



- (c) I'm thinking that this mourning has caught me at the worst moment of my life for me to bear it.

You'll get used to it.

*Bursting out, crying with rage.* I will not get used to it! I can't be locked up. I don't want my skin to look like yours. I don't want my skin's whiteness lost in these rooms.

- (d) (*Looking at the stage*) Just like a real theatre! See, there we have the curtain, the foreground, the background, and all. No artificial scenery is needed. The eye travels direct to the lake, and rests on the horizon. The curtain will be raised as the moon rises at half-past eight.

- (e) I'm cold.

We came too soon.

It's always at nightfall.

But night doesn't fall.

It'll fall all of a sudden, like yesterday.

Then it'll be night.

And we can go.

Then it'll be day again [*Pause. Despairing.*] What'll we do. What'll we do!

[*halting, violently*] Will you stop whining! I've had about my bellyful of your lamentations!

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

- (a) "I loved her simply because I found her irresistible. Once for all; I knew to my sorrow, often and often, if not always, that I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be. Once for all; I loved her none the less because I knew it, and it had no more influence in restraining me, than if I had devoutly believed her to be human perfection."

- (b) "I'm afraid," replied Elinor, "that the pleasantness of an employment does not always evince its propriety."

"On the contrary, nothing can be stronger proof of it, Elinor; for if there had been any real impropriety in what I did, I should have been sensible of it at the time, for we always know when we are acting wrong, and with such a conviction I could have had no pleasure."

"But, my dear Marianne, as it has already exposed you to some very impertinent remarks, do you not now begin to doubt the discretion of your own conduct?"

- (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 the mud for new walls, in another clearing, among other convenient rocks.

- (d) "Are you hurt?"

She stared at me as if I had made an indecent proposal and shook her head angrily. I suppose LTTE cadres are not allowed to feel pain or maybe they simply shoot their wounded. I was sorry I had asked.

We set the bike on its stand and went over to the unfortunate man who had recently owned it. We dragged him further into the bushes and examined him. I was relieved to find him still breathing, if only in grunts and snorts.

[see page three

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.



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### 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) "At the end of the play, Shakespeare's *A Midsummer Night's Dream* is an affirmation of patriarchal order and hierarchy which circumscribe the autonomy of women." Do you agree? Respond with detailed references to the play.
- (c) "*The House of Bernarda Alba* is a play on a house; a house that is restrictive, primitive and non-traditional, in its acceptances and rejections of different values." Discuss Lorca's *The House of Bernarda Alba* in the light of this statement.
- (d) "Living characters! Life must be represented not as it is, but as it ought to be; as it appears in dreams." Is this comment by Treplieff helpful in understanding Chekhov's *The Seagull*?
- (e) "Beckett's *Waiting for Godot* is difficult to read and appears to be a meaningless collection of words uttered by crazy characters, but on closer study and in performance it has a tremendous impact because it appeals to us on a level well beyond the rational." Use this statement to analyse Beckett'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) "Dickens set out to write a book about human vices whose roots lie in selfishness and guilt and their cyclical appearance." Do you agree with this assessment of Dickens' *Great Expectations*?
- (b) "Austen's *Sense and Sensibility* argues that emotional fulfillment depends on economic facts." Analyse the differences in Elinor's and Marianne's values and behaviour in the light of this statement.
- (c) "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*?
- (d) Nihal de Silva's *The Road from Elephant Pass* was awarded the 2003 Gratiaen Prize for creative writing in Sri Lanka, among other qualities, because of its "dramatic use of dialogue to define social context. . . . [and] for its convincing demonstration that resolution of conflict and reconciliation of difference are feasible through mutual experience and regard." Do you agree with this assessment?

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

(ii) The treatment of nature in Shelley's "To a Skylark", Keats's "Ode to a Nightingale" and Frost's "Mending Wall"

(iii) The socio-political concerns explored by **three** Sri Lankan poets.

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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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