G.C.E. (O/L) Examination - 2019

46 - Appreciation of English Literary Texts

Distribution of Marks (New Syllabus)

Part I

Section A	-	30 marks
Section B	-	10 marks
		40 marks

Part II

Poetry	-	15 marks
Drama	-	15 marks
Prose	-	15 marks
Fiction	-	15 marks
		60 marks

Total Marks :		
Part I	-	40 marks
Part II	-	60 marks
		100 marks

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G.C.E. (O/L) Examination - 2019

46 - Appreciation of English Literary Texts

Distribution of Marks (New Syllabus)

Part I

Q. 1

Section A

Q. i ——— 5 marks
Q. ii ——— 5 marks
Q. iii ——— 5 marks
Q. iv ——— 5 marks
Q. v ——— 5 marks
Q. vi ——— 5 marks

5 × 6 = 30 marks

Section B

Q. (a) 10 marks
Q. (b) 10 marks
Q. (c) 10 marks

10 × 1 = 10 marks

Total marks for Part I = 30 + 10
= 40 marks

Part II

Poetry

Q. 2 15 marks
Q. 3 15 marks
Q. 4 15 marks
Q. 5 15 marks
Q. 6 15 marks

One Question only —— 15 × 1 = 15 marks

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Drama

Q. 7 15 marks

Q. 8 15 marks

One Question only —— 1 × 15 = 15 marks

Prose

Q. 9 15 marks

Q. 10 15 marks

Q. 11 15 marks

Q. 12 15 marks

One Question only —— 1 × 15 = 15 marks

Fiction

Q. 13 15 marks

Q. 14 15 marks

Q. 15 15 marks

One Question only —— 1 × 15 = 15 marks

Total marks for Part II = 4 × 15

= 60 marks

Calculation of Final marks

Part I = 40 marks

Part II = 60 marks

Final marks = 100 marks

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Common Techniques of Marking Answer Scripts.

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

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

Example: **Question No. 03**

(i) ..... √ $\frac{4}{5}$

....

(ii) ..... √ $\frac{3}{5}$

....

(iii) ..... √ $\frac{3}{5}$

....

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

MCQ answer scripts: (Template)

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

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Structured essay type and assay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers. Show areas where marks can be offered with check marks.

2. Use the right margin of the overland paper to write down the marks.

3. Write down the marks given for each question against the question number in the relevant cage on the front page in two digits. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.

4. Add the total carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

Preparation Of Mark Sheets.

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

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

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

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DETAILED MARKING SCHEME AND GUIDELINES TO ANSWERS

2019

1. Introduction

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

2. General Instructions for Marking

2.1 Objectives for Question 1

Question 1 is divided into 2 parts.

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

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

Candidates must be able to :

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

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

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

(1B) Is graded higher in difficulty.

2.1.1 Context Questions

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

a) Identification (of text and author) **1**

b) Intra-textual reference (comprehension) **2**

c) Inference / response to text **2**

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

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

a) Identification **2**

b) Comprehension **2**

c) Application **2**

d) Critical evaluation/ response **4**

Overall Mark is 10

Context Questions carry **40 marks.**

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

Essay Type Questions

3.1 Objectives of Part II - Essay Type Questions

This section attempts to test the following skills

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

Focus is more on the last four as attention had been paid to the other three in Question 1.

Candidates should be able to demonstrate that they are/ have

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

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

3.2 Criteria for marking long answers.

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

Content - 1- 7

Organising - 1- 4

Language - 1- 4

The marking criteria and their parameters are explained below:

CONTENT

Descriptors

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

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Bandings

a) All the facts/ content necessary to address the question are well selected and presented. Content is prioritized to present a logical argument. Shows a personal insight/ critical perspective in dealing with the content. Reflects the student's creativity 6 - 7

b) Most of the content expected to be put forward to address the question is included. Content is ordered in importance. Shows some evidence of personal response in selecting content. 3 - 5

c) Some facts relevant to the question are available. Facts are not prioritized. Some important facts are left out. 1 - 2

ORGANIZING

Descriptors

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

Bandings

a) Answer is precise and focuses on question. It is closely knit with a strong thrust in the argument. Supports answer with relevant quotations at the appropriate moment to build up an argument or present a personal point of view. Answer is well ordered with a strong connection between the introduction, the flow/ development and conclusion. 4

b) Answer focuses on question and builds up an argument. Well ordered with a strong connection between the paragraphs. Produces quotes at appropriate moments to back up the argument/ illustrate a point. 2 - 3

c) Addresses question but may not focus – attempts to order answer with an introduction development and ending but the answer is not cohesive. Uses quotes to support ideas / points of view/ argument. 1

d) Does not address question. Facts are disjointed. No development. A point here and there. No connection. 00

LANGUAGE

Descriptors

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

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Bandings

(i) No errors in language or spelling. Shows a personal/ distinctive style of writing with rich vocabulary. Uses language with expressive force. 4

(ii) No grammatical errors. Vocabulary well selected a certain laxness in expression. A few spelling errors. 3

(iii) No SVO errors. A few errors in the use of tenses/ gender/ use of article. Some spelling errors – a looseness in the style of writing. 2

(iv) Some SVO errors. Errors in gender, number tense. Misuse of vocabulary. A few uncoordinated sentences but communicates meaning. 1

(v) Uncoordinated sentences. Many errors in tense, number, gender, use of pronouns and articles. Inappropriate use of vocabulary. Cannot communicate meaning. 00

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

Total marks

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

Part II Questions 2-13, 15×4

Content	7	**15×4**
Organization	4	
Language	4	
Total		60

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

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Marking Scheme -2019
46 - Appreciation of English Literary Texts

Note: Answer **five** questions only.
✲ *Answer question* **1** *and* ***four*** *others, selecting* ***one*** *from each section - POETRY, DRAMA, PROSE and FICTION.*

Part I

Section A – Answer **all** questions.

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

(i) "Because your lover threw wild hands towards the sky
And the affrighted steed ran on alone."

(a) From where are these lines taken? Who wrote them?
(b) What does the action in the first line indicate? Why does the steed run away?
(c) What is the theme reflected in the two lines? *(05 marks)*

(a). War is Kind

Stephen Crane ***(1 mark)***

(b). The rider is shot / killed /a soldier died in the battle field (war)

It is frightened. / It is uncontrollable. ***(2 marks)***

(c). The horror of war / The brutality of war / The reality of war

(2 marks)

(ii) "They would put her on a throne
Where I could not go to see her."

(a) Name the work from which these lines are taken. Name the poet.
(b) Who speaks those words? Who is referred to as 'her'?
(c) What do the lines communicate about the speaker's feelings towards 'her'? *(05 marks)*

(a). Fear / Gabriela Mistral ***(1 mark)***

(b). A mother /a father /a parent

The daughter ***(2 marks)***

(c). The love of a mother / strong attachment /anxiety / concern / fear of losing her daughter /

yearning to be close to the daughter. ***(2 marks)***

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(iii) "We kept steadying ourselves on the seats. No one spoke. No one uttered a sound."

(a) From which work are these lines taken? Who wrote them?
(b) Why couldn't the characters keep steady on their seats? Why didn't they speak?
(c) What is the situation that made the characters behave in this way? *(05 marks)*

(a). Wave / An extract from "Wave"/ Wave-A memoir of Life after the Tsunami

Sonali Deraniyagala (1 mark)

(b). It was floating / The wheels were no longer gripping the ground / more water is coming in and the water level is increasing (2 marks)

They were scared / shocked / tensed

(c). Tsunami wave / a tidal wave / the vehicle they were travelling began to float.

(*If the candidate describes / explains the situation without mentioning the "tsunami", marks can be offered*.) **(2 marks)**

(iv) "'I told you not to, and now I tell you that you may,' came the voice from the rain-water tank, rather impatiently."

(a) From which text are these lines taken? Who wrote them?
(b) Who speaks these words? To whom are they spoken?
(c) What aspect of the speaker's character is reflected in these lines? *(05 marks)*

(a). The Lumber Room

Saki / H.H.Munro / Hector Hugh Munro (1 mark)

(b). The aunt of Nicholas / The aunt

Nicholas (2 marks)

(c). Her hypocrisy / inconsistency / opportunistic nature/cunning/ rude and arrogant

(2 marks)

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(v) "Buy? what's 'Buy?' what's nice things? What do you want beside me?"

(a) From which text are these lines taken? Who wrote them?
(b) Who is the speaker? To whom are the words spoken?
(c) What themes of the drama are reflected in these words?

(05 marks)

(a). Twilight of a Crane

Yu Zuwa Junji Kinoshita ***(1 mark)***

(b). Tsu

to Yohyo ***(2 marks)***

(c). Money mindedness and love / materialism and spiritual relationship /Innocence and genuineness of nature

(2 marks)

(vi) "You've mourned him – and quite right.
But you can't go on weeping and wearing and mourning for ever."

(a) From which text are these lines taken? Who wrote them?
(b) Who speaks these words? To whom are they spoken?
(c) How would you describe the speaker's attitude to the behaviour of the person spoken to?

(05 marks)

(a). The Bear

Anton Chekhov ***(1 mark)***

(b). Luka

to Popova ***(2 marks)***

(c). Sympathetic / cynical / He wants the mistress to be happy

(2 marks)

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

Either

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

"The women bowed their heads, and covered their faces with their hands; the yellow flames began to climb upward among the snapping and crackling faggots, and wreaths of blue smoke to stream away on the wind; the clergyman lifted his hands and began a prayer—just then two young girls came flying through the great gate, uttering piercing screams, and threw themselves upon the women at the stake. Instantly they were torn away by the officers, and one of them was kept in a tight grip, but the other broke loose, saying she would die with her mother; and before she could be stopped she had flung her arms about her mother's neck again. She was torn away once more, and with her gown on fire. Two or three men held her, and the burning portion of her gown was snatched off and thrown flaming aside, she struggling all the while to free herself, and saying she would be alone in the world, now; and begging to be allowed to die with her mother. Both the girls screamed continually, and fought for freedom; but suddenly this tumult was drowned under a volley of heart-piercing shrieks of mortal agony."

(i) What is the situation presented in the passage? Where does it take place? *(02 marks)*

(ii) What difference do you see in the behaviour of the older women and their daughters? *(02 marks)*

(iii) Write the meanings of the following in your own words:

(a) kept in a tight grip
(b) volley of heart-piercing shrieks *(02 marks)*

(iv) Comment on the passage. To what theme does it relate? *(04 marks)*

(i). The burning of the two Baptist women at the stake and how the two daughters react when they saw the mother being burnt.

In the prison/ In the court or quadrangle of the prison (2 marks)

(ii). The women were matured and controlled.

The young girls were rebellious / resisting / uncontrolled / violent / protesting.

(2 marks)

(iii). (a). Held tightly

(b). A high pitched cry / A loud painful cry (2 marks)

(iv). -miscarriage of the justice

-Cruelty of English law at that time

-Victimisation of the poor

-Abuse of power

-Inhuman ways of punishing

-No freedom to follow a religion as they wish (4 marks)

(The theme can be incorporated in the discussion)

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

"Now seated on bed and holding the cup of Horlicks in one hand I looked down at Mother who was picking up an aluminium bowl which had collected rainwater leaking through the roof the previous night and very casually asked where Tony was. She straightened up without answering me and threw the water in the bowl out of the window – now it requires a certain skill to throw water out of a small window with bars where the lower half is covered with a curtain (that piece of a voile saree hung loosely over a string) and I was observing how Mother performed that feat making the water go clean through the narrow space between two bars – and now I glanced back at the doorway where Mrs. Mendis was standing when I looked down at mother to ask about Tony. Mrs. Mendis had vanished and now Mother walked out of the door and I heard her say that Tony is gone and her voice sounded like she was angry..."

(i) What is the incident described in this passage? Where does it take place? *(02 marks)*

(ii) Why doesn't the mother answer the narrator's question? *(02 marks)*

(iii) Write the meanings of the following in your own words.

(a) straightened up

(b) performed that feat *(02 marks)*

(iv) What does the leaking roof and the curtains made of a voile saree say about their life? *(04 marks)*

(i). The narrator recovers after his illness. He realizes something has happened to Tony.

At the narrator's home (in Egodawaththa) ***(2 marks)***

(ii). Because she is guilty and thinks that the boy will be hurt./Because of the presence of Mrs.Mendis.

(2 marks)

(iii). Got up / stood up / reacted with anger.

Did the task very carefully / Threw the water out in a skillful manner.

(2 marks)

(iv). Their poverty / Low economy of the family

How the life has been changed

Struggle to adapt to the situation.

(4 marks)

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

"The cousin shook off the hold contemptuously. "He is writing, that's all. Wants to be a writer."

'Writer' meant in Jagan's dictionary only one thing—a 'clerk'—an Anglo-Indian, colonial term from the days when Macaulay had devised a system of education to provide a constant supply of clerical staff for the East India Company. Jagan felt aghast. Here he was trying to shape the boy into an aristocrat with a bicycle, college life, striped shirts, and everything, and he wanted to be a 'writer'! Strange!

'Why does he want to be a writer?' he asked.

'I don't know. You will have to ask him.'

'Where does he want to work? It's degrading!' he cried, 'after all the trouble I have taken to build up a reputation and a status!' He beat his brow in despair."

(i) What is the incident described in the extract? When does it take place? *(02 marks)*

(ii) As described in the extract, why is Jagan worried and troubled? *(02 marks)*

(iii) Explain the following phrases taken from the extract in your own words.

(a) shook off the hold contemptuously

(b) build up a reputation and a status *(02 marks)*

(iv) Describe Jagan's character as reflected in the above extract. *(04 marks)*

(i). The cousin informs Jagan that his son wants to become a writer.

In the night / At 10 o'clock / When the cousin arrives with the news ***(2 marks)***

(ii). Because Mali wants to be a writer which is a mean job for him. ***(2 marks)***

(iii). (a). Released his hold / Let go off the touch / Got rid of the touch disapprovingly

(b). Develop a high name and high position /find 'a white collar job"

(2 marks)

(iv). He has high expectations / narrow minded / traditional and lack of exposure to new trends /misunderstanding / ignorant about jobs / limited in outlook / He is possessive as he wants his child to fulfill his expectations./his love and concern for the son.

(4 marks)

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Part II
POETRY
(Answer one question only)

2. Discuss Emily Dickinson's **A Bird Came Down the Walk** as a minute observation of nature.

- **Students would identify that this is a poem about the beauty of nature, especially the beauty of a bird's movements and the excitement of bird watching.**
- **The bird is observed as nature / Bird represents nature.**
- **His characteristics reflect aspects of nature.**
- **In each of the stanzas, the observer of the bird offers a minute detailed but condensed, concise description of the bird. The description includes the way the bird walks, eats, drinks, hops, glances, and unrolls feathers, rows and flies. Collectively, the description adds beauty to the bird and shows its eccentric behavior filled with its pride and self-assuredness.**
- **Given below are some points to support the above argument.**
  - ✓ **The description adds power, vigour to the bird. For instance, "he bit an angle-warm in halves…raw " The word halves suggest quickness and stamina.**
  - ✓ **The bird's intelligence is suggested through its selection of a "convenient" grass./also tolerance**
  - ✓ **Its distance from the unwanted is shown through the way allows the beetle to pass.**
  - ✓ **The bird is presented as a creature with dignity and self-dependency. For instance, when the bird is offered a crumb, which usually refers to a small segment of a bigger portion of food, it leaves the place without being dependent, showcasing the bird's pride in itself.**
  - ✓ **His cautiousness and intelligence can also be considered as a point to support the answer.**
  - ✓ **His beauty is also suggested – velvet head / flight**

3. "War is **not** kind." Discuss how this idea is presented in Stephen Crane's **War is Kind**.

- **Students may identify that the poem's title is ironically presented as the content in the poem paradoxically states the brutality, death, inhumanity, sorrow and pain of wars. Hence the poem shows that wars are not kind.**
- **Students will support their argument through the following points.**
- **Wars kill males – fathers, sons and fiancés. They are the direct victims of wars.**
- **Then the poem also draws its attention to the indirect victims of wars, the counterparts of the aforesaid males, children, wives and mothers.**
- **Wars separate lovers; children lose their fathers; mothers lose their sons;**
- **Hence, wars create thousands of human corpses.**
- **Repetition of the phrase "do not weep" also reiterates that war results in agony and pain.**
- **Accordingly, glorification of war is inexplicable; glorification of war is hence subtly criticized in the poem.**
- **Writer juxtaposes the reality and the glorification.**
- **The devices used to bring out the message of the war.**
  - ➢ **simile**
  - ➢ **irony**
  - ➢ **metaphors**
  - ➢ **oxymoron**
  - ➢ **Juxtaposition of the reality with the illusion**

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4. "Gabriel Okara's **Once Upon a Time** is a depiction of people's pretence and hypocrisy." Discuss.

- **The poem is a dramatically presented poetic description of an adult's reflection of his past.**
- **Explanation to a young person, particularly to a son.**
- **Presented through the first person narrative, the poem is an outspoken honest description of the speaker's both sincere and insincere actions; it shows how the speaker has become insincere and deceitful with time and due to the societal influence. The speakers seem to justify that his/her current hypocrisy stating that it is caused through social influences. "I have learnt to wear many faces"**
- **The speaker however laments for his/her insincerity and articulates his/her needs to undo it, and asks advice from the little one.**
- **The poem is presented as a comparison between the present and the past: the past seems genuine and sincere in contrast to the present.**
- **The present society is insincere, money-oriented, people are selfish and double-minded; people are hypocrites and are not happy because they just show "teeth" , not their "laughter".**
- **Implicit is the destruction caused in an individual in a particular period of time in history.**
- **The speaker is however not pessimistic, but optimistic as he/she gets advice from the youth to regain laughter and pleasure and redress the damage, as shown through, for example, "I want to unlearn all these muting things."**

5. Examine the importance of close family relationships as represented in Gabriela Mistral's **Fear**.

- **The poem is a subtle depiction of a parent's anxiety and excitement about the relationship between parents and children, particularly of a mother and a daughter.**
- **It specifically refers to the speaker's reluctance and nervousness to distance the daughter from the speaker, probably the mother, which might happen due to material assets and achievements the child gains in due course.**
- **The aforesaid idea is presented in each verse referring to close, cordial caring actions experienced by the two.**
- **The parent does not want the little girl to become a swallow, a bird which is found around the world on all continents, and which is used to ariel feeding./seasonal too.**
- **The mother fears that the daughter will be an opportunist.**
- **What is suggested is the fear of losing the child and the speaker's close attention and care. The speaker is worried that she would not be able to "comb here hair" and she would not receive her closeness if the child flies away from her.**
- **The speaker fear is justified saying that the child's new surrounding will be risky and dangerous for her. For instance, the nest in the "eaves" would be more risky and less comfortable than the "straw bed".**
- **If the child becomes a "princess" she would not be able to "play on the meadow", on the grass, consequently the parent and the child will be distanced. This subtly suggests the speaker's possessive love as well as she would not "sleep at my side". This is also reiterated through the next line where the speaker suggests the distance between a "queen" and a person who is not on that level of material successes - power and social status.**

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6. Examine how lazy people are laughed at and satirized in Rudyard Kipling's **The Camel's Hump**.

- **The poem highlights the importance of work - courage and energy and willingness to work.**
- **This is shown by way of humor employed to satirize persons who are lazy and reluctant to work.**
- **The satire is summed up in a visual imagery of a hump which is uglier than a camel's hump.**
- **This hump is described with negative attitudes and as a common sickness among anyone irrespective of their age.**
- **Many negatively connoted words are used to describe the hump: its colour is not bright and its "horrible" and it's an illness.**
- **The poem gives the reasons for getting the "cameelious hump": for instance, people who are late to wake up in the morning and wouldn't work energetically would get this sickness which has no cure except for work.**
- **Techniques:**
  - **-auditory image**
  - **-elongated vowels**
  - **-exaggeration**
  - **-reference to the Djinn**
  - **-absurdity**
  - **-image of the camel with connotation**
  - **-colour imagery**

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DRAMA

*(Answer **one** question only)*

7. "Both Smirnov and Popova in the play, **The Bear**, have similar characteristics." Do you agree? Support your answer with detailed reference to the play.

- ✓ **Students who support the statement may write, for example, both of them:**
  - **have powerful passionate emotions / pretentious**
  - **are impulse-driven**
  - **chauvinistic**
  - **are highly ambitious**
  - **arrogant**
  - **change their attitudes and emotions**
  - **are rude and use insulting language belonging to landed gentry**
  - **become romantic**
- ✓ **The students are expected to provide textual evidence for the above**
- ✓ **The students who refute the statement can also be accepted if textual evidence is given and justified.**

8. "**Twilight of a Crane** is simply a love story between a husband and a wife." Does this sum up the main theme of the drama? Justify your answer with close reference to the play.

- ✓ **Students need to provide evidence for or against the statement.**
- ✓ **Some would say that is only a love story and give evidence, while others would focus on other themes such as:**
  - **Constant change in everything – desires, love needs, beauty etc.**
  - **Human beings' greed for money; money as a corrupting agent**
  - **Human beings' changing nature of expectations**
  - **Societal influence on people – friends' influence**
  - **People's hypocrisy and insincerity**
  - **People's sincerity and gratitude**
  - **Fragility in thoughts**
  - **Perseverance and sacrifice for love and gratitude**
  - **The two worlds ; human and natural**
  - **The constancy and steadfastness of nature(as reflected in Tsu)**

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PROSE

*(Answer **one** question only)*

9. "In **The Lumber Room** despite ill-treatment, Nicholas remains happy." Support your answer with examples from the text.

- **Nicholas is confident and creative. He has a plan.**
- **Ill treatment of the aunt seems cruel.**

  eg:- *-Jagborough expedition, Prohibition of the Gooseberry garden and the Lumber Room*

  -Hiding strawberry jam and instilling fear using 'the evil one'

- **Nicholas manipulates the aunt. He is capable enough to turn any situation to his advantage**
- **He is in control of the action**
- **His punishment allows him to carry out his plan**
- **He gets to spend time in the Lumber Room**
- **He is witty and tactful that he pretends that he wants to enter the gooseberry garden and thus keeps the aunt outside in order to implement his plan of entering the Lumber Room.**
- **His creativity, imagination and aesthetic taste keeps him happy inside the Lumber Room.**
- **When the aunt falls into the rain water tank also he enjoys the power given to him in a very tactful manner attacking the dull witted and less imaginative aunt.**
- **He is not punished.**
- **He punishes the aunt.**
- **In the end their moods are contrasted-He is happy. She is depressed.**

10. What does **The Nightingale and the Rose** tell you about love? Discuss referring to the text.

- **There are different kinds of love.**
- **Romantic love –The nightingale bleeds herself to death**
- **Love generated on Infatuation (student's love) - He has an idea of love. When the girl rejects him, he goes back to his books.**
- **Conditional love - The girl's love depends on her demand of a red rose.**
- **Materialistic love- The chamberlain's nephew's love for the girl. He gives her gifts and wins her love.**
- **Nature appreciates love - Nature's love for the truth.**
- **Love and marriage as upward social mobility.**
- **Overall, it provides negative picture of love – as destructive and self-centered.**

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11. "**Wave** is a powerful recreation of the overpowering forces of nature." Discuss the statement with reference to the text.

- **It's sudden.**
- **It happens very quickly.**
- **The humans are over powered.**
- **They run away.**
- **They don't know what to do.**
- **They forget their humanity ; She leaves their parents.**
- **The narrator's description of the wave**

  -as powerful
  -that humans are swept away
  -using dark colours (black , grey)
- **people are powerless.**
- **They don't know what is happening**
- **Visual representation of the wave,**
  - **At first she hears it from Orlantha, her friend.**
  - **Then she sees the foam coming up to the conifers gaining strength.**
  - **Nature seemingly becomes silent for some time. It causes tension.**
  - **It comes again with utmost ferocity.**
  - **Steve and Sonali try to keep their children away from water by raising them.**
  - **The jeep was tilting causing fear.**
  - **The untold fear in Steve's face.**

12. "At the heart of **The Lahore Attack** is the love for cricket and fear of violence." Discuss this statement with reference to the text.

- **The narrator has not experienced war and violence.**
- **He only heard of it and seen on TV.**
- **He experiences violence for the first time in Pakistan.**
- **Some cricketers are wounded.**
- **They are helpless. Each cricketer's reaction is different.**
- **The cricketers are brought together by the love of cricket- endurance.**
- **The host country looks after them.**
- **Soldier is an example of Sri Lankans' love for cricket.**

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FICTION

*(Answer **one** question only)*

13. "**Bringing Tony Home** is seemingly a journey a young boy makes with his dog." What does this story say about the needs of a child?

- **The story shows the love of the boy has for the dog.**
- **The boy doesn't realize that he is taking a chance.**
- **He risks his safety to bring Tony home.**
- **Bringing tony is very important for him.**
- **He goes back in search of Tony.**
- **At one level it is a journey a boy takes,**
- **At another level it is a journey to maturity – and develops an understanding of life.**
- **The family drops to lower class in society.**
- **Needs of the child:**
    - **Love of parents.**
    - **Emotional supports.**
    - **Need for a sense of direction.**
    - **Security.**
    - **Need to be accepted.**

14. What are the challenges Edward Tudor and Tom Canty face in **The Prince and the Pauper** when they change their identities? Support your answer with examples from the text

- **Difficulties in identifying people and other things around them**
- **Others do not believe them.**
- **They both try to convince others.**
- **Tom has to learn to be a king.**
- **Edward has to learn to deal with the people he meets.**
- **Both fear death.**

Edward Tudor

- **To prove that he is the rightful prince / king**
- **To bear up with Canty's robbers and beggars.**
- **To face the inhuman treatments at Hendon Hall.**
- **To bear up the things at the hermitage when the hermit was going to kill him.**
- **The cruel treatments he got from Hugo and John Canty; The clime incident,**
- **finally to prove himself to be the rightful king of English by providing the seal of England**

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Tom Canty

- **To prove that he was not a prince but a pauper born.**
- **To adapt himself to royal customs.**

  -at the dining table / banquet / floating pageant

- **To behave in front of the royal family, courtiers, servitors and pages.**
- **To save the lives of innocent people who were treated by the harsh laws of England;**

  -Giles Witt / the mother and daughters who were believed to have created black crime

- **To prove that he was not the rightful king and wanted to help Edward Tudor to find the place where the seal was.**
- **To behave on the road in the Recognition Procession pretending he was not Tom Canty when the mother came to him.**

15. "In **The Vendor of Sweets**, in spite of his weaknesses, Jagan attracts our sympathy more than Mali." Support your answer with examples from the text.

- **Jagan brings up his son alone**
- **He leads a simple life.**
- **He wants the son to do well.**
- **He can't understand his son well.**
- **He tries to relate to his son and his plans.**
- **There is a breakdown in communication. He tries to bridge it through Grace.**
- **He has certain expectations for Mali's but They don't come true.**
- **He struggles to understand Mali.**
- **Mali rejects Jagan. He doesn't accept the sweet business but condemns it.**
- **He stands against Jagan's leather forming(tanning) activity)**
- **Jagan wants Mali to get a university degree.**
- **Mali exploits him. He demands money from him. He steals money from him.**
- **Mali condemns the culture.**
  - *accepts western things.*
  - *starts eating beef.*
  - *brings Grace without father's will.*
  - *keeps alcohol in his car.*
- **The way Mali departs draws our sympathy. Jagan's siblings corner him.**
- **Jagan answers in favour of Mali. He sympathizes with Mali.**
- **Death of his wife, Ambika.**
- **Jagan is too busy to show his love though he has an immense love towards him.**
- **Mali is forced to study.**
- **He was not properly guided**

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