these SECH-based values, which in turn are linked to dominant religious rituals.	Loku Naenda’s choices demonstrate the SECH she follows, although they are supplemented by hypocrisy and false values, self-righteousness and the overall respect and fear that the family holds her in. Mahinda, the narrator, is weak and passive throughout, another victim/ survivor of SECH. Kusuma remains the one character, which read against the grain, can suggest an alternative understanding of the story, but she too absorbs the SECH and perpetuates them.
<u>Additional Notes</u>		

As usual, students need to “prove” their case through judicious use of sound examples and a carefully reasoned argument. If less than THREE stories have been used the answer cannot get more than a “C”.

OR

- b. Examine how **love** is portrayed in **two** short stories in your syllabus, choosing one written by a woman and the other by a man. Identify and analyse the differences, if any, in the representation and treatment of love in these two texts.

This question does not give students much choice of texts because only two short stories in their syllabus have been written by men. However, this isn’t a disadvantage because there is varied and nuanced approach to LOVE in the six texts, providing ample examples for analysis.

Taken together, the stories portray various aspects of the theme of love, which include:

- The role of culture and gender in the differential impact on love, including its success and failure, in these stories.
- The presentation of different kinds of love – parental/familial, platonic, sexual – and the ways in which they orient and influence the plot.
- The role that gender construction and social norms play in both facilitating, controlling, monitoring and validating love and love-based relationships between men and women.

Candidates should not be given more than basic passing marks for merely recounting the story line in these short stories. The emphasis should be on **presenting different kinds and aspects of love and affection, and in comparing/contrasting these lived realities in the two stories, as indicated in the Table below.**

SHORT STORY	Examples of portrayal of LOVE	Examples of portrayal of LOVE	COMPARISON of Love by the two selected writers
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	(Female Writer)	(Male Writer)	
<p>“Everyday Use” AW</p> <p>OR</p> <p>“Interpreter of Maladies” JL</p> <p>OR</p> <p>“The Thing Around Your Neck” CNA</p> <p>OR</p> <p>“Action and Reaction” CF</p>	<p>Love between Mama and Maggie is deep, though not articulated. Dee and her boyfriend don’t seem in love</p> <p>The change in the love relationship within the Das family is marked. Habit has taken over for Kapasi as well</p> <p>Sexual predation by “uncle”. Akunna scarred and scared, but her relationship gives hope for a while. Yet, the gulf is unsurmountable.</p> <p>Asexuality enforced by LN on Kusuma. Even familial love is couched in fear. Kusuma’s love destroyed.</p>		<p>Multiple spaces and types of love are clear themes in all the four stories, although treated at different levels of depth and seriousness.</p> <p>The main protagonists in AW’s, CNA’s and CF’s stories are women, though in JL’s text, Mr. Kapasi is the main character. It is this story that is, arguably, the weakest in critically engaging with gender stereotypes, for which the justification that the narrative is presented from Kapasi’s perspective is inadequate. In CF’s story gender issues are not given much importance, since the story focuses on (the abuse of) Buddhist values.</p> <p>Akunna and Mrs. Das are seen to be sexually active, but neither of them appear to enjoy themselves, or make even relatively free choices. Heterosexual love simply doesn’t work for any of the women in the 4 stories.</p>
<p>“Eveline” JJ</p> <p>OR</p> <p>“Cat in the Rain” EH</p>		<p>Eveline’s paralysis includes her inability to feel for herself. She is drained of all emotions and volition: only tied to her promise. Hence, no love there too.</p> <p>No love between man and woman, no respect or even basic attention. Kitten as substitute for absent relationship. Woman objectified.</p>	<p>Paralysis is complete and includes every aspect of every relationship, beyond habit, responsibility, fear of change.</p> <p>Again, a clear attack on the family institution, shown to be loveless and empty, where the man has no interest at all in the woman as an equal human being. She too is presented in partial and patronising ways, inarticulate and timid.</p>

OR

- c. Identify the short story that, in your view, provides the best critical analysis of **women’s resistance to gender norms** 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.

The candidate’s answer should contain at least some element of **comparison** in order to establish reasons for this short story to provide the “best analysis” women’s resistance to gender norms.

- ❖ At a minimum, we require at least two other stories to be briefly discussed in order to justify his/her choice. If the candidate has not done this, there should be a proportionate deduction of marks.
- ❖ Thereafter, a detailed explanation should be presented to demonstrate how the selected story describes and analyses, effectively, the portrayal of women's resistance to gender norms.
- ❖ Note that the prompt calls for "a short introduction" of the selected story, which focuses on the theme of women's resistance to gender norms.
- ❖ Ensure that structures such as "The short story X provides an excellent analysis of women's resistance to gender norms **because**" provide explicit reasons for the candidate's choice.

Description and Critical Analysis of WOMEN'S RESISTANCE TO GENDER NORMS	Selected Story	Other Story 1	Other Story 2	Analysis, Comparison
Types and aspects of resistance to gender norms described: 1..... 2..... 3..... 4				
Causes and consequences of women's resistance to gender norms explained 1..... 2..... 3..... 4				
Appropriateness and persuasiveness of the description and analysis contained in the story				
Focus on criticism of aspects of these women's resistance.				

What different types of resistance have been described? How effectively and convincingly have these forms of resistance been assessed/critiqued?				
Analysis of the repercussions of this resistance on the characters involved				
Strengths, weaknesses, omissions, insights contained in the portrayal of this resistance to gender norms.				
GENERAL SUMMARY	<p>“EVELINE”: the social paralysis and emotional emptiness of Dublin society does not provide any space at all for any resistance of any kind, for those like Eveline, who are trapped in its clutches. The story is a powerful counter-example to resistance.</p> <p>“THE THING AROUND YOUR NECK”: Akunna’s resistance to the dominant values of racism and sexism (escalating to sexual abuse and rape) takes many forms, and her final act of resistance against even the “good” lover (who is still limited to his political correctness) is to return home, but this doesn’t necessary solve the problem, which is much bigger than national boundaries. Hence, resistance is shown as limited.</p> <p>“EVERYDAY USE”: The dominant values that preserve socio-economic class and “race” hierarchies are presented as different relationship options taken by the characters. Education, counter-intuitively, can be seen as reinforcing these dominant values, not opposing them and Dee’s latest relationship is as superficial and instrumental as the others: she should be able to resist, but doesn’t. Ironically, it is Maggie refuses upward mobility.</p> <p>“ACTION AND REACTION”: Relationships are based on social hierarchies and cultural norms, which discriminate. Dominant (religious and cultural) Values as exemplified by hypocrisy of piety and the division between rich and the poor. Religion as a tool for the rich to exploit the poor. Though she was denied a relationship by LN, Kusuma’s act of turning the tables on Loku Naenda by subjecting her to the same oppression that she suffered is classic resistance, which, however, is also self-defeating. The mere reversal of roles does nothing to change the nature of this oppression, which is classed, gendered and has a strong institutionalised religious dimension.</p> <p>“INTERPRETER OF MALADIES”: Mrs. Das resists the oppression of gendered family roles – which includes elements of sexual non-conformism within an overall stereotypical</p>			

	<p>paradigm – but this is temporary and the mini crisis brings her back into the fold. Since the characters are mainly stereotypic there isn't much to show, except the constraints against such resistance to dominant values, which are all-consuming.</p> <p>“CAT IN THE RAIN”: In the absence of any meaningful or supportive relationship, the wife's demand for a kitty and her desire to change her appearance are shallow symbolic acts of resistance against her husband's devaluing and demeaning of her, as part of the dominant values of marriage and relationships within patriarchy.</p>
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Do not give more than a bare pass mark if the candidate merely recounts the plot of the selected story, however well that plot is presented. Note that a pass mark [06/17] is the **maximum** mark that can be awarded in such a situation, and most often the mark assigned will be less than this.

8. Poetry

- (a) Examine how poets contrast **urban and rural life and values**, providing detailed examples from **at least three poems**.

Students first need to describe the contrast of urban and rural life and values, and then outline the manner in which the treatment of aspects of this contrast are similar/different in the selected poems. The following Table is merely a skeleton, which will vary depending on the poems chosen by the student.

It is important to note that the student is required to write an essay on the themes, and not to describe the three poems. Hence, an analysis of how nature is invoked to discuss social and political issues should be the focus of the student's answer, and not three discrete descriptions of the poems.

Aspects of Contrast between URBAN & RURAL LIFE and VALUES	POEM A	POEM B	POEM C
Description of urban life and values			
Description of rural life and values			

Contrast of urban and rural values and lifestyles			
Key metaphors, similes and other techniques that are used to capture this situation			
Positive examples of rural values over urban values			
Positive examples of urban values over rural values			
GENERAL SUMMARY OF THEMES	<p>Poems that describe URBAN and RURAL Lives and Values:</p> <p>“Ode to a Nightingale”, “A Slumber Did My Spirit Seal”, “To a Snowdrop”, “Among School Children”, “Spring and Fall”, “Design”, “Morning at the Window”, “Money”, “The Cathedral Builders”, “An Introduction”, “An Unknown Girl”, “Phenomenal Woman”, “The Fisherman Mourned by his Wife”, “Animal Crackers” and “Explosion”.</p>		

[a] The best student essays will include a brief description of the chosen sub-themes or topics within the political and social domain, and also explain the rationale for the choice of texts made. Rather than analyzing the three poems individually, the most efficient and useful approach would be to consider the poems together in relation to the social and political issues identified. A summative final paragraph is also required of a good answer.

[b] If answers do not include an analysis of THREE relevant poems, the maximum marks they can be given is 4 marks if only ONE relevant poem has been discussed, and 09 if only TWO relevant poems have been discussed. Note that these are maximum marks (or the absolute upper limit), which hardly any answer will deserve, just as the maximum of 17 for an analysis of all 3 poems is hardly ever awarded.

OR

- (b) Critically examine how **protest and struggle** are discussed in **at least three** poems from your syllabus, paying special attention to similarities and differences in the treatment of these themes.

Note that for the purpose of this answer, no rigid distinction between “protest” and “struggle” is required. Students may use either or both (preferable) to select and discuss the poems. Conventionally, struggle tends have more of an internal focus (with oneself, within oneself, within one’s community/family etc), whereas protest is seen most often as both external (against an employer, the State, a regulation) and political (and hence, not narrowly personal). There are many exceptions, of course.

Treatment of Different Types of PROTEST & STRUGGLE	POEM A	POEM B	POEM C
Identification of different types of Protest & Struggle 1..... 2..... 3..... 4.....			
Description of these Protests/struggles in context			
Consequences that result from these P/S: + / -			
Key metaphors and similes used to describe these P/S and their impact on the poem(s)			
Other relevant elements (indicate what they are)			

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The main poems that come under this category are: “Batter my Heart”, “Song: Go and Catch a Falling Star”, “Rape of the Lock”, “Chimney Sweeper”, “Ode to a Nightingale”, “Remember”, “Among School Children”, “Spring and Fall”, “Design”, “Suicide in the Trenches”, “Morning at the Window”, “Money”, “The Cathedral Builders”, “An Introduction”, “Phenomenal Woman”, “The Fisherman Mourned by the Wife”, “Explosion”, and “Animal Crackers”.

Note that if three appropriate poems have not been selected, marks should be deducted as outlined above [Q8(a) [b] on page 22]. If two of the poems are NOT appropriately chosen, the student cannot get a passing grade, which means the maximum that can be awarded is 06 marks.

OR

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

i) The descriptions of **beauty**, both natural and human-made, in **at least three** prescribed poems.

- The best answers will identify both similarities and differences in the three chosen poems’ treatment of BEAUTY, and explain how they are as either human-made or natural in each poem.
- This will require an explanation of the nature and role of beauty in these poems, distinguishing them from a more superficial analysis of outward physical beauty to those analysing inner spiritual beauty and value, arguing (with supporting evidence) for which is more powerful, moving, effective.
- While there are obviously examples in many more poems, the following are poems which describe diverse aspects of beauty in its different forms, though in some cases they need to be read against the grain for this purpose: “Sonnet 73”, “Sonnet 141”, “Song: Go and Catch a Falling Star”, “Chimney Sweeper”, “Ode to a Nightingale”, “To a Snowdrop”, “Remember”, “Among School Children”, “Spring and Fall”, “Design”, “An Introduction”, “An Unknown Girl”, “Phenomenal Woman”, and “The Fisherman Mourned by his Wife”.

Descriptions of BEAUTY	POEM 1	POEM 2	POEM 3
Identification of different aspects of physical beauty: 1..... 2..... 3..... 4.....			

Identification of different aspects of inner beauty:			
Human(-made) vs. Natural beauty 1. Role and function of beauty in society 2..... 3..... 4.....			
Mutual reinforcement of inner and outer beauty: (Neo-Platonism)			
Key symbols and metaphors that are used in describing and assessing beauty:			
Overall summary of different types and manifestations of beauty			

Note that the instruction [b] on page 22, Q8(a) applies.

- ii) The treatment of **nostalgia** in **two** poems in your syllabus, choosing one written by a woman and the other by a man.

Nostalgia also doesn't need to be rigorously defined, but should be explained in the answer in broad, even common sense, terms. In general, any, some or all of the following aspects of nostalgia should be discussed: a sense of pleasure tinged with sadness (or vice versa) about a past event(s), person(s), location(s). Persons could include friends, family, colleagues, lovers, and leaders, while locations are typically schools, homes, homelands, workplaces,

and events may refer to holidays, life-changing occasions, employment, births/deaths/illness, and they can be comic/tragic/tragicomic, or even trivial.

Treatment of NOSTALGIA	POEM 1 by MAN	POEM 2 by WOMAN	Comparison
<p>Identifying key characteristics of Nostalgia</p> <p>Note that it is never necessary for the term “nostalgia” to be used: examples, synonyms, antonyms and descriptions of past events (both positive and negative) are sufficient.</p>			
Describing the value, role and function of nostalgia (the past) in personal or public affairs			
Analysis and Insights 1: Gender-based differences (if any)			
Analysis and Insights 2: Similarities that cut across gender differences (if any):			
Key metaphors and similes used to describe <u>the past</u> and its impact on the poem(s)			
Other relevant elements (indicate what they are)			

While exceptions and nuances are possible (and must be argued for in the answer), the following is a mechanical list of poems written by men and women. Poems that relate to nostalgia are underlined.

Poems written by a MAN	Poems written by a WOMAN
Sonnet 73, <u>Sonnet 141</u> , Batter My Heart, Song: Go and Catch a Falling Star, To the Memory of Mr. Oldham, Rape of the Lock, <u>Chimney Sweeper</u> , <u>Ode to a Nightingale</u> , <u>A Slumber Did My Spirit Seal</u> , To a Snowdrop, <u>Spring and Fall</u> , <u>Among School Children</u> , Design, <u>Suicide in the Trenches</u> , Morning at the Window, Money, <u>The Cathedral Builders</u> , <u>The Fisherman Mourned by his Wife</u> , and Animal Crackers	<u>Remember</u> , Phenomenal Woman, <u>An Introduction</u> , <u>An Unknown Girl</u> , and Explosion.

This question requires students to compare and contrast the two poems in terms of how they portray nostalgia and related (psychological) phenomena. Of course, the question calls for a comparison, not an individual analysis of each poem. Marks should be awarded according to how effective this comparison is. If candidates merely summarise and analyse each of the poems separately, the maximum that can be awarded is 10 marks.

- iii) **Any three** poems written by poets from three different countries, which focus on **crisis**, highlighting differences in treatment of this theme.

Crisis is a broad category, which provides a range of options to students. Selection and description of crises may include natural and human-made disasters, accidents, acts and consequences of terror and counter-terror, personal and larger-than-personal catastrophes or predicaments. Crises may originate in the economy, in politics, in society and within ideology, as well as in combinations of these areas. Crises can affect entire countries or single individuals. They may be short-, medium- or long-term in impact. In general, though not always, crises are not resolvable by single and immediate actions by one individual, as they tend to be complex and nuanced with different impacts on diverse groups.

Strong answers should attempt to describe/explain the range or diversity of responses to crisis in the chosen poems, identifying the diverse countries within which they have been produced. There are poets writing from at least 6 countries in the Anthology: England, Ireland, USA, India, Pakistan and Sri Lanka.

The following list is by no means exhaustive, but it does include many of the poems in the syllabus, which most clearly and overtly discuss CRISIS: “Batter my Heart”, “Chimney Sweeper”, “Ode to a Nightingale”, “Remember”, “Spring and Fall”, “Suicide in the Trenches”, “Money”, “Cathedral Builders”, “An Introduction”, “The Fisherman Mourned by his Wife”, “Animal Crackers”, and “Explosion”.

Focus on CRISIS	Poem 1 from Country A	Poem 2 from Country B	Poem 3 from Country C	Other Poems	Comparison, Analysis

Descriptions of the specific CRISIS that is being analysed, including location.					
Descriptions of the impact of the crisis: its root causes and core consequences					
Metaphors, similes and other devices used to describe and explain the extent and depth of the crisis					
Assessment of differences and similarities of the crises and responses to them					
Other (specify)					

If answers do not include an analysis of THREE poems from three different countries, the maximum marks they can be given is 4 marks if only ONE poem has been discussed (or poems from only one literary period), and 09 if only TWO poems (or poems from two literary periods) have been discussed. Note that these are maximum marks (or the absolute upper limit), which hardly any answer will deserve, just as the maximum of 17 for an analysis of all 3 poems is hardly ever awarded.

NOTES:

G.C.E. ADVANCED LEVEL 2023 (held in 2024)
ENGLISH (73) – PAPER II

Question 1 (Essay)
30 marks

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.
 - 1) “The past is not dead. In fact, it’s not even past.” How useful is this insight in understanding the post-war context in Sri Lanka?
 - 2) “75 years after independence, school education in Sri Lanka still demonstrates urban privilege and rural disadvantage.” Do you agree?
 - 3) Write a story that incorporates the idea “the violence was utterly unnecessary, but not surprising at all.”
 - 4) Write a review of a film that sensitively portrays economic exploitation and class hierarchies in South Asia.
 - 5) Write a report on the effects of climate change on Sri Lanka.

For topics **(1) and (2)** – Factual Essay

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Shows <u>thorough</u> knowledge of topic; relevant facts with supportive examples given where needed; has a <u>clear argument</u> and thesis statement.	<u>Good</u> knowledge of topic; facts relevant to topic given with examples; has a <u>fairly clear argument</u> & thesis statement.	Shows <u>fair</u> knowledge of topic and facts relevant to topic; few examples, <u>weak argument</u> , may not have a thesis statement.	<u>Limited</u> knowledge of topic and facts relevant to topic; no examples; <u>lacks</u> a clear <u>argument</u> / thesis statement	<u>Inadequate or no knowledge at all</u> of topic. States one or two random facts only. <u>EITHER</u> Entire text is copied <u>OR</u> <u>nothing written</u>
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Has a clear introduction, body and conclusion/s; <u>main ideas are supported with examples</u> and are	Has a clear introduction, body and conclusion/s but flow is somewhat choppy; <u>not all main ideas are</u>	Loose organization, lacks logical sequencing of ideas; introduction,	(1) <u>A few ideas, haphazard and not linked</u> ; incorrect use of discourse markers; one or two paragraphs only	<u>Lacks coherence</u> ; no discourse markers or cohesive devices used

	developed rationally to support argument; uses <u>appropriate cohesive devices to ensure smooth flow</u> .	<u>supported with examples; appropriate discourse markers</u> and linking devices are used between paragraphs.	body and concluding sections may not be clear; <u>inadequate use of discourse markers</u> between & within paragraphs.	(1.5) <u>A few ideas, loosely organized</u> ; essay may be lengthy but inadequate paragraph structuring and inadequate use of discourse markers.	
Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; <u>no spelling or punctuation errors</u> .	Not many grammatical errors but uses simple sentence constructions; a <u>few errors in spelling and punctuation</u> .	<u>Obvious errors</u> in grammar and spelling; lacks control over even simple sentence structures and tenses	<u>Many grammar; spelling and punctuation errors which often impede comprehension</u> .	<u>Nothing written</u> , or has serious grammatical errors in every sentence.
Style & diction (5)	(4-5)	(3-3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	<u>Sophisticated range of vocabulary</u> ; effective choice of words and idioms, uses appropriate register; shows obvious <u>flair</u> .	<u>Good range of vocabulary</u> , uses appropriate tone and register.	<u>Average range of vocabulary</u> ; may not use the correct register throughout; idiomatic use.	(1) <u>Very limited vocabulary</u> with obvious incorrect usage. (1.5) <u>Vocabulary is inadequate</u> to the task; incorrect usage of style and diction present but basic coherence is achieved.	<u>Nothing written</u> ; or language and expression are <u>incomprehensible</u> .
Maximum	30	21	15	9	3

Pass Mark: 12/30

For topic (3) – Creative Composition

- The prompt has at least three components which need to be addressed in a successful story: (1) There needs to be violence, which (2) should be shown to be “utterly” unnecessary, and yet (3) this unnecessary violence should not be surprising, given the circumstances of the characters and plot. For instance, if the story is about an armed conflict or war, then criterion 2) above is violated, unless a specific context has been identified in which such violence is unexpected.

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	A composition that uses the given phrase in an <u>effective, appropriate and significant manner.</u>	A composition that uses the given phrase in an <u>appropriate and significant manner</u> to some extent, but does not capture or exploit its full potential.	A composition that uses the given phrase <u>tangentially</u> , and shows only limited ability to write imaginatively.	A composition that is <u>not related to the given phrase</u> in any perceivable way.	<u>Nothing written; or irrelevant</u> content only.
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Composition has a <u>clear flow, with appropriate cohesive devices</u> to ensure a smooth flow between ideas.	<u>Flow is somewhat choppy</u> ; some ideas are not adequately linked by use of appropriate discourse markers.	<u>Lacks logical or creative sequencing</u> of ideas; insufficient use of discourse markers between/within paragraphs.	A few ideas, <u>haphazard and not linked</u> ; one or two paragraphs only, insufficient to show clear flow/sequence.	<u>Nothing written, or lacks basic coherence</u>
Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; <u>virtually no spelling or punctuation errors.</u>	<u>Not many grammatical errors</u> but uses simple sentence constructions; a few errors in spelling and punctuation.	<u>Obvious errors</u> in grammar and spelling; lacks control over even simple sentence structures and tenses.	<u>Many grammar, spelling and punctuation errors</u> which often impede comprehension.	<u>Nothing written, or unintelligible</u> due to grammatical errors in every sentence
Style & diction (5)	(4-5)	(3-3.5)	(2-2.5)	(1-1.5)	(0-0.5)

	Sophisticated range of vocabulary and idiomatic usage, showing ability to use language to express emotion; uses appropriate tone and register and shows obvious flair in writing	Good range of vocabulary, uses appropriate tone and register, but maybe slightly hyperbolic or exaggerated; idiomatic usage is slight, or inconsistent	Average range of vocabulary; may not use the correct register; little or no idiomatic use; struggles to strike the correct note appropriate to the content	(1) Very limited vocabulary with obvious incorrect usages. No ability to create suspense or emotion through language use (1.5) Vocabulary is inadequate to the task; incorrect usage of style and diction present but basic coherence is achieved	Nothing written; or insufficient content to evaluate
Maximum	30	21	15	9	3

Pass Mark: 12/30

Note for Topic No. 3:

If the candidate has not answered the given question – i.e., if she/he has written an imaginative composition on a different topic, marks cannot be allocated for content, style or diction. For such a candidate, marks can only be given **out of 10** for **Grammar and Spelling**.

For Topic No. 4 (Review of a Film)

Identification (02)	2	1.5	1	0
	The <u>title of film, that it is produced/based on the topic</u> – sensitively portraying economic exploitation and class hierarchies in South Asia – is <u>clearly given</u> . <u>Other relevant information is provided</u> .	The <u>title of film, that it is produced/ based on the topic</u> – sensitively portraying economic exploitation and class hierarchies in South Asia – <u>may not be clearly provided but other relevant data is provided</u> .	Only the title of the film is given; <u>other information is not provided</u> .	<u>No identification</u> of the film is made.

Content (10)	8-10	6-7	4-5	2-3	0-1
	<u>A critical review and analysis of the film</u> with a coherent, nuanced development of ideas dealing with the theme/s and character/s; factors in aspects such as musical score, plot, acting style and quality, costuming; main focus of content is sensitively portraying economic exploitation and class hierarchies in South Asia.	<u>Theme(s) and character(s) of the film are discussed</u> with some critical insights/analysis and some attention paid to sensitively portraying economic exploitation and class hierarchies in South Asia relevant to film, other than character and plot are discussed (e.g. score, acting style and quality, costuming, etc)	<u>One or two themes discussed</u> , but not much attention paid to character development or plot; some other aspects of film may be evident (e.g. score, acting style and quality, costuming, etc); very slight reference to sensitively portraying economic exploitation and class hierarchies in South Asia.	<u>Very sketchy treatment</u> of the film with one or two points of plot narration; very generic description of character; no reference to the theme	Nothing written; or a review of a <u>film</u> that does not conform to the given specifications
Evaluation (08)	6-7	4-5	2-3	1	0
	<u>Evaluation clearly given</u> , with reasons and supporting details, focusing on theme/s and central characters with appropriate discussion of the theme.	<u>Evaluation given</u> , with some supporting details and slight references to the theme discussed.	<u>Inadequate evaluation</u> , with hardly any supporting details, and no reference to the theme discussed	Sketchy evaluation of the film and no reference to the theme discussed	No evaluation given, or nothing written
Language/ Mechanics (10)	8-10	6-7	4-5	2-3	0-1
	Uses complex sentences and subject-verb agreement accurately; <u>no spelling or punctuation errors.</u>	Not many grammatical errors but uses simple sentence constructions; <u>a few errors in spelling and punctuation.</u>	<u>Obvious errors</u> in grammar and spelling; lacks control over even simple sentence structures and tenses	<u>Many grammar; spelling and punctuation errors</u> which often impede comprehension	<u>Nothing written</u> , or grammatical errors in every sentence

Notes for Topic No. 4:

- 1) If a candidate has chosen a film that does not “sensitively portray economic exploitation and class hierarchies in South Asia” or has chosen a film that is not based in South Asia, **marks for Identification, Content and Evaluation cannot be given.** The candidate will therefore be marked **ONLY** for **Language and Mechanics (max 10 marks).**
- 2) If the review is merely a summary of the plot of the film, and no evaluation is given, **no marks can be given** for Evaluation.
- 3) Television series or documentaries are not acceptable.

For Topic No 5 (Report)

Overview and statement of the effects of climate change on Sri Lanka (08)	7-8	5-6	3-4	1-2	0-1
	<u>Shows an extensive and deep knowledge</u> of Climate Change in relation to Sri Lanka, mentioning all important points. Report has sections with appropriate sub-titles and a clear problem-solution structure which covers all aspects of the topic.	<u>Shows a good knowledge</u> of Climate Change in relation to Sri Lanka, one or two points may not be mentioned; Report has sections with appropriate sub-titles and a clear problem-solution structure which covers most aspects of the topic.	<u>Shows a limited knowledge</u> of the issue; gaps are obvious. Not all appropriate sections and sub-titles are given/	<u>Very sketchy knowledge</u> of the subject and report format (E.g.: no sub-titles or only one sub-title given).	<u>Irrelevant content, or nothing written.</u>
Measures taken in response to climate change causes and consequences (05)	4-5	3	2	1	0

	<u>Comprehensive account</u> of the measures taken to reduce negative effects of climate change and to provide viable solutions. Also, identifies most recent trends.	Discusses <u>some of the measures</u> taken to reduce negative effects climate change and to provide viable solutions. Less discussion on recent increase.	Does not show <u>an adequate knowledge</u> of measures taken to reduce negative effects on climate change and to provide viable solutions or provide viable solutions.	<u>Mentions just one measure.</u>	Does not show <u>awareness of measures taken.</u>
Solutions / Recommendations for the problems related to CC (07)	6-7	4-5	2-3	1	0
	A list of <u>well-thought out recommendations</u> / <u>solutions</u> given and discussed in detail.	<u>An acceptable list</u> of solutions and recommendations given, but nothing really insightful.	<u>One or at most two, solutions</u> or recommendations given.	<u>One recommendation</u> / <u>solution</u> , badly expressed.	<u>No solutions</u> or recommendations given.
Language and mechanics (10)	8-10	6-7	4-5	2-3	0-1
	“ <u>Near-native</u> ” <u>control</u> of grammar, spelling and punctuation.	<u>A few errors</u> visible in grammar, spelling and punctuation.	<u>Errors</u> in grammar, spelling and punctuation <u>very evident.</u>	<u>Errors</u> in grammar, spelling and punctuation <u>impede comprehension.</u>	<u>Nothing written</u> or incomprehensible content

Pass Mark: 12/30

Note for Topic No 5:

If the report is written as an essay – i.e., it does not follow the format of a report with appropriate sub-sections, **marks cannot be allocated for Overview and Statement of Effects, Measures taken in Response, and Solutions / Recommendations.** For such responses., **marks can only be given out of 10** for Language and Mechanics.

Content Guidelines for Essay topics (1) and (2)

1) **“The past is not dead. In fact, it’s not even past.” How useful is this insight in understanding the post-war context in Sri Lanka?**

Best responses will

- summarise the candidate’s position on how useful this statement is, which could be one of positive, negative, or a combination of both, but which needs to be presented either at the beginning or, preferably, at the end of the essay.
- provide examples / definitions / descriptions of what it means to state (a) “the past is not dead”, and (b) the “past is not past”. as well as the relationship between the past and the present in understanding how people deal with their immediate traumatic histories, such as the civil war.
- identify and explain what happens when the past is forgotten, including repeating its mistakes, denying justice to its victims and survivors, reinforcing majoritarian or nationalist biases, alienating minorities and other vulnerable communities.
- make arguments supporting whatever position is taken, and critique the alternatives offered in the statement.
- Explain why and how the (civil war) past casts deep shadows on the present, by influencing attitudes, actions, values and beliefs, even today, 15 years after the war ended.
- explain with appropriate examples as to why the past affects different groups of people differently, and how in Sri Lanka understanding of the past is ethnicised and politicised, while always being gendered, of course.
- show that due to different positionalities in the assessment of the past, often diametrically opposed values and imperatives are placed on it.
- if the student disagrees with the statement, explain with appropriate examples as to why the past and present need not influence each other in this way (if this is what the student believes), including a critique and/or counter-examples, such as how quickly we forget our past, how we learn nothing from it, and so on.
- summarize the main causes and consequences that produce and re-produce the position (s)he has taken.
- recommendations / solutions (if any) to remedy this situation, if (s)he thinks it should be changed.

2) **“75 years after independence, school education in Sri Lanka still demonstrates urban privilege and rural disadvantage.” Do you agree?**

Best responses will

- present a positioning of the candidate in response to the given statement. This position could be one of agreement, disagreement, or a combination of both.
- differentiate between state education and private education, both historically and in the present.
- provide examples / definitions / descriptions of the two key phrases used [urban privilege, rural disadvantage] to explain why they still valid today. Similarly, if the essay disagrees with this statement, the onus is on the student to provide examples etc., to establish that these terms are no longer valid.
- make arguments supporting whatever position is taken, and critiquing the alternatives offered in the statement.
- show the changes, if any, between the situation that obtained 75 years ago and now, in relation to the differences in urban and rural school education, with particular reference to infrastructure and other physical resources, teachers and teaching environment, performance, school governance, technology and so on.

- argue for the difference between access and equal opportunity: all children have access to a school, but this token access does not give them equal opportunity to benefit from (free) education, since not all schools provide the same educational quality or opportunities.
- identify the main differences between mainstream school education and privileged education, based on access to Science, Mathematics and English instruction, and how this and other related inequalities have led to vastly disparate examination performance as well as career paths.
- summarize the main causes and consequences that produce and re-produce the position (s)he has taken.
- recommendations / solutions (if any) to remedy this situation, if (s)he thinks it should be changed.

Notes on the Creative Composition

3) Write a story that incorporates the idea “the violence was utterly unnecessary, but not surprising at all.”

- The statement “the violence was utterly unnecessary, but not surprising at all” need not be provided in the composition as a quotation or sentence. It is sufficient to include the sense of it as a clear summary or central theme of the plot.
- Therefore, simply tagging on this quotation to the end of the story, which has little bearing on the rest of the plot, does not satisfy this core relevance criterion.
- The composition has to be closely related to the idea provided.
- The prompt has **at least three components** which need to be addressed in a successful story: (1) There needs to be violence, which (2) should be shown to be “utterly” unnecessary, and yet (3) this unnecessary violence should not be surprising, given the circumstances of the characters and plot. For instance, if the story is about an armed conflict or war, then criterion 2) above is violated, unless a specific context has been presented in which such violence is unexpected.
- The sequence of events/ideas needs to make sense logically, as appropriate to the genre of the composition, but does not need to have the linear organization similar to a factual essay.

Notes on the Film Review

4) Write a review of a film that sensitively portrays economic exploitation and class hierarchies in South Asia.

- The film does not need to be produced in South Asia, but must be about a place, time and the people in this region.
- The film can be in any language and does not have to be from any particular time period.
- The film must address economic exploitation and class hierarchies as a central theme, and this must be done sensitively. In other words, if the plot merely includes people from different socio-economic classes but does not engage with the core issues that divide and discriminate, that would not be sufficient. For instance, if the film is about the trite narrative of a rich young man/woman falling in love with a poor young woman/man, and of love triumphing in the end, this is not an appropriate choice.
- Do not give more than a C if the review is mainly a summary of the plot, with little commentary or analysis. If no analysis, then maximum is 10/30 (see marking grid on pp. 5-6 above).
- If you are unfamiliar with the specific film being discussed, please check with colleagues because there is no guarantee that the student has (re)presented/described the film accurately.

Content guidelines for the Report

5) Write a report on the effects of climate change on Sri Lanka.

- (a) Introduction with Problem Statement or Overview of the Climate Change context
- A clear description of Climate Change in relation to Sri Lanka should be presented.
 - The global nature of this problem should be identified and discussed.
 - A specific theme within the broader topic may be chosen and justified (e.g. some aspect of CC or a location).
 - A description with examples of what CC (negatively) entails for the country
 - Topics discussed in the body of the report should be identified, i.e., issues related to the effect on the environment, including livelihoods, the increase in natural disasters, the specific vulnerabilities of being a small island, etc.
 - A better answer should also bring in the link between global/regional consequences of Climate Change and their repercussions on Sri Lanka.
- (b) Major themes can be the following, but need not be limited to these:
- Reasons/causes for Climate Change.
 - The impact it will have on the economy in the short-, medium- and long-term, and on social life throughout the country.
 - Ways and means of minimising adverse impacts.
 - The lack of general awareness, and examples of good practice that can reduce adverse consequences.
 - The huge burden on the public in the future, including loss of jobs and livelihoods, increase in natural disasters, and its greater impact on poorer and more vulnerable communities.
 - Consequences if the causes of CC (and consequences) do not improve, and assessment of current trends.
 - Statistics and other data can be given as support: note that since this is a much-discussed topic, students should demonstrate clear awareness of relevant data in their report.
- (c) Measures that can be taken in response
- Any policy or legal changes that can be used to minimise adverse repercussions in general, and in relation to specific climate change catastrophes to which Sri Lanka is vulnerable.
 - A list of steps that can be taken to reduce or avoid the worsening of negative consequences, including drastic changes in lifestyle and consumption, by the spectrum of stakeholders.
- (d) Recommendations to mitigate CC consequences:
- The better responses would provide recommendations on policy as well as environmental aspects to minimize negative consequences.

Note: some students may deny the existence of CC: here as elsewhere, the evidence must be carefully evaluated.

NOTES ON ESSAY TOPICS:

Question 2

(Reading Comprehension and Précis) 30 marks

2. Reading comprehension and précis:

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

[1]. The Ancient, Aryan and Revised Ancient Models share one paradigm, that of the possibility of diffusion of language or culture through conquest. Interestingly, this goes against the dominant trend in archaeology today, which is to stress indigenous development. [. . .]

[2]. The 19th and 20th centuries have been dominated by the paradigms of progress and science. There is the belief that most disciplines made a huge leap into “modernity” to “true science” followed by steady, cumulative, scholarly progress. [. . .] To these 19th century German and British scholars, the stories of Egyptian colonization and the civilizing of Greece⁴ violated “racial science” as monstrously as the legends of sirens and centaurs⁵ broke the canons of natural science. Thus, all were equally discredited and discarded.

[3]. For the past 150 years, historians have claimed to possess a “method” similar to that of natural science. However, following the “scientific” historians of the 19th and 20th centuries, today the charge of “unsound methodology” is used to condemn not merely incompetent but also **unwelcome** work. [. . .] Criticisms of this kind lead to the question of positivism⁶ and its requirement of “proof”. Proof or certainty is difficult enough to achieve, even in the experimental sciences or documented history. In the fields such as archaeology of the distant past, with which this work is concerned, it is out of the question: all one can hope to find is more or less plausibility. [. . .]

[4]. 20th century prehistory has been continually troubled by a particular form of this search for proof, which I shall call “archaeological positivism”. It is a fallacy that presumes that dealing with “objects” makes one “objective”; the belief that interpretations of archaeological evidence are as solid as the archaeological finds themselves. This faith elevates hypotheses based on archaeology to a “scientific” status and demotes information from the past from other sources – legends, place names, religious cults, language and the distribution of linguistic and script dialects. While all these sources must be treated with great caution, evidence from them is not categorically less valid than that from archaeology.

[5]. The favourite tool of the archaeological positivists is the “**argument from silence**”: the belief that if something has not been found, it cannot have existed in significant quantities. [. . .] But, in nearly all archaeology – as in the natural sciences – it is virtually impossible to *prove* absence.

[6]. It will probably be argued that this criticism is against straw men, or at least dead men: “Modern archaeologists are much too sophisticated to be so positivist”, and “no serious scholar today believes in the existence, let alone the importance, of ‘race’.” Both statements may be true, but what is claimed here is that modern archaeologists and ancient historians are still working with models set up by men who were crudely positivist and racist.

Adapted from Bernal, Martin. *Black Athena* [540 words]

⁴ The strong Egyptian influence on Greek religion, culture, art and philosophy was flatly denied by 19th century scholars, in large part due to entrenched racial prejudice which could not accept that the Europeans had anything to learn from non-Europeans.

⁵ Two mythical beasts popularly described in Mediaeval European literature, art and religion.

⁶ In this context “positivism” refers to the theory that only ‘factual’ knowledge gained through sense experience (such as seeing, touching, hearing, smelling, tasting) and which can be measured, is reliable. Therefore, researchers are expected to collect and interpret data objectively, and often quantifiably, and it is only such ‘proof’ that is considered to be acceptable.

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

- (1) According to the passage, the three historical models discussed in paragraph 1 share the common theory that
- (a) language or culture is spread through conquest.
 - (b) it is wrong to believe that language or culture is spread through conquest.
 - (c) conquest is one way in which language or culture is spread.
 - (d) The victors in wars have a paradigm possibility to spread their language or culture.
- (2) What, according to the author, follows from the belief that adherence to science and progress [paragraph 2] have caused great improvements to the discipline of archaeology?
- (a) The methods and theories of natural science should govern archaeology.
 - (b) Modernity is a result of the huge leap into true science.
 - (c) Racial science, like natural science cannot be violated.
 - (d) All previous methods of archaeology needed to be discredited and discarded.
- (3) In the phrase “all were equally discredited” as used in paragraph 2, “all” refers to
- (a) religious cults, legends, place names, language and the distribution of linguistic and script dialects.
 - (b) stories of Egyptian colonization and the civilizing of Greece.
 - (c) perceived violations of “racial science” as well as the myths that contradicted natural science.
 - (d) 19th century British and German scholars.
- (4) Which of the following is an example of rejecting research that is “unwelcome” [paragraph 3] on the basis that its methods are “unsound”?
- (a) Denying validity to research that is seen as undermining dominant historical narratives.
 - (b) Devaluing scholarship that is based on archaeological objects.
 - (c) Supporting only mainstream research that reinforces nationalist paradigms.
 - (d) Discrediting studies that propose unpopular conclusions by claiming that they are unscientific.
- (5) “Archaeological positivism” [paragraph 4] is a fallacy because
- (a) objectivity is seen to be derived from the fact that conclusions are drawn only from objects.
 - (b) it elevates archaeological assumptions to the level of scientific truth.
 - (c) it demotes other information from the past.
 - (d) of all of the above.
- (6) The phrase ‘**the argument from silence**’ (paragraph 5) is best demonstrated in which of the following conclusions?
- (a) If the athlete hasn’t done well in today’s race, it means that he hasn’t trained well.

- (b) The politician was silent because he had no effective answer to the argument, and hence his silence signified agreement.
 - (c) The students do not smoke because there are no cigarette butts in their hostel rooms.
 - (d) Because the child is not crying, she must be happy.
- (7) Though the writer is at pains to make distinctions between archaeology and science, he
- (a) makes an exception in relation to their shared difficulty to prove non-presence.
 - (b) attempts to make archaeology more scientific.
 - (c) Believes that these differences can be resolved by re-orienting archaeology.
 - (d) argues that modern archaeologists and ancient historians are more scientific than their 19th century counterparts.
- (8) The author argues that even though modern archaeologists and ancient historians may be neither positivist nor racist themselves, they
- (a) are still working to create new models.
 - (b) may reproduce both racism and positivism because they use models that are tainted.
 - (c) can still be held responsible for past models.
 - (d) are wrongly blamed for models they don't believe.
- (9) The central argument of this excerpt is that
- (a) archaeologists need to re-examine the theoretical models that they have inherited from their predecessors.
 - (b) racism and positivism have no role to play in modern archaeology.
 - (c) archaeology is not a natural science.
 - (d) The search for proof lies at the heart of the discipline of archaeology.
- (10) The main objective of this passage is to
- (a) criticize 19th and 20th century archaeologists.
 - (b) argue that archaeology should be more open to different kinds of evidence.
 - (c) explain archaeological positivism.
 - (d) refute the argument from silence.

Reading Comprehension MCQs (10 marks)

1. c
2. d
3. c
4. d
5. d
6. a
7. c
8. b
9. a
10. b

(b) Write a **précis**, summarizing the passage given in 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 within the following word range: **175 – 185 words**.
- (3) State the **number of words** you have used in your précis.

For Précis (20 marks)

Content (7)	6-7	4-5	2-3	1	0
	<u>All</u> main ideas included.	<u>Most</u> main ideas included with some irrelevant / supporting content.	<u>Up to 3</u> main ideas; other content is supporting or irrelevant content.	<u>Only one or two</u> main ideas, but other content does not include main ideas.	<u>Completely irrelevant</u> content OR Nothing written
Paraphrasing (4)	4	3	2	1	0
	<u>Every attempt made to use own words</u> without losing the sense of the passage.	<u>Obvious attempt made to use own words</u> but a few phrases may be copied from the text.	<u>An attempt has been made to use their own words for at least half the précis.</u>	<u>Most of the précis directly 'lifted'</u> from the text, including complete sentences.	<u>Word-for-word from the text</u> OR nothing written
Organization (4)	4	3	2	1	0
	<u>Good sequence and flow</u> of ideas, no unnecessary details.	<u>Discernible flow</u> and organization but with <u>some extraneous ideas</u> .	<u>Choppy flow</u> , with obvious missing links in the sequence.	<u>Précis is disjointed</u> ; transitions missing; shows little flow/ organization.	No discernible organization OR nothing written
Accuracy of language (4)	4	3	2	1	0
	<u>No grammar, spelling or punctuation errors.</u>	<u>One or two</u> grammar, spelling or punctuation <u>errors</u> .	<u>Errors mostly in spelling or punctuation</u> ; don't impede comprehension; but may slightly change the sense of the passage.	<u>Errors mostly grammatical</u> ; may impede reader comprehension; <u>changes the sense of the passage</u> .	<u>Errors prevent reader comprehension</u> OR Nothing written

Length 175-185 words	Length (1 - 0)				
Total	19-20	14-16	9-10	05	01

Pass Mark: 08/30

Note for Précis:

- The **paraphrasing mark** impacts marks for other sections:
- If answer is **completely ‘lifted’** from the text, the précis receives **0 marks** for all sections except length (0-1 marks).
- If the **précis** is **mostly ‘lifted’** (i.e. only a few lines are paraphrased), the précis receives 1 mark for paraphrasing, marks for length (0-1 marks) and no other marks.
- If the answer contains some ‘lifted’ (copied) content (i.e., a mark of 1-4), the marks for content, paraphrasing, organization, and accuracy of language are to be calculated only for the parts that are **not** plagiarized.
- Some keywords are difficult to paraphrase (some should not be paraphrased at all, such as **‘archaeology’**) and are likely to appear in the précis as is: e.g., ‘paradigm’, ‘interpretation’, ‘positivist, ‘race’, ‘scientific’, ‘culture’, ‘linguistic’, ‘dialect’, ‘colonization’, ‘progress’, ‘dominant’, ‘proof’, ‘certainty’: the reasonable use of these terms can be permitted without penalty.
- The précis passage is difficult, and this should be taken into account when assigning marks.

Précis Content:

- The précis need **not** follow the organization of the original text. However, it should have a smooth flow and internal coherence. The main ideas of the original text are given in boldface to aid the marking.

[1]. **The Ancient, Aryan and Revised Ancient Models share one paradigm**, that of **the possibility of diffusion of language or culture through conquest**. Interestingly, this goes against the dominant trend in archaeology today, which is to stress indigenous development. [. . .]

[2]. The **19th and 20th centuries** have been **dominated by** the **paradigms of progress and science**. There is the belief that most disciplines made a huge leap into “modernity” to “true science” followed by steady, cumulative, scholarly progress. [. . .] To these 19th century German and British scholars, the stories of Egyptian colonization and the civilizing of Greece⁷ violated “racial science” as monstrously as the legends of sirens and centaurs⁸ broke the canons of natural science. Thus, all were equally discredited and discarded.

[3]. For the **past 150 years, historians** have **claimed** to possess a **“method” similar to that of natural science**. However, following the “scientific” historians of the 19th and 20th centuries, **today the charge of “unsound methodology” is used to condemn not merely incompetent but also unwelcome work.** [. . .]

⁷ The strong Egyptian influence on Greek religion, culture, art and philosophy was flatly denied by 19th century scholars, in large part due to entrenched racial prejudice which could not accept that the Europeans had anything to learn from non-Europeans.

⁸ Two mythical beasts popularly described in Mediaeval European literature, art and religion.

] Criticisms of this kind lead to the question of positivism⁹ and its requirement of “proof”. **Proof** or certainty is difficult enough to achieve, even in the experimental sciences or documented history. **In** the fields such as **archaeology of the distant past**, with which this work is concerned, it **is out of the question**: all one can hope to find is more or less plausibility. [. . .]

[4]. 20th century prehistory has been continually troubled by a particular form of this search for proof, which I shall call **“archaeological positivism”**. It **is a fallacy that presumes that dealing with “objects” makes one “objective”**; the belief that interpretations of archaeological evidence are as solid as the archaeological finds themselves. **This faith** elevates hypotheses based on archaeology to a “scientific” status and **demotes information from the past from other sources – legends, place names, religious cults, language and the distribution of linguistic and script dialects**. While all these sources must be treated with great caution, evidence from them is not categorically less valid than that from archaeology. prevail

[5]. The favourite tool of the archaeological positivists is the **“argument from silence”**: the belief that if something has not been found, it cannot have existed in significant quantities. [. . .] **But**, in nearly all archaeology – as in the natural sciences – **it is virtually impossible to prove absence**.

[6]. It will probably be argued that this criticism is against straw men, or at least dead men: “Modern archaeologists are much too sophisticated to be so positivist”, and “no serious scholar today believes in the existence, let alone the importance, of ‘race’.” Both statements may be true, **but what is claimed here is that modern archaeologists and ancient historians are still working with models set up by men who were crudely positivist and racist**.

Adapted from Bernal, Martin. *Black Athena* [540 words]

Sample Précis: This is a sample only, **not** a model answer.

	1	2	3	4	5	6	7
1	Archaeology	as	a	discipline	has	undergone	far-reaching
2	changes	since	the	19 th	century,	but	it
3	remains	mired	in	inappropriate	models	that	over-value
4	scientific	progress.	This	hegemonic [dominant]	thinking	contradicts	earlier [Ancient, Aryan, etc.]
5	shared	insights	that	cultures	develop	and	transmit [diffusion]
6	through	invasions,	not,	as	understood	today,	through
7	stand-alone/ autonomous [indigenous]	growth.	This	mindset	has	resulted	in

⁹In this context “positivism” refers to the theory that only ‘factual’ knowledge gained through sense experience (such as seeing, touching, hearing, smelling, tasting) and which can be measured, is reliable. Therefore, researchers are expected to collect and interpret data objectively, and often quantifiably, and it is only such ‘proof’ that is considered to be acceptable.

8	historians/ archaeologists	rejecting	all	explanations	that	cannot	be
9	proven	“scientifically”	Additionally	contemporary	demands	for	proof
10	serve	to	dismiss,	as	invalid,	theories	that
11	mainstream	archaeologists	don’t	like	for	non-substantive	reasons,
12	though	such	proof/ certainty	is	impossible	to	obtain
13	concerning	the	ancient	past.	This	methodological	problem
14	is	compounded	by	the	current	pursuit	of
15	evidence	that	values	only	material	things [objects]	and
16	dismisses	other	“non-object-based”	knowledge,	such	as	oral,
17	cultural,	discursive [language, linguistic]	narratives	and	practices	for	being
18	unscientific.	Described	as	“archaeological	positivism”,	this	dominant
19	practice	elevates	a	misconception [fallacy]	-- the	“argument	from
20	silence” --	into	the	belief	that	the	non-appearance
21	of	particular	phenomena	indicates	that	they	didn’t
22	occur	significantly,	though	this	conclusion	cannot	be
23	proven.	Although	most	contemporary	archaeologists	and	ancient

2 4	historians	aren't	racist,	the	theoretical	frameworks [models]	they
2 5	use	come	from	timeframes	and	contexts	of
2 6	overt [crudely]	racism	and	positivism,	which	continue	to
2 7	affect	their	disciplines.	185 words			

Question 3 (Unseen prose passage)
(20 marks)

3. Read the following passage and answer the questions given below it, using your own words as far as possible. Provide specific examples from the text to support your point of view.

Free for All

In every city, town and village in the newly independent state, word went forth that anyone found begging on the street would be sent to jail. Arrests began immediately, causing a lot of public joy because the curse of beggary had at last been abolished.

Only the wandering minstrel Kabir was grief-stricken.

“What is the matter with you, weaver?” – because that is what he was by caste – asked the citizens.

“I am sad because cloth is woven with two threads. One runs horizontally, the other vertically. The arrests are horizontal, but feeding the hungry is vertical. How are you going to weave this fabric?”

A refugee from India, a lawyer by profession, was given ownership of two hundred abandoned handlooms. Kabir passed that way and began to weep.

“Are you crying because I have been given what by right should have been yours?” asked the lawyer.

“No, what made me cry was the knowledge that these looms will never weave cloth again, because you’ll sell the thread for a profit. You have no patience with the clickety clack of a loom, but that noise is a weaver’s only reason to live.”

On the street a man was turning the printed leaves of a book into a paper bag.

Kabir picked one up and as he began to read the print, tears welled up in his eyes.

“What troubles you?” the astonished bag-maker asked.

“Inscribed on the paper out of which you have fashioned these bags is the mystic poetry of the blind Hindu saint, Bhagat Sur Das,” answered Kabir.

The bag-maker didn’t know any Hindi, but he did know that in his native Punjabi, Sur Das did not mean blind devotee, it meant pig.

“How can a pig be a saint?” he asked.

One of the most magnificent buildings in the city was adorned with a statue of the Hindu goddess of good fortune, Lakshmi. However, the new occupants, refugees from across the border, had covered it with an ugly length of cloth made from jute fibre. Kabir saw it and began to cry.

“Our religion forbids idolatry,” they told him.

“Does it not forbid the degradation of beauty?” Kabir asked.

A general was addressing his troops. “We are short of food because our crops have been destroyed, but there’s no cause for anxiety. My soldiers will fight the enemy on empty stomachs.”

Slogans of the impending victory were raised.

“My valiant general, who will fight hunger?” Kabir asked. [. . .]

A politician was addressing a crowd: “My dear brothers, our greatest problem is the recovery of our women abducted by our enemies across the border. If we do nothing, I fear they will all end up in the prostitutes’ quarter. We must save them from this fate. I will call on you to take them into your homes. When you next think of a match for a member of your family, you should bear these unfortunate creatures in mind.”

When Kabir heard these words, he wept inconsolably.

“Look at this good man,” the leader told the crowd. “How deeply my appeal has moved him.”

“No, your call did not move me,” Kabir said: “I wept because I know that you have remained unmarried because you haven’t yet found a rich bride.”

“Throw this lunatic out,” the crowd hissed.

Muhammed Ali Jinnah, the father of the nation, died. The country was plunged into mourning. Everyone went around with black armbands.

Kabir watched them in silence with tears rolling down his cheeks.

So much cloth for so many armbands. It could have covered the hungry and the naked,” he said to the mourners.

“You are a Communist,” they said.

“You are a fifth columnist.”

“You are a traitor to Pakistan.”

And for the first time, Kabir laughed that day. “But my friends, I am wearing no armband, black, green or red.”

Adapted from Manto, Saadat Hasan. “Free for All”. Translated by Khalid Hasan

Answers different to those given are acceptable if persuasively supported by quotations and/or illustrations from the passage.

Question 1 is marked out of 03 marks, questions 2 to 4 are marked out of 04 marks. Question 5 is marked out of 05 marks. Half marks are possible (E.g.: 3.5, 2.5, 1.5 etc.), but avoid other fractions.

Q1 Marks	Q2 – Q4 Marks	Q5 Marks	Description
03	04	05	A complete answer which shows a full understanding of the question and addresses every part of the question. 2 or more relevant points written, with supporting details <u>for each</u> from the passage, either as quotations or as direct references (which are appropriate) to the passage
02	02-03	03	A moderately good answer which includes 1-2 relevant points in response to the question, with supporting details from the passage
01	01	02	An answer with only 1 or 2 relevant points but with no supporting details
0			No answer or irrelevant answer

Note 1:

No marks should be deducted for language errors as long as the meaning of the response is clear.

Note 2: These answers are guidelines only. All points provided here need not be in the answer. As per the marking scheme, the answer needs to contain only 2 points which may be different to those provided below.

- (1) Compare the responses of the lawyer, the bag-maker, the general and the politician to Kabir's weeping.
(03 marks)

	Lawyer	Bag-maker	General	Politician	Overall
Kabir weeping at the lawyer being given 200 abandoned handlooms	He thought that Kabir was weeping because of the injustice in giving the refugee lawyer the handlooms, instead of the local residents				In each of the known instances (lawyer, bag-maker and politician), Kabir's weeping was not understood correctly, though the reasons for this differ widely. A shared element in these situations would be the fact that the L, B, P are not self-critical, and they did not see any implied criticism in their actions/attitudes.
Kabir weeping when the bag-man turned the leaves of a book into a paper bag		He was troubled, but didn't understand what Kabir said. Hindi-Punjabi mis-communication led him to confuse "saint" [the author of the book] with "pig".			
Kabir weeping when he heard the General claiming that his soldiers will fight on an empty stomach			It is not known what the General thought about Kabir's weeping.		

due to the shortage of food.					
Kabir weeping at the politician's speech				He thought that his speech had moved Kabir deeply.	

(2) What does the following excerpt convey to you?

“One runs horizontally, the other vertically. The arrests are horizontal, but feeding the hungry is vertical. How are you going to weave this fabric?” (04 marks)

- The arrests are horizontal in the sense that they affect people of the same (or similar) social stratum – the poorest class of people are the ones who are forced to beg in order to survive.
- Feeding the hungry is vertical because it is the responsibility of not only one social stratum or class but of all social classes or strata.
- Hence, if only the poorest (the beggars) are to be punished, how will the problem of hunger and poverty be solved, or even reduced?
- The metaphor of the fabric is very powerful because it argues that an integrated solution is required to address this problem, not one that blames the victim only.
- The social fabric will be ripped apart – it cannot be woven whole again – if both horizontal and vertical roles, duties, responsibilities and mutual commitments are not met.

(3) Why do you think the crowd considered Kabir to be a lunatic, when he criticized the politician? (04 marks)

- It is likely that the crowd too believed that marriage is a financial arrangement, and that it is justified for men to choose brides based on money (dowry) and equal or better social status.
- It may be that the crowd was swayed by the rhetoric of the politician, believing in him, and therefore felt that Kabir was being cynical, even nasty towards him.
- It is also quite “natural” for the people to see a serious mismatch between Kabir’s weeping (a sign of helplessness and sadness) and his critical assessment of the politician’s hypocrisy (analytical, evidence-based, aggressive). Thus, they may conclude that Kabir’s behaviour is irrational, even crazy.
- To openly attack and ridicule a (powerful) politician will seem foolhardy, which will only be attempted by someone who is not thinking clearly, and/or does not know what he is doing.

(4) How do Kabir’s emotions function as a commentary on the key incidents in the story? How effective are his explanations of his crying and laughter? (04 marks)

- Kabir has his own unique explanation for his sadness/weeping on six separate incidents (and, finally, for his laughter). It is, therefore, clear that his emotions provide a commentary on these incidents.
- In each case, his emotions demonstrate a far-reaching critique of the situation he finds himself in, and/or of the attitudes and actions of the people who are responsible for this situation.

Incident	Kabir’s explanation for his Weeping/Sadness/Crying	Kabir’s explanation for his laughter	How effective are his explanations?
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Arresting of beggars in the city	Cryptic: described in terms of the collective weaving of the social fabric: eliminating begging requires addressing the causes of poverty, which is a collective responsibility		Powerful and accurate, presented in a moving, yet, non-abstract way through the metaphor of fabric
The refugee lawyer being given ownership of two hundred abandoned handlooms	Lawyer is only interested in profit and not in the livelihood and lifestyle of the weavers, so looms will never weave cloth again		Very insightful about the contradiction between profit-making and traditional livelihoods
The bag-maker tearing up books to make paper bags	The writings of a Hindu mystic poet are being destroyed out of ignorance and prejudice. His work is only worth the paper it is written on.		
Covering the statue of Lakshmi with an ugly piece of jute-fibre cloth on the basis that it is idolatry to display such statues.	Kabir weeps because it is the abuse of religion to deface and deny the public's access to a beautiful work of art, which is not necessarily tied to religious ideology.		An insightful and sharp critique of the barbarisms that are perpetrated in the name of religious belief and piety
The General claiming that his soldiers will fight the enemy on an empty stomach, as a measure of their loyalty and patriotism.	Kabir weeps because he is worried about the much bigger problem of hunger itself, exacerbated by war and fighting, that the ordinary people are facing.		He implies the need for a shift in priorities to the people's basic needs. The metaphor of hunger as an enemy in a war is powerful and spot on.
The politician asking ordinary people to take into their homes and arrange marriages for the women abducted and raped by the enemy.	Kabir identifies the hypocrisy of the politician who has a vastly different standard for himself in choosing a wife. He also addresses the underlying sexism of the politician's and the overall community's positions.		Strikingly honest and upfront, but goes well beyond current patriarchal values of the time.
The people mourning Muhammed Ali Jinnah's death, spending money on		Kabir explains that he is not on any political or ideological side: he wears no armband signifying	He laughs in defiance, with perhaps a hint of frustration as well.

black arm bands, while so many are hungry and naked. K is accused of not supporting the cause, and laughs in response.		allegiance to any view. His perspective is of the poor, the naked, the oppressed, who cannot even express their views.	It is when he opposes the populist-dominant view that he is accused of taking sides and having ulterior ideological motives!
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(5) What, in your view, are the main themes of this story?

(05 marks)

- Background: Manto is writing about the Partition in India/Pakistan in 1947, and its resultant Hindu-Muslim violence, but students don't need to know this.
- A number of (main) themes can be adduced to this story, and, therefore, marks should be allocated proportionately. If only one theme is described with supporting evidence, the maximum mark that can be awarded is 03/05.
- The following themes are acceptable, if supported with examples from the text:
 - The superficial and dangerous nature of populism and mainstream public beliefs, especially when combined with manipulation by "leaders".
 - The role of culture and religion in discrimination and injustice.
 - The role of patriarchy in society, even when it seeks to help women in need.
 - The role of nationalism (actually ethno-nationalism, but students won't know this) in generating prejudice and violence against the Other.
 - The importance of seeing issues from the point of view of the poor and oppressed, of addressing the larger structural problems, as opposed to seeking superficial "solutions".
 - The importance of not taking ideological sides, but of looking at the bigger picture and trying to analyse causes and not merely consequences.
 - The role and fate of independent thinkers and social critics, who will inevitably be ridiculed and marginalised.
 - The need to go beyond surface appearances, including wealth and privilege, in understanding society and power relations.
 - The function of emotions in social critique; the difficulty of raising awareness on ideology.

Question 4 (Unseen Poem)

(20 marks)

4. Read the following poem and answer the questions given below it, using your own words as far as possible. Provide specific examples from the text to support your point of view.

The Nation of Birds

The nation of birds has no borders,
Nor a constitution.

All those who fly are its citizens,
Including poets.

Its flag is the wing. Line 5

Have you ever heard a cuckoo
Quarrel with a nightingale over its song?
Or a crane driving a crow away
For its colour?

If the owl hoots, it is not because
It is jealous of the parrot. Line 11

Has an ostrich or a penguin
Ever complained they can't fly?

They begin chatting with the sky
As soon as they are born.
Clouds and rainbows descend
To stroke them; at times they lend
Their hues to the birds,
Like the cloud to the doves
Or the rainbow to the peacock. Line 20

They dream seated between
The sun and the moon. Then the sky
Fills with angels and stars.

They can see even in the dark,
Chat with elves and fairies. Line 25

They come down to earth to
Comfort the grass or to open
The flowers with their song.
The fruits and worms they eat
Burst out of their eggs with tiny wings. Line 30

One day I tried living as a bird.
I lost my nationality.

Nation is a cage. It feeds you
First for your song and when
It begins to dislike your song,
For your meat. Line 36

K. Satchidanandan (2021)

Question 1 is marked out of 03 marks, questions 2 to 4 are marked out of 04 marks. Question 5 is marked out of 05 marks. Half marks are possible (E.g.: 3.5, 2.5, 1.5 etc.)

Answers different to the ones given below are acceptable if convincingly supported by quotations and/or illustrations from the poem.

Q1 Marks	Q2 – Q4 Marks	Q5 Marks	Description
03	04	05	A complete answer which shows a full understanding of the question and addresses every part of the question. 2 or more relevant points written, with supporting details <u>for each</u> from the poem, either as quotations or as direct references (which are appropriate) to the passage
02	03	03.5	A moderately good answer which includes 1-2 relevant points with supporting details from the poem
	02	02.5	An answer which includes 1-2 relevant points, but may have no/inadequate supporting details from the poem
0.5-1	0.5 - 01	01 – 01.5	An answer with only 1-2 relevant points, with no supporting details
0			No answer or irrelevant answer

Note 1: No marks should be deducted for language errors as long as the meaning of the response is clear.

Note 2: These answers are guidelines only. All points provided here need not be in the answer. As per the marking scheme, the answer needs to contain only 2 points maximum which may be different to that provided below.

(1) In the first stanza what are the qualifications for being a citizen of the “nation of birds”? What are its symbols, if any? (03 marks)

- There is no Constitution, nor borders, so by implication, nothing disbars anyone from being a citizen of the nation of birds [lines 1-2].
- The only criterion is described as “all those who fly are its citizens”, but this too should be understood as a metaphor, and not as a literal physical attribute. Hence, those, like poets, who “fly” on the wings of their imagination, can be citizens.
- The fact that “flying” is not understood literally can be seen from the references to non-flying birds such as the ostrich and penguin [lines 12-13].
- The symbol – its flag, according to the poet [line 5] – is “the wing.”

(2) What do you understand by the following lines: “They dream seated between / The sun and the moon”?
(04 marks)

- This calls for a difficult and imaginative explanation, so some leniency is recommended.
- The lines can be understood as either spatial and/or temporal metaphors. In this sense, they could be dreaming between day and night, or between hot and cold climes and times.
- In addition, the contrast between the sun and the moon can be an image used to capture the difference between opposite perspectives and vantage points in terms of values, principles, beliefs, approaches, ideologies, cultures and so on.
- Hence, in this sense, they are dreaming in a no-man’s land which is not limited or constrained by narrow walls or boundaries, but is open to the widest range of options.

(3) In this poem, how effective is the repeated use of examples of different species of birds? (04 marks)

- The following 10 bird species have been named and described in terms of their appearance, flying ability, song: cuckoo, nightingale, crane, crow, owl, parrot, ostrich, penguin, dove, and peacock.
- They are described in pairs as follows:
 - Cuckoo and nightingale whose songs are two extremes, but there’s no quarrel because of this.
 - Crane and crow as opposite in their colour, but the crane doesn’t drive the crow away for this.
 - Owl and parrot have different calls, but this does not lead to jealousy between them.
 - Neither the ostrich nor the penguin can fly, but they don’t complain about this.
 - Dove and peacock have different hues, and both match different colours found in nature.
- The examples are useful because they capture the naturally existing diversity of appearance, colour scheme, song or calls, and demonstrate that these birds live in harmony and contentment, without the common human traits of jealousy, antagonism, complaining and egotism.
- They neither wish to imitate another species, nor to force others to follow their ways.
- The examples are brief and clear, demonstrating that the psychological hang-ups of humans have no place in the world of birds.
- In short, they don’t possess a sense of “nationality”, with all its rules and regulations, its inclusions and exclusions, its hierarchies and ideologies.

(4) Throughout the poem there is an implied comparison between humans and birds. Identify and explain the main qualities that the poet compares.
(04 marks)

- Many elements in the previous answer are also relevant here.
- The birds are shown not to have the debilitating psychologistic characteristics of jealousy, egotism, desire for what they don’t have, dissatisfaction with what they do have, competitiveness, anger, and so on.
- Every quality that he states specific pairs of birds do not have, are characteristics that the poet implies human beings possess. Therefore, the birds are presented as a foil and counterpoint to human weaknesses and foibles.
- The fact that birds do not need to conform or be regulated, that they follow their instincts and interests, makes them free, which cannot be said of human beings.

- The over-arching quality or characteristic which birds demonstrate in their lives is the ability to live and let live; they don't impose their lifestyles and habits on others. This, for the poet, is the defining characteristic which separates birds from humans.

(5) Critically analyse the poem's assessment of nations and nationalism. Do you agree with this analysis? (05 marks)

- The last part of the poem powerfully presents the view that nations and nationalism are restrictive and manipulative.
- Nations are seen as cages [Line 33], which lead to the denial of freedom and choice, and hence to control.
- Nationalism is presented as a means of using people – for their song – which suggests that they are coerced or enticed into supporting the means and ends of the nationalist project through what they say and do.
- As long as you follow instructions and contribute to their interests, the powers-that-be “feed you”, which carries negative connotations because it is clear that there is no real freedom or choice (the citizen/writer is like a caged bird, entirely dependent on its masters).
- People (in this instance, writers/poets) are expected to actively support nationalism, even to rally others in its service. However, if the positions that the writer takes are no longer seen as useful or supportive of the current nationalist ideology [if they dislike your song], then the authorities take revenge.
- The expression “For your meat” brings an abrupt and ominous ending to the poem, pointing to the possibility of violence and even death against those who resist the nationalist agenda. This is in sharp and stark contrast to the easy flow and rhythm of the first section on the freedom and innocence of bird life.
- Good answers need to demonstrate an understanding of the ideologically manipulative aspects of the discourse of nations/nationalisms, as well as to state the extent to which they agree with this perspective. Their (dis)agreement should be based on evidence and argument.

NOTES ON UNSEEN PASSAGES: