

AL/2019/73/E-I(NEW)

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

නව නිර්දේශය / புதிய பாடத்திட்டம் / New Syllabus

**NEW**

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව  
 திணைக்களம் இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்  
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අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2019 ஓகஸ்ட்  
 General Certificate of Education (Adv. Level) Examination, August 2019

ඉංග්‍රීසි I  
 ஆங்கிலம் I  
 English I

73 E I

20.08.2019 / 1300 - 1610

පැය තුනයි  
 மூன்று மணித்தியாலம்  
 Three hours

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි  
 மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்  
 Additional Reading Time - 10 minutes

Use additional reading time to go through the question paper, select the questions and decide on the questions that you give priority in answering.

**Instructions:**

- \* Answer all the questions in Part A and Part B.
- \* The texts you choose to answer questions from Part A must not be the same as those you answer from Part B.
- \* Write the number and letter of each question clearly.

**Part A**

[This part carries 32 marks. Each question carries 08 marks.]

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

(a) Let husbands know

Their wives have sense like them: they see, and smell,  
 And have their palates both for sweet and sour  
 As husbands have. What is it that they do  
 When they change us for others? Is it sport?  
 I think it is. And doth affection breed it?  
 I think it doth. Is't frailty that thus errs?  
 It is so too. And have not we affections,  
 Desires for sport? and frailty, as men have?  
 Then let them use us well: else let them know,  
 The ills we do, their ills instruct us so.

(b) Is there more toil? Since thou dost give me pains,  
 Let me remember thee what thou hast promised,  
 Which is not yet perform'd me.

How now? Moody?  
 What is't thou canst demand?  
 My liberty.

Before the time be out? No more!

I prithee  
 Remember I have done thee worthy service,  
 Told thee no lies, made thee no mistakings, served  
 Without or grudge or grumblings. Thou did promise  
 To bate me a full year.

[see page two

(c) And, oh, I forgot! There was a big stage show! The headliner on this stage show was Malvolio the Magician. He performed wonderful tricks, many of them, such as pouring water back and forth between pitchers.

First it turned to wine and then it turned to beer and then it turned to whisky. I knew it was whisky it finally turned into because he needed somebody to come up out of the audience to help him, and I came up - both shows! It was Kentucky Straight Bourbon. A very generous fellow, he gave souvenirs. (*He pulls from his back pocket a shimmering rainbow-coloured scarf.*) He gave me this. This is his magic scarf. You can have it, Laura. You wave it over a canary cage and you get a bowl of gold-fish. You wave it over the gold-fish bowl and they fly away canaries... But the wonderfulest trick of all was the coffin trick. We nailed him into a coffin and he got out of the coffin without removing one nail. [*He has come inside.*] There is a trick that would come in handy for me - get me out of this 2 by 4 situation!

(d) "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. I know what I'm talking about, friends - I had a father, and he died."

(e) *To ear. He listens. To mouth.*

Straight away. Right.

*To ear. He listens. To mouth.*

Sure we're ready.

*To ear. He listens. To mouth.*

Understood. Repeat. He has arrived and will be coming in straight away. The normal method to be employed. Understood.

*To ear. He listens. To mouth.*

Sure we're ready.

*To ear. He listens. To mouth.*

Right.

*He hangs the tube up.*

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

(a) Her night was a broken one, as it well might be, and she listened for the first faint noise overhead. It came, as usual; he descended, as usual. She descended. He met her at the bottom of the stairs and kissed her. Surely it was as warmly as ever!

He looked a little disturbed and worn, she thought. But he said not a word to her about her revelation, even when they were alone. Could he have had it? Unless he began the subject she felt that she could say nothing. So the day passed, and it was evident that whatever he thought he meant to keep to himself.

(b) Richard Parker, can you believe what has happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the *Tsimtsum* and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? Vishnu preserve me, Allah protect me, Christ save me, I can't bear it! **TREEEEEE! TREEEEEE! TREEEEEE!**

[see page three

- (c) Lucky to be alive. Neither could expect the other to say what would come next; what to do next; not yet. He arranged the stones brought from some other attempt to build something that had fallen into ruin. That was how people lived, here, rearranging their meagre resources around the bases of nature, letting the walls of mud sink back to mud and then using that mud for new walls, in another clearing, among other convenient rocks.
- (d) To the children I handed out two annas apiece, to be spent on fireworks. I had never been able to do so before – in previous years we had contented ourselves with watching other people's fireworks, or with going down to the bonfire in the village, and even now I felt qualms about wasting money on such quickly spent pleasures; but their rapturous faces overcame my misgivings. It is only once, I thought, a memory.
- (e) Let me make clear that when I say the conference of 1923, and that night in particular, constituted a turning point in my professional development, I am speaking very much in terms of my own more humble standards. Even so, if you consider the pressures contingent on me that night, you may not think I delude myself unduly if I go so far as to suggest that I did perhaps display, in the face of everything, at least in some modest degree a 'dignity' worthy of someone like Mr. Marshall – or come to that, my father. Indeed, why should I deny it? For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph.

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

Then all at once she understood. She smiled. A little dimple appeared for a moment. I had never seen that dimple before; I never saw it again. Her teeth were very small like gleaming grains of polished rice. And all the stars in the sky tumbled right into her great black eyes.

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

If thou be'st born to strange sights,  
 Things invisible to see,  
 Ride ten thousand days and nights,  
 Till age snow white hairs on thee,  
 Thou, when thou return'st, wilt tell me,  
 All strange wonders that befell thee,  
 And swear,  
 No where  
 Lives a woman true, and fair.

[see page four

**Part B**

[This part carries 68 marks. Each question carries 17 marks.]

**5. Drama**

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

- (a) "Shakespeare plays with us throughout *Othello*, exploiting stereotypes, arousing expectations, alternatively fulfilling and frustrating our preconceptions. . . . I think this play is racist, and I think it is not." Do you agree with this description of Shakespeare's *Othello*?
- (b) "Colonial rule is neither benevolent nor beneficial, but the colonized always find the means to appropriate the rules to suit their own agendas." Examine William Shakespeare's *The Tempest* in light of this statement.
- (c) Discuss how *Sizwe Bansi is Dead* illuminates the importance of establishing one's own identity and self-worth in spite of existing social and political hierarchies.
- (d) "Reality is often disappointing, but it is sometimes difficult to accept. It is also often impossible to escape from reality." In light of this statement, discuss the depiction of reality and its hold on the characters in Tennessee Williams' *The Glass Menagerie*.
- (e) "*The Dumb Waiter* creates a powerful sense of menace, fear and uncertainty through a combination of ordinary conversation and silence." How does this description help you to understand Pinter's play?

**6. Novel**

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

- (a) Piscine Molitor Patel's journey derives its 'authenticity' and 'accuracy' through the various voices that are woven into the plot. Examine how the use of multiple voices in *Life of Pi* highlights its thematic concerns and narrative variation.
- (b) "Ishiguro's *Remains of the Day* is a complex study of self-deception and post-war delusion." Respond to this statement with reference to the text.
- (c) Hardy presents scathing social criticism through Tess, a character who is able to navigate social conventions around desire by resorting to many forms of compliance and resistance. Examine how the representations of desire and the conventions around it are used to critique social beliefs in *Tess of the d'Urbervilles*.
- (d) "Markandaya's novel *Nectar in a Sieve* attempts to critique industrialization in India but does not provide a convincing account of the systematic exploitation of rural communities." Do you agree?
- (e) "What happens to the Smaleses and to July – the shifts in character and relationships – gives us an unforgettable look into the terrifying misunderstandings between blacks and whites in South Africa in the 1970s." Is this an accurate analysis of Gordimer's *July's People*?

[see page five]

**7. Short Story**

(a) Examine the use of 'choice' in determining character development, plot advancement and/or individual emancipation with reference to **at least three** short stories prescribed in your syllabus.

**OR**

(b) Evaluate how the female characters in the prescribed short stories determine the course of their actions, making reference to their gendered reactions and relationships. Make detailed references to **at least two** stories from your collection.

**OR**

(c) Of the six short stories in your syllabus, which one do you consider to be the most effective in describing social injustice? Write a critical appreciation of this story justifying your choice in comparison with the other stories.

**8. Poetry**

(a) Write a brief critical analysis of any **three** poems in your syllabus, paying special attention to the **shared thematic concerns** explored by the poets.

**OR**

(b) Examine how poets use their craft to shed light on the socio-political concerns of their time, providing detailed examples from **at least three** poems written by **male** poets.

**OR**

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

(i) Maya Angelou's "Phenomenal Woman" and Kamala Das's "An Introduction" in terms of their portrayal of the role of women in a patriarchal society.

(ii) Wordsworth's "To a Snowdrop", Hopkins's "Spring and Fall" and Frost's "Design" in relation to their depiction of nature.

(iii) The relationship between poetry and politics as demonstrated in **at least three** prescribed poems.

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AL/2019/73/E-II(NEW)

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නව නිර්දේශය/புதிய பாடத்திட்டம்/New Syllabus

**NEW**ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව  
இலங்கைப் பரீட்சைத் திணைக்களம்  
Department of Examinations, Sri Lankaඅධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2019 අගෝස්තු  
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2019 ஓகஸ்ட்  
General Certificate of Education (Adv. Level) Examination, August 2019ඉංග්‍රීසි II  
அங்கிலம் II  
English II

73 E II

22.08.2019 / 1300 - 1610

පැය තුනයි  
மூன்று மணித்தியாலம்  
Three hoursඅමතර කියවීමේ කාලය - මිනිත්තු 10 යි  
மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்  
Additional Reading Time - 10 minutesUse **additional reading time** to go through the question paper, select the questions and decide on the questions that you give priority in answering.\* This question paper consists of **four** questions. All questions are compulsory.1. Write a composition on **ONE** of the following topics, paying attention to relevant facts and supporting evidence, structure, organization, coherent argument, accurate language and expression. (30 marks)

- (1) "The grade 5 scholarship examination is destroying primary school education."
- (2) Young people's role in building a peaceful country.
- (3) "Sri Lanka should take drastic steps to reduce the use of plastics and polythene."
- (4) Write a story that illustrates the phrase "better never than late."
- (5) Write a review of an English film that is based on a historical event.
- (6) Write a report on urban development.

2. Reading comprehension and précis.

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

The full range and scale of all forms of violence against children are only now becoming visible, as is the evidence of the harm it does. The book *An End to Violence Against Children* documents a United Nations study on violence against children. It is the first comprehensive, global study on all forms of violence against children.

Many organisations made contributions to the study, including the International Labour Organization (ILO), the Office of the United Nations High Commissioner for Refugees (UNHCR), the United Nations Educational, Scientific and Cultural Organizations (UNESCO), the United Nations Office on Drugs and Crime (UNODC), and the Division for the Advancement of Women of the United Nations Department of Economic and Social Affairs. It is also drawn on many inputs made over the last three years by different stakeholders, including children. Close to 300 individuals, NGOs, and other organisations from many parts of the world responded to the call for public submissions.

The central message of the study is that no violence against children is justifiable, and all violence against children is preventable. A number of linked and profound developments suggest that the process and outcomes of the study are timed to make a real difference to the status and lives of children.

[see page two]

First, recognition of human rights obligations to eliminate violence against children has intensified with the adoption of the Convention of the Rights of the Child (CRC). The latter underlines children's status as rights holders. Second, children themselves are speaking out on this issue and beginning to be heard and taken seriously. Throughout the Study process, children have consistently expressed the urgent need to stop all this violence. Third, growing recognition of the impact of violence on the mental and physical health and well-being of children throughout their lives has given new urgency to the prevention of violence. Fourth, there is increased recognition that the prevention of violence against children requires cooperation and collaboration among many partners. In effect, preventing and responding to violence against children should be everybody's **business**. No longer can different professions afford to address this problem by working in isolation. Public health, criminal justice, social services, education, human rights organisations, media and businesses – all have a common interest in eliminating violence against children, and can find more efficient and effective ways to achieve this goal by working together.

The Study Report submitted to the General Assembly emphasised that the primary responsibility for implementing the recommendations rests with Governments. It sets targets for the Governments. These include the integration in national planning processes of measures to prevent and respond to violence against children, prohibiting all violence against children by law and initiating a process to develop national data collection systems.

However, the participation of other actors at national, regional and international level is critical to assist Governments to carry out their commitments. These include UN entities, civil society organisations including national human rights institutions, professional bodies such as doctors' and nurses' associations, community associations, educators, parents and children.

Every society, no matter what its cultural, economic or social background, can and must stop violence against children now. This requires transformation of the 'mindset' of societies, and the underlying economic and social conditions associated with violence.

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

- (1) What is the significance of the book, *An End to Violence Against Children*?
  - (a) It is the first time all stakeholders on this issue are brought together.
  - (b) It records the first international study on violence towards children.
  - (c) The book discusses the problems that children face globally.
  - (d) The book provides examples of global violations towards children.
- (2) According to the passage, the key theme of the book is that violence towards children
  - (a) is neither acceptable nor logical.
  - (b) can be avoided though unacceptable.
  - (c) is neither acceptable nor inevitable.
  - (d) can be prevented though inevitable.
- (3) The passage implies that the contributors to the study included
  - (a) all the necessary stakeholders.
  - (b) only institutions that support it.
  - (c) all people in the relevant countries.
  - (d) only adult individuals.

[see page three

- (4) The function of the sentence “Throughout the Study process, children have consistently expressed the urgent need to stop all this violence” (paragraph 4) is to
- provide evidence for the preceding statement.
  - counter the reader’s doubts on the study.
  - help understand the next sentence.
  - provide an example of a stakeholder.
- (5) According to the passage, it is now accepted that violence
- is forgotten by children when they become adults.
  - creates an impact due to neglect by adults.
  - impacts only children’s mental well-being.
  - affects children for the duration of their lives.
- (6) “Business” (paragraph 4) refers to
- concern
  - occupation
  - field
  - investment
- (7) According to the passage, all governments must
- enact legal changes to end violence against children.
  - start new campaigns to arrest violence against children.
  - support parents through law enforcement agencies.
  - provide NGO support to end violence against children.
- (8) Which of the following is **not included** in the targets set out by the study?
- Starting a new military wing to prevent violence against children
  - Bringing together national institutions that prevent violence against children
  - Introducing a ban to prevent violence against children
  - Beginning a new system to collect information
- (9) What is society’s main role in stopping violence against children?
- Changing laws
  - Helping parents
  - Changing attitudes
  - Gathering information
- (10) What have social and economic conditions got to do with violence?  
They are
- not relevant.
  - partially responsible.
  - the reason for violence.
  - hidden factors.
- (b) Write a **précis**, summarising the passage given in question No. 2 above, following the instructions given below. Use **your own words** as far as possible. (20 marks)
- Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
  - Write the précis within the following word range: 173—183 words.
  - State the **number of words** you have used.

[see page four

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

To the south of the field flows a sunken canal that empties into a faraway human-made lake. When the monsoon rains come, the canal runs deep and wide. But there is no water in it now. Only a bushy undergrowth of shrubs, small trees and tall grass. Shorty's eyes narrow as they search the horizon's line. He cannot see anyone yet.

In the middle of a plot stands a solitary neem tree. On the mudbank, a little away from Shorty, is the twin palm. Along the field's edge is a craggy line of rocks — the Big Rock, with its secret holes and crevices. The *erukkan* is everywhere, its broad leaves waving in the wind, like so many pairs of hands. Slender ridges that separate one plot of land from the next criss-cross the field. The earth stays firm, enduring, gladly surrendering its dust to the wind.

Shorty waits. He has to, at least until high noon. Only then, or even afterwards, will the others come, one by one, leading their sheep. Belly usually comes first. Once she is there, the world seems right. Her laughter and mocking voice hold the air, and he is not alone any more. Then come Tallfellow, Stonedeaf and, last of all, Stumpleg.

Shorty hears sheep calling from beyond the fields that lie on the other side of the lake. They belong to Sengaattaar. But they will have to wait. Stumpleg brings them out to graze only in the late afternoon, after finishing his farm tasks. Shorty looks away from the horizon and searches for his sheep. They are all gathered in a single plot of land, feeding intently on the tall grass that grows plentifully in these parts. They love it for its juice, its crisp taste. Shorty is indulgent. He knows that it is easier to herd them once they have fed their fill. He counts the sheep.

There is Veeran, a sacrificial sheep, consecrated to Munisami, god of fire and darkness. There is a bell around his neck, but you hear it only rarely. Veeran is a graceful sheep and feeds with quiet dignity. Then, Nedumbi. For a long time, she delivered only stillborn lambs. But ten days ago, she managed a frisky little one that stays close to her while she nibbles at the grass. She is always hungry and wanting more.

Shorty is relieved. He has nothing to fear. Veeran and Nedumbi are herd leaders and if they are around, that means the sheep are happy, content. Mollachi, Vattalu, Mooli, Vellachi, Soozhiyan, Konnakkalli, Monduvalli, Araikathan ... fourteen sheep in all.

- (1) What is Shorty's relationship with his sheep? (04 marks)
- (2) Using at least 2 metaphors or similes describe how mood is created in this passage. (04 marks)
- (3) What is the function of the description of the sheep? What does it add to the passage? (04 marks)
- (4) What is Shorty's relationship to his fellow sheep herders? (04 marks)
- (5) What effect does the sentence "He has nothing to fear." generate in the reader? What other parts of the passage support your argument? (04 marks)

[see page five

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

A red-roofed house is shining to the skies;  
 A house red-roofed and brilliant in the wind:  
 A house of colour filled with wandering eyes;  
 And all the eyes are blind.

A gentle sound of moving fills each room:  
 A sound of hands,—dumb hands that touch and pry:  
 A sound of fingers feeling in a tomb  
 Before they close and die.

A hundred windows face long rows of flowers —  
 Long rows of flowers, and flowers that sway and dance  
 Where lidded eyes can gaze for hours and hours;  
 Blue eyes that shut in France.

- (1) What kind of a place does this poem describe? (03 marks)
- (2) Identify the imagery used to present blindness in this poem. Is it successful? (05 marks)
- (3) How does the poet build contrast between the blind people and the seeing person in this poem? (04 marks)
- (4) Explain how repetition adds to the poem's meaning. (04 marks)
- (5) What mood does the poem evoke in you? Why does it do so? (04 marks)

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