

G.C.E. ADVANCED LEVEL 2022
73 ENGLISH (New Syllabus)
MARKING SCHEME
PAPER 1

1 - 4

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 notes 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 when (one of the ten) figures of speech (FoS) or poetic/literary devices (PLD) are explicitly named.

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 the problem of problems resulting from students' reliance on memorised stock answers (especially) to the context questions.

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) No, friend. It's more than just that. This is a strong-room of dreams. The dreamers? My people. The simple people, who you never mentioned in the history books, who never get statues erected to them, or monuments commemorating their great deeds. People who would be forgotten, and their dreams with them, if it wasn't for Styles. That's what I do friends. Put down, in my way, on paper the dreams and hopes of my people so that even their children's children will remember a man... "This was our Grandfather"... and say his name. Walk into the houses of New Brighton and on the walls you'll find hanging the story of the people the writers of the big books forget about.

[*Signe Bansi is Dead* by Athol Fugard, p. 12/13, (Township plays)]

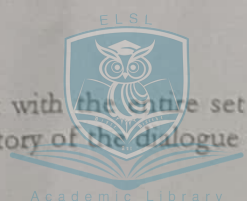
In this excerpt, Styles, in a monologue, is describing his studio in New Brighton, Port Elizabeth, South Africa. He voices the need to be remembered, stating that photographs and the idea of being remembered through a tangible memory (i.e. photographs) is integral to the identity of anyone, and especially in the context of South Africa to the black people since they are treated like dispensable commodities. This is also important particularly because if so, as you have some publicly saved memories of your existence, it is quite difficult for your existence/life to be erased from the larger story of a country or a place. Hence, the unwritten lives of the unsung heroes are preserved through his photographs. The importance of aspirations and dreams – which are saved on paper (through pictures) in ways that will lend some dignity and stature to the lives of these people who have been willfully forgotten and discarded by both the history and the narrative of the white people – is emphasized through this excerpt. Through this monologue, Fugard highlights one kind of resistance that is practiced in the face of the endless layers of suffering Black people must undergo under Apartheid.

Some themes and issues that are highlighted through this section are: importance of memory, dignity and respect, erasure and forceful forgetting of groups of people, identity, history, demeaning and devaluing of black lives.

- (b) Who clears up after we've gone? I'm curious about that. Who does the cleaning up? Maybe they don't clear up. Maybe they just leave them there, eh? What do you think? How many jobs have we done? Blimey, I can't count them. What if they never clear anything up after we've gone.
(*pityingly*) You mutt. Do you think we're the only branch of this organization. Have a bit of common. They got departments for everything.
What. Cleaners and all?
You birk!

[*Harold Pinter's Dumb Waiter* just over half-way into the play.]

Gus, who is increasingly demonstrating that he is uncomfortable and impatient with the entire set up, subjects Ben to a barrage of dangerous questions in their line of work. The trajectory of the dialogue and



Ben's angry responses foreshadow the final moments of the play, when it turns out that the victim is none other than the inquisitive Gus himself. This dialogue follows Gus speaking about the "the last one.... That girl", where he complains that he "can't remember a mess like that one. They don't seem to hold together like men, women."

In this excerpt Gus reverts back to his superficially inane and arbitrary questioning, to which Ben responds with increasing irritation. Gus's questions and Ben's deliberate lack of interest in both questions and answers mark the difference between the two main protagonists in the play. This brings out the character and temperament of Gus who asks too many inconvenient questions, who is not willing to let sleeping dogs lie and therefore must be dispensed with at the end of the play, which adds to the irony in this excerpt. The seeming inconsequentialities of Gus' questions can be seen on a deeper level to strike at the heart of the predicament that both he and Ben are trapped in. Ben survives, even thrives, because he asks nothing, expects nothing and simply does as he is told. Gus is his opposite: the audience has to check itself from becoming annoyed with Gus too, and this is a trap that we fall into, as marked in this passage. Even legitimate and fair questions are ruled out of court and we sometimes forget to ask why, thereby acquiescing to the status quo. Thus, true to the Absurdist dramatic paradigm surface silliness and absurdity lays bare deeper contradictions and concerns.

Some themes and issues: inconvenient and unnecessary questioning where asking questions can be dangerous because it shows that you don't take everything for granted, differences in temperament and attitude between Ben and Gus, compartmentalizing life, surface absurdity reflects life's many absurdities and problems.

- (c) "I know so well what becomes of unmarried women who aren't prepared to occupy a position. I've seen such pitiful cases in the South – barely tolerated spinsters living upon the grudging patronage of sister's husband or brother's wife! – stuck away in some little mousetrap of a room – encouraged by one in-law to visit another – little birdlike women without any nest – eating the crust of humility all their life! Is that the future that we've mapped out for ourselves?"

[The Glass Menagerie, Scene 2]

In this excerpt, coming immediately after the revelation that Laura has secretly dropped out of Rubicam's Business College, Amanda stresses the importance of marriage to Laura. This also sets the tone for Amanda's obsession with the 'gentleman caller' who visits Laura, because according to Amanda, that is the only way Laura can escape the horrors of being an 'unmarried woman' who will have to rely on the 'grudging patronage' of her relatives. This is important because it is the 'only' solution Amanda can think of to make Laura's life 'better' since Laura has failed in her attempt at studying for a career too. This highlights Amanda's own misgivings about not marrying right, because despite not having to live like a 'little birdlike woman' she too has had to live humbly, and that has made her regret her choice of husband. The excerpt brings out the traditional beliefs Amanda holds about marriage as the means of getting ahead in life, as well as foregrounding the predicament of unmarried or poorly-married women.

Some themes and issues: marriage, the plight of an unmarried woman during that period, misgivings, woman's place in the larger society, especially in the wake of modernization and industrialization, clash of values.

- (d) I have made my way through more impediments
 Than twenty times your stop: but, O vain boast,
 Who can control his fate? 'Tis not so now.
 Be not afraid though you do see me weaponed:
 Here is my journey's end, here is my butt
 And very sea-mark of my utmost sail.
 Do you go back dismayed? 'tis a lost fear:
 Man but rush against Othello's breast
 And he retires. Where should Othello go?

[Shakespeare's *Othello* Act 5 Scene 2 lines 277ff: Othello's anguished soliloquy at realizing that he has terribly misjudged Desdemona and killed because of Iago's lies.]

These lines are spoken by Othello in the last scene of the play. He speaks of himself in the third person, demonstrating his traumatic self-dissociation and his utter disbelief at what has become of all he stood for. He is tender and violent in turns: these lines lead to his moving farewell to his wife Desdemona ["cold, cold, my girl, / even like thy chastity"], and thereafter to the hysterical invocation to the gods to punish him ["roast me in sulfur. / Wash me in steep-down gulfs of liquid fire!"].

The excerpt is a powerful summary of the contradictions and failings of Othello, a larger-than-life figure, which sit awkwardly with the man himself who "loved not wisely but too well." In terms of the plot, the audience becomes clear that Othello will not allow his capture and imprisonment, but will take his own life which no one can stop. He shows himself to be strong and weak at the same time, so simultaneously wise and foolish too. The critical issue is, however, that Shakespeare sought it fit to yoke together such incompatible characteristics in Othello, no doubt succumbing to the racism of his time.

Some themes and issues: exposing Othello's 'nobility' even in despair and desperation, the unconvincing combination of tolerance and wisdom with rank jealousy and gullibility, the 'heroic' response to accepting responsibility for doing wrong,

- (e) [I weep] at mine unworthiness, that dare not offer
 What I desire to give, and much less take
 What I shall die to want. But this is trifling,
 And all the more it seeks to hide itself
 The bigger bulk it shows. Hence, bashful cunning,
 And prompt me, plain and holy innocence.
 I am your wife, if you will marry me.
 If not, I'll die your maid. To be your fellow
 You may deny me, but I'll be your servant
 Whether you will or no

[Shakespeare's *The Tempest* Act 3 Scene 1]

This is an excerpt from *The Tempest* by William Shakespeare. This is spoken by Miranda [Prospero's daughter] to Ferdinand [son of Alonso, King of Naples], declaring her undying love towards him. This comes right after Miranda and Ferdinand have been conversing while Ferdinand is being made to work as a

prisoner/slave of Prospero. Miranda very bluntly questions Ferdinand as to whether he loves her, and upon his affirmation, boldly proposes marriage to him. In addition, in a very subversive manner, she undermines Prospero's authority in her life. Miranda is happy that Ferdinand, the only man she has seen except for her father, has shown some interest in her, therefore offering her some hope of seeing the world beyond the island. But this excerpt also shows her independence because she is able to voice her desire and her need to Ferdinand (I am your wife, if you will marry me. If not, I'll die your maid). She also voices her authority (only seen once before when she was reprimanding Caliban for his mis/use of language). She also demonstrates her ability to think for herself because she willingly offers herself to the man (despite him being the only man she has encountered other than her father!) True to Shakespeare's style there is sexual innuendo (bigger bulk) which would have thrilled the audience simply because the 'un-spoilt, naïve and isolated' Miranda speaks it.

This is a clear example of power that stems from powerlessness because here Miranda proposes to Ferdinand upsetting the power structures, and she is aware of it as well. The last two lines provide a clear indication of her awareness of the existing power hierarchies, since she undermines her desire and power by offering to be Ferdinand's servant. By being vocal about her desire she is challenging patriarchal control and power hierarchies of her contemporary society.

Some themes and issues: reversal of gender roles, desire, love, women's place, power and powerlessness

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

- (a) "We had for so long accepted her obedience to our will that when it ceased to be given naturally, it came as a considerable shock; yet there was no option but to accept the change, strange and bewildering as it was, for obedience cannot be extorted.

[*Nectar in a Sieve*, [Ch 16, P 98, Signet Classics, 2002 (2010)]:

In this excerpt, Rukmani is speaking about Ira and her decision to become a sex worker to feed Kuti and the starving family. Rukmani is surprised at Ira's lack of obedience which was readily given even when she was 'returned' by her husband. Since the crops have failed and the starvation is creeping on them, Ira decides to take matters into her own hands and find means of surviving. She is especially worried about the life of her sickly brother Kuti, whom she had started caring for as her own child. Ira's displaced maternity and the deep will to survive, despite differing social and familial values is clearly depicted here. While Nathan is harsh on Ira for her choice of work, Rukmani who was initially critical of Ira, and beat her, resigns, knowing where money had come to feed Kuti. This is also a clear example of how the changing values and needs influence the lives of the poorest of the poor. Ira cannot afford to be obedient or 'proper' because the other needs are much stronger, especially in the face of failing/ crumbling traditional values and systems.

Some themes and issues: Obedience, power play and the resignation to fate, helplessness in the face of rapid change, traditions vs modernity/change.

- (b) He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. His lordship was a courageous man. He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself,



I cannot even claim that. You see, I trusted. I trusted his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really -- one has to ask oneself -- what dignity is there in that?

[*Remains of the Day* (p. 255/256 – Faber Modern Classics 1989)]

This excerpt is towards the end of the novel where Stevens breaks down at the Pier after his meeting with Miss Kenton. The meeting makes him realize that he has been living a 'lie' both in terms of his beliefs and his unquestioning acceptance of some concepts such as 'dignity and honour'. He finally realizes that he has been blindly following his employer, with no thought about what he himself wanted from life. For the first time he claims that Lord Darlington may have been misguided and he, Stevens, may have been blindly following Lord Darlington. This realization is more painful for Stevens than his acceptance of Miss Kenton's rejection of him. This is a significant place to talk about Stevens' deep regret about his past and his belief in the cruciality of dignity. Stevens realizes that he has had to let go of very important people and to miss equally important opportunities because of his misguided belief in dignity.

This excerpt is important as it portrays Stevens in his moment of self-realization, marking a key turning point at the end of the novel. Stevens may be too late to learn from his mistakes, but the pathos he generates provides one of the most moving of epiphanies of a man who has served others all his life.

Some themes and issues: regret, past, acceptance of being wrong, dignity.

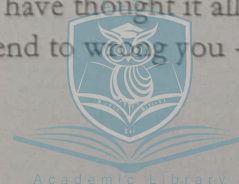
- (c) I've never forgotten him. Dare I say I miss him? I do. I miss him. I still see him in my dreams. They are nightmares mostly, but nightmares tinged with love. Such is the strangeness of the human heart. I still cannot understand how he could abandon me so unceremoniously, without any sort of goodbye, without looking back even once. The pain is like an axe that chops my heart.

[*Life of Pi* (Canongate Books: Edinburgh. 2012, Part 1: Toronto and Pondicherry, Chapter 1, p. 6)]

This is an excerpt from *Life of Pi*, by Yann Martel where Pi speaks to the unnamed journalist about Richard Parker. Pi recalls his days with Richard Parker after this monologue and this recollection is tinged with nostalgia, since Pi seems to recall the existence of Richard Parker very fondly. Despite words like 'nightmares' this excerpt highlights the strange bond Pi had with Richard Parker. This recollection also solidifies Richard Parker's presence, which was essential for Pi's miraculous survival after the shipwreck. Nonetheless, it is important to note that Richard Parker's existence is refuted at the end of the book, questioning the veracity of truth and also the 'strangeness of the human heart'. One can argue about Pi being plagued by his own survival instincts and tactics while at sea, which might be 'nightmares' for him, despite them being 'tinged with love' because he is still proud of his ability to overcome all the odds.

Some themes and issues: Nostalgia, believability of truth, parting, Richard Parker, survival and its cost.

- (d) "O why have you treated me so monstrously, Angel! I do not deserve it. I have thought it all over carefully, and I can never, never forgive you! You know that I did not intend to wrong you - why



have you so wronged me? You are cruel, cruel indeed! I will try to forget you. It is all injustice I have received at your hands!"

[*Tess of the d'Urbervilles* (Oxford World's Classics) 1998 (2005) Chapter 51 (p. 350)]

In this excerpt from Thomas Hardy's *Tess of the d'Urbervilles* Tess writes an impulsive letter to Angel after her encounter with Alec at her parents' cottage. During the encounter, Alec offers her the old cottage at Tantridge, which she refuses. She feels wronged and angry at Alec's audacity to 'pacify' her with the offer of the cottage, almost as if in compensation for the wrong/s committed by him. She voices her anger at Angel in one of the rare moments, blaming him for deserting her and thus committing as grave a sin as Alec did to her, through his indifference. Tess blames Angel for abandoning her, and making her bear the cross for a sin she has not committed, thereby being no different from the rest of society, despite being the only man whom she trusted wholeheartedly, and as the one person who would fight against the injustice done to her. This is a crucial moment where you see some strength of character in Tess, reflecting her deep seated anger at her own society for being unfair, judgmental and unrelenting. Tess, therefore, becomes a vehicle of Hardy's sustained criticism of the hypocrisy of extreme patriarchy in Victorian society.

Some themes and issues: anger, injustice, unequal social structures, gender discrimination, women's confined place in society.

- (e) He had in his breast not dread – a lump of certainty. The chief wanted them to move on; the three children running in and out of the hut with their childish sensationalism, their complaints, their brief ecstasies, his wife knocking a nail into her sandal with a stone, and he, shaving outside where there was light. Would tell them to go. What business of the chief's to tell them where? He had not asked them to come here. A wide arc of the hand: plenty place to go. And this was not *their* custom, but the civilized one; when a white farmer sold up, or died, the next owner would simply say to the black labourers living and working on the land, born there: go.

[Chapter 14 of *July's People*]

This excerpt presents Bam's apprehension about their precarious and awkward situation three weeks after they arrived at July's village. The chief has asked to see all of them with July and they were on their way to meet with him. Bam is sure that the chief will tell them to leave, and in his own mind he is rebelling against this 'lump of certainty.' However, he does not share his fear with Maureen because their own relationship has become more complex and confusing during this brief period outside their comfort zone. He falls back on the stereotypes of ethnicity/race in his internal monologue, ironically recognizing that it is the "white" custom to ask the blacks to leave from an area when a new owner takes over. The giveaway that establishes Bam's own racism is the fact that he juxtaposes, even to himself, "their" [black] ways with the "civilized" customs of the whites, against which he is now worried. This shows that Bam has not adapted, except in superficial^{ways}, to his new milieu within July's village, even though their children have gradually been able to integrate and make friends with other kids in the area. The parents, however, have not freed themselves from their own self-absorption and their alienating white skin which carry for them ideologies of superiority.

Some themes and issues: unbridgeable differences in values and ideologies between blacks and whites in South Africa, generations of mutual distrust and lack of basic understanding, unequal social structures and irreconcilable cultural difference, children's quick adaptability and ability to ignore racism in the right context.



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

She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn't necessarily need to know.

["Everyday Use" Alice Walker]

Mama speaks about Dee's formative years, and how she used education as a tool to better herself, as well as to force her point of view on her mother and sister. Thus, she highlights how Dee may have used her education as a weapon to belittle and lord it over Mama and Maggie. Note that Mama's descriptive terms are very strong ["without pity", "forcing words", "lies", "trapped and ignorant", "burned"], and therefore seem to echo other more political issues in addition to the literal account of Dee reading to them. Perhaps this relates to the very colonialist/racist substance of the narratives (and history) that Dee forces upon them. For instance, this excerpt also has an indirect reference to the first house that was burnt down ["burned us with a lot of knowledge"].

An additional focus is Mama's regret and resentment at her own stalled education and at Maggie's lack of opportunity, in comparison to the chances Dee has been given. This also provides an inkling into what kind of character Dee has become: someone who is full of her own importance, who is willing to go to any length to achieve her own ends. Finally, the excerpt foreshadows the irony towards the end of the story, which shows Dee grabbing family heirlooms for their commercial and display value as part of the African-American heritage that she has now espoused even though she has neither genuine appreciation or understanding of that history/culture.

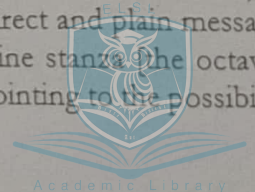
Some themes and issues: Importance of education as well as its role in discrimination, power and powerlessness, helplessness, the hegemony of dominant historical narratives.

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

Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad

["Remember" Christina Rossetti]

Written in the Petrarchan style, this is the final six-line stanza [the sestet] which contains the argument of this poem. The narrator implores the lover to not grieve for her, even if it is painful. She entreats the lover to take a stoic approach to her bereavement, and implores the lover to remember her with love and joy. This refers to the Victorian era's tradition of mourning and is impressive for its direct and plain message. Unconventional and excellent answers will relate this excerpt to the first eight-line stanza [the octave], which more conventionally demands that the lover mourn for the poet-persona, pointing to the possibility



of an ironic reversal of the injunction to mourn, and thereby making it all the more clear that the message is that mourning is the definitive test of love.

Some themes and issues: death, love and loss, mourning, remembering vs. forgetting.

NOTES:

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

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.



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.

- (a) “The gentle progress of Tennessee Williams’ play *The Glass Menagerie* is framed by the limits of hope and disappointment as served by an unreliable memory” How does this statement help you understand Williams’ play?

Key to good answers will be the following components:

- Addressing, with evidence, whether *TGM* is a play that demonstrates “gentle progress”.
- Addressing, with evidence, whether this progress is framed by the limits of hope and disappointment as seen through memory that is not reliable.
- Assessing, with evidence, how well the statement helps to understand the play.

An ideal answer would look at some of the following ideas and instances in the play to support the argument:

- How memory, particularly Tom’s and Amanda’s, serve as the most important element of the play, thus making it an unreliable source of information.
- Hopes and disappointments are presented to us from a personal perspective; Amanda’s and Tom’s primarily.
- Individual memories of certain instances are incomplete, or left for inference, thus making the memories incomplete. This again makes memory unreliable.
- Elements of the narrative/accounts of events are recounted by Tom and Amanda in instances when they were not physically present, thereby reiterating the unreliability of these events.
- Hopes and disappointments too are presented to us with inconclusive endings. This too allows the memories of the characters to be incomplete as well as allow the audience to infer meanings, thus leading to multiple interpretations and endings.
- Ideally the candidate should have highlighted the importance of hope and disappointments in making the play progress and how all these are served to the audience through very fluid and unreliable memories of individuals who change/ alter their narrative to suit their needs.

Overall, the answer should take the form of an “assessment” of the quote in terms of how useful it is in understanding the play.

- (b) *Othello* “forces us to confront the difference between love and attraction. It explores different relationships between couples, friends and family who think they understand each other, but do not.” How insightful is this analysis of Shakespeare’s play?

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

- To establish the extent to which the play *Othello* focuses on the difference between love and attraction, and to establish the extent to which this is so clearly and strongly presented that the reader cannot avoid engaging with difference too.
- To determine the extent to which this difference is brought out by examining different kinds of relationships, including between couples, friends and family, who think they understand each other but do not.
- On completion of the above, to 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 love and attraction are indeed presented in some relationships in the play, such as in the case of Desdemona and Othello, but that this is not so for all such associations (friends and family, where "attraction" is difficult to establish), but that levels of mutual understanding vary widely and this is certainly a key element that ultimately governs the quality of these relationships. It will further establish that while being partially true, this statement may be useful but not very insightful for the entirety of the play since it leaves out other equally important themes and concerns.

This is a difficult question, which must be taken into account when grading answers.

- (c) "*The Tempest* is merely a romance brought about through magic and illusion." Is this an adequate assessment of the play? Comment with appropriate references to Shakespeare's play.

There are two key aspects to this question, both of which must be covered in a satisfactory answer. They are:

- The play is **merely** a romance, in the sense that there is nothing more to it.
- The romance is brought about [only] through magic and illusion, in the sense that outside of these two (artificial) elements there is nothing genuine or real in the romance.

Based on this twin 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.

If in agreement with the statement the following can be highlighted in the answer

- It is a tale that is full of magic. From Prospero orchestrating the storm to being the choreographer of all the events, it is a tale full of magic with sprites, creatures and other illusions (the storm, Caliban being plagued by aches and pains, other illusions etc.)
- *The Tempest* is a romance, because it is all about many events and actions orchestrated by an old magician to help his daughter find a rich husband (a prince). In the end everything in the plot leads to the union between Ferdinand and Miranda.

If disagreeing with the statement, the following needs to be highlighted



- *The Tempest*, as a play is Shakespeare's goodbye to the world of theatre, is full of illusions and the magic of make-believe.
- The play brings into focus the impact and repercussions of colonialism and the forceful expansion of the British empire that could be seen during that time (16th Century).
- The relationships between Prospero and Caliban / Prospero and Ariel / Caliban and Ariel provide a strong critique of colonial rule and the colonial condition.
- Romance is just a secondary plot line in the play, while the more important social commentary as seen through the orchestrated romance is how patriarchy controls the lives of women (Miranda)

All positions argued for in the student's answer should include relevant references to the play in terms of either quotations or recounting incidents.

- (d) "*Sizwe Bansi is Dead* is undoubtedly a strong political critique of apartheid. Yet, the play is about the importance of language and economics too in determining the lifestyle and livelihood of the Blacks in South Africa." Respond to Athol Fugard's play in light of the above statement.

The question calls for consideration of the following three components:

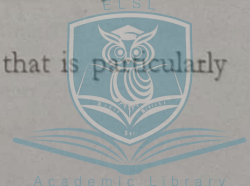
- The extent to which *SBiD* criticizes Apartheid.
- The extent to which *SBiD* emphasizes the importance of (a) language and (b) economics, in determining the lifestyle and livelihood of Blacks in South Africa.
- Relating to *SBiD* on the basis of the above 2 considerations.

An ideal answer would contain

- How the play is about the language variants and how the different languages used by different groups highlight the power hierarchies between the groups
 - How economy (private and public) is determined by the class distinctions of the people (Sizwe Bansi as a name- how needing a work permit impacts the economy of the people)
 - How the critique of apartheid is brought forth through a discussion of how language is used by the different groups (examples from the factory etc)
 - How apartheid is essentially a means of determining who earns how much and for what (work permit etc.)
- (e) *The Dumb Waiter* has been described as "a very appropriate play for our times: a short, sharp one-act drama with a minimal cast that is especially conducive to social distancing, and which raises questions around authority, power and unnamed oppression in our era of strongman politics." To what extent do you agree with this assessment of Pinter's play?

The strongest answers to this question require a two-part structure as follows:

1. Analysis of the extent to which *TDW* is a "very appropriate play for our times".
2. Analysis of the extent to which the elements identified in *TDW* are true, and analysis of the extent to which they make the play appropriate to the present day:
 - a. *TDW* being "a short, sharp one-act drama with a minimal cast" that is particularly beneficial to "social distancing."



- b. TDW raising “questions around authority, power and unnamed oppression” which is relevant to the present global trend “of strongman politics.”

For instance, I for one would argue that the play is appropriate for our times, but only on the basis of 2b above, because I do not think that either the shortness of the play and its small cast, or the fact that it may be conducive to social distancing are substantively relevant to assessing its relevance for today. In fact, I don't even see how the play is especially supportive of social distancing at all. 2a seems trivial at best for me, and misleading at worst.

On the basis of the above comment, the best answers will provide an overall assessment of the value of the quotation they have been asked to discuss. For instance, under 1 above, it would be necessary to comment on the vague over-generality of the phrase “for our times”, because one needs to account for the huge range of differences that obtain in audience, context and so on. There are, of course, shared elements (including the pandemic and its consequences), but here too the specificities differ widely.

In addition, it is important to note that really superb answers will make some reference to the fact that the quotation is reductive and does not do justice to Pinter's play.

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.

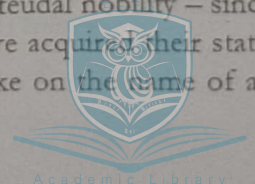
- (a) “Hardy believed that people do not control their own destinies but are controlled by a class system which reproduces the hierarchies of social and economic power.” Discuss *Tess of the d'Urbervilles* in light of this statement.

It should be noted that both the following elements are necessary for complete agreement with the statement as an accurate summary of the theme of the novel:

- People do not control their own future [destinies] because
- People are controlled by a class system which maintains the status quo in relation to socio-economic power hierarchies.

The ideal answer will contain the following:

- How Tess' life is controlled primarily by a class hierarchy within her society – such as her inability to restart her life with Angel, Tess being ostracised by her own community for a sin that she never committed, how Alec never gets blamed for what he did etc.
- How Tess and her family are unable to break away from the class hierarchies based on economic conditions, despite their claim to a noble ancestry.
- How Hardy insists on subjecting Tess to all the hardships, not allowing her to break free of the class and economic hierarchies, connects to the claim made in the question.
- The hypocrisy of insisting on class hierarchy connected to old world feudal nobility – since Alec and his family are not necessarily descendants of the nobility, but have acquired their status and power through their economic power and thus have been able to take on the name of a noble lineage.



- (b) “Stevens’ narrative highlights the conflict between public and private memories which impacts on his understanding of loyalty and dignity.” How well does this describe Ishiguro’s novel *The Remains of the Day*?

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

- To what extent does Stevens’ narrative focus on the conflict between public and private memories?
- To what extent does this focus on public and private memories affect his understanding of loyalty and dignity?
- To what extent does an analysis based on the above two considerations provide a good basis for describing/assessing Ishiguro’s novel?

Excellent answers will contain the following:

- Stevens’ use of memories – his memories are a conflation of private and public incidents through which he retraces and reminisces about his past and more importantly actions in the past.
- Stevens relies on his memories to build his ideologies and parameters about what constitutes a good butler. Since the memories are neither linear nor only relevant to his life, Stevens’ understanding of what constitutes loyalty and dignity.
- Since Stevens’ relies on the received and observed public memories to define what dignity and loyalty are, it still creates a conflict in his understanding of both those values.
- The conflict between private and the public values which are recalled through Stevens’ memories creates a conflicting narrative and a confusing value system in Stevens.

This is a difficult question, which must be taken into account when grading answers.

- (c) “What happens to the Smaleses and to July – the shifts in character and relationship – gives us an unforgettable look into the terrifying understandings and misunderstandings between Blacks and Whites.” How accurate is this description of Nadine Gordimer’s novel *July’s People*?

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

- Identifying and describing the shifts in character and relationships that the Smaleses and July experience within the space of the novel.
- Identifying and describing how these shifts provide the reader with insights into the general “understandings and misunderstandings” between Blacks and Whites (in South Africa at the time).
- Relating these two elements with an overall assessment of the accomplishment of *JP*.

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 position implicit in this question that the gulf between Whites and Blacks goes well beyond the systemic exploitation and discrimination, encompassing both fundamental values and cultural norms that become 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.



- (d) “Markandaya’s novel *Nectar in a Sieve* offers an easy resolution to the ravages of colonial rule and its aftermath, through graceful acceptance of the changes, both socially and individually.” Critically examine this statement with reference to the novel.

The most important elements to address are:

- How there is / there isn't an easy resolution to the changes in a society as proposed in the novel.
- How it is necessary to suffer and change even when one accepts the changes passively.

An excellent answer will contain the following:

- How *Nias* offers an easy resolution, in terms of the storyline where all issues and problems seem to be accepted passively.
- Rukmani's passive acceptance of how her livelihood is destroyed through the introduction of the tannery and its social impact on her family and her society
- Acceptance of the personal and individual changes, i.e. Ira and her choice of profession, the death of sons due to starvation and the tannery, accepting the changes brought to her life via the slow deterioration of agrarian practices etc.
- The above can be used to argue that the novel is about accepting changes brought about because of the end of colonial rule and its impact.

Candidates can argue that the easy resolution (as above) is not realistic and how the novel therefore fails to address the real issues faced by colonial subjects when drastic changes are introduced and implemented (such as industrialisation, decline in agricultural practices and related “modernization” outcomes).

- (e) “Yann Martel’s *Life of Pi* questions our acceptance of truth and reality as one dimensional and absolute.” Is this a valid assessment of the novel’s thematic concerns?

The question requires two sub-assessments, which may turn out to be more complicated than it seems at first glance.

- Firstly, it takes for granted that we accept truth and reality [note that these are not identical at all, and can even be quite different in certain contexts] as both one dimensional and absolute [again, note that being one dimensional does not necessarily mean that something is absolute, and *vice versa*].
- Secondly, it posits that *LoP* questions this, as a thematic concern, as opposed to it being tangential or an added consideration.

Therefore, engaging with these assumptions becomes necessary in order to respond satisfactorily to the prompt, and especially to consider the statement as a valid assessment of the novel’s key theme(s).

Hence, ideal answers will contain the following:

- How truth and reality have many dimensions – Pi has two versions of how he survived the shipwreck, how Pi insists on following the many religions, insisting each one has its own truth and values.

- How the novel itself confuses the believability of truth by introducing a frame narrative (the writer), first person narrative of Pi and an omniscient narrator – which is the ‘true’ version? Who is telling the truth?
- The mathematical value given to π which is only an approximation and never a complete number – the infinite nature of the number itself allows us to see that the narrative of Pi is never a complete closure, but instead has many versions.

NOTES:

7. Short Story

- a) Discuss the importance of **individuality and individual choice** in three short stories in your syllabus, focusing specifically on how these themes move the plot forward and add value to the characters in these stories.

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

- Identification of key examples that demonstrate **INDIVIDUALITY** and **INDIVIDUAL CHOICE** in the short stories selected, explaining with textual evidence why these elements are important to the stories. In the best answers this will involve a classification of different aspects of individuality (I) and different types of individual choice (IC) (see Table below for examples).
- Analysis of how Individuality and Individual Choice help (a) in plot development, and (b) add value to characters in these stories.
 - This should include how elements of I and IC influence the plot and shape its direction. How I/IC opens up certain options and closes out others, for instance.
 - Also, this analysis should demonstrate how such individualism plays a role in formation of character traits, beliefs and behaviour, 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.
- 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 I and IC are important in plot development and in adding value to these characters.

SHORT STORY	Identification of key elements of INDIVIDUALITY & INDIVIDUAL CHOICE	The role(s) and function(s) of I and IC in Plot Development	Analysis of how I and IC shapes characters, adding value to them
"Eveline"	It is precisely the absence of individuality and the inability of Eveline to make and stand by her individual choices that constitutes both her paralysis and 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 the exercise of IC (even if romanticised), 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 make ICs in her context.	Eveline no longer has the capacity or freedom to make life-changing choices because she is already damaged and diminished by her history and culture.



"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)	The woman leaving the room in search of the kitten plays a key role in the unfolding of the story, and her wish to have a cat results in the hotel management giving her one, albeit quite different from the kitten she wanted. The type of "choice" made both activates the story and yet shows its limitations.	The wife's choices are clearly of no importance to her husband (who makes all the important decisions). It may even be said she makes trivial pseudo-choices (as opposed to important ones), but these still delineate her character AND the relationship that the man and woman share.
"Everyday Use"	The story turns the tables on the I/IC vs social conformity opposition by suggesting that Dee's individualism is phoney, stereotypical and modish, whereas Maggie's superficially self-effacing conformism is radically refreshing and nuanced. Hence, outward individuality is critiqued & problematized.	The difference in values and attitudes between (Mama and) Maggie who stayed at home and Dee (Wangero) is powerfully demonstrated in their approach to individuality/conformity and to tradition/affinity with the past. For Maggie past belongings are valued for their memories, whereas for Dee they are only commercial objects.	Dee's individuality is presented as exoticization and phoniness, as is Hakim's posturing. In sharp contrast, Maggie's gesture of giving in to her sister – as well as Mama's sudden & unprecedented decision to stand firm against D's greed – adds stature and value to both.
"Interpreter of Maladies"	The tension between the so-called individualism of the "West" and the conformism of rural India (the "East") is presented in a nuanced way. Here, the Das family as "tourists" are conforming entirely to the stereotype (of both tourist and Indian-origin tourist), and Das, while being the classic guide is trying to move out of this stereotype through aspiring to a friendship with Mrs Das.	Mrs Das' (feigned) indifference to her husband and children comes undone when Bobby is in trouble, though the reader cannot be sure which is her "real" personality. Mr. Das' as caricature tourist and the children as equally pasteboard brats don't inspire anything much in an altogether mediocre story. Perhaps, it's the missed opportunity here by the author to include any substantive individuality at all in her story!	The singular lack of individuality (going outside the stereotypes) demonstrates the unremarkable range of the characters' values which are presented in mechanical and stereotypical ways even to the extent of being caricatures.
"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 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 of being a black Nigerian woman.	Every aspect of Akunna's life in the US is affected by the individual choices she makes, as well as the choices she cannot make, 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.	Akunna is portrayed as very sensitive and yet naïve in many ways, even incompatibly so, given her education and intelligence.
"Action and Reaction"	Characters are uniformly conventional, even exaggeratedly stereotypic.	Loku Naenda's choices demonstrate her hypocrisy and false values, self-righteousness	Characterization (though exaggerated to the point of being a caricature) is

	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 values.	and the overall respect and fear that the family holds her in. Mahinda, the narrator, is weak and passive throughout. Kusuma remains the one character, which read against the grain, can suggest an alternative understanding of the story.	presented unquestioningly and entirely within one religious and cultural class group, with the minions in obedient attendance. Hence, this is probably not a good example of individuality.
<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".

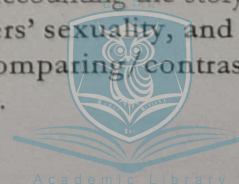
OR

- b) Explore how **gender and sexuality** are represented in two short stories in your syllabus, one of which is written by a woman and the other by a man. Identify and analyse differences, if any, between the approaches taken in these texts, and assess the extent to which the author's gender may have influenced this difference.

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 a varied and nuanced approach to gender and sexuality in the other five texts, providing ample examples for analysis. Taken together the stories portray various aspects of the theme love in strongly unsentimental ways. These include:

- The limits and challenges of space and opportunity for women to understand, express, enact and control their sexuality in different patriarchal contexts.
- The sharp contrast between women's choices and constraints when compared with men in the same socio-economic and cultural context.
- The role that gender construction and social norms play in both facilitating, controlling, monitoring and validating the sexualities and sexual relationships between men and women.

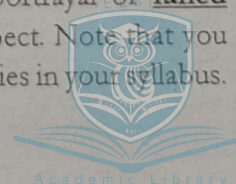
Candidates should not be given more than basic passing marks for merely recounting the story line in these short stories. The emphasis should be on **presenting key characters' sexuality**, and how their social and gender positions inflect this sexual behaviour and in comparing/contrasting these lived realities in the two stories, as indicated in the Table below.



SHORT STORY	Examples of portrayal of GENDER & SEXUALITY (Female Writer)	Examples of portrayal of GENDER & SEXUALITY (Male Writer)	COMPARISON of gender/sexuality portrayals by the two selected writers
"Everyday Use" AW OR "Interpreter of Maladies" JL OR "The Thing Around Your Neck" CNA OR "Action and Reaction" CF	Dee's sexuality indirectly discussed, but main focus is gendered inequality Mrs. Das's sexuality made unattractive and mechanical. Passive. Sexual predation by "uncle". Akunna seen as sexual object and abused. She is mature and discerning in her response but cannot prevail. Asexuality enforced by LN on Kusuma		Gender inequality and injustice are clear themes in all the four stories, although treated at different levels of depth and seriousness. The main protagonists in AW's, CAN'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. Akunna and Mrs. Das are seen to be sexually active, but neither of them appear to enjoy themselves, or make even relatively free choices.
"Eveline" JJ OR "Cat in the Rain" EH		Eveline's paralysis includes her inability to feel for herself. She is drained of all emotions and volition. No sexual chemistry between man and woman. Kitten as substitute for absent relationship. Woman objectified.	A very strong, if indirect indictment on gender inequality and the role that family plays in this process. Again, a clear attack on the family institution, 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.

OR

- c) Identify the short story that, in your view, provides the most effective portrayal of failed relationships, 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" resistance to oppression.

- ❖ 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 failed relationships.
- ❖ Note that the prompt calls for "a short introduction" of the selected story, which focuses on the theme of failed relationships.
- ❖ Ensure that structures such as "The short story X provides an excellent analysis of failed relationships because" provide explicit reasons for the candidate's choice.

Description and Critical Analysis of FAILED RELATIONSHIPS	Selected Story	Other Story 1	Other Story 2	Analysis, Comparison
Types and aspects of relationships critically described: 1..... 2..... 3..... 4.....				
Causes and consequences for the (partial) failure these types of relationships explained 1..... 2..... 3..... 4.....				
Appropriateness and persuasiveness of the description and analysis contained in the story				
Focus on criticism of aspects of these RELATIONSHIPS.				

What different types of Relationships have been described? How effectively and convincingly have these relationships been critiqued?				
Evidence of going beyond mere description to analyse and critique such Relationships in terms of the values, behaviour and attitudes within society, through the characters' interventions and/or authorial narration etc.				
Analysis of the repercussions of these relationships on the characters involved				
Strengths, weaknesses, omissions, insights contained in the portrayal of (failed) relationships				
GENERAL SUMMARY	"EVELINE": the social paralysis and emotional emptiness of Dublin society does not provide any space at all for strong relationships, for those like Eveline, who are trapped in its clutches. "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. "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. "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 is self-defeating. However, 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 "INTERPRETER OF MALADIES": Mrs Das resists the oppression of gendered family roles – which includes elements of sexual non-conformism within an overall stereotypical 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. "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 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.
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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

- Examine how poets use nature as a guide to explore social and political issues, providing detailed examples from at least three poems in your syllabus.

Students first need to describe the theme of NATURE (as teacher and guide) in relation to SOCIAL and POLITICAL issues, and then outline the manner in which the treatment of aspects of this theme 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.

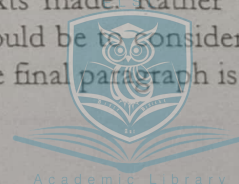
It is important to note that the student is required to write an essay on the themes, and not to describe the three poems. Hence, an analysis of how nature is invoked to discuss social and political issues should be the focus of the student's answer, and not three discrete descriptions of the poems.

Aspects of NATURE that serve to guide human behaviour in relation to social and political concerns	POEM A	POEM B	POEM C



Description of Positive Lessons from Nature			
Description of Negative Lessons from Nature			
Use of natural events or examples to provide +/- guidance on <u>social</u> issues			
Use of natural events or examples to provide +/- guidance on <u>political</u> issues			
Key metaphors, similes and other techniques that are used to capture this situation			
GENERAL SUMMARY OF THEMES	Poems that describe Nature as Guide to Explore Social and Political Issues Sonnet 73, Song: Go and Catch a Falling Star, Ode to a Nightingale, To a Snowdrop, Spring and Fall, Design, The Fisherman Mourned by his Wife, Animal Crackers.		

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.



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 the use of **different types of conflict** in at least **three** poems from your selection, paying special attention to how the theme is brought out in these poems.

Treatment of Different Types of CONFLICT	POEM A	POEM B	POEM C
Identification of different types of conflict 1..... 2..... 3..... 4.....			
Description of these conflicts in context			
Consequences that result from these conflicts: + / -			
Key metaphors and similes used to describe these conflicts 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", "Among School Children", "Suicide in the Trenches", "Money", "The Cathedral Builders", "An Introduction", "Phenomenal Woman", "Explosion", "Animal Crackers".

Note that if three appropriate poems have not been selected, marks should be deducted as outlined above [Q8(a) on page 26].

OR

c. Critically analyse one of the following:

I. The use of **gender stereotypes** to question dominant social values in at least three prescribed poems.

- The best answers will identify both similarities and differences in the three chosen poems' treatment of gender stereotypes, and explain how they are used to question dominant social values in each poem.
- This will require an explanation of the nature and role of gender stereotypes to critique mainstream social values in these poems, distinguishing them from a more straightforward critique of these values, identifying why/how such an approach is effective in creating an impact in the reader.
- While there are obviously examples in many more poems, the following are poems which display instances of the use of gender stereotypes to criticise dominant social values, though in some cases they need to be read against the grain for this purpose: "Sonnet 141", "Song: Go and Catch a Falling Star", extract from "Rape of the Lock", "Remember", "Among School Children", "Morning at the Window", "Money", "The Cathedral Builders", "An Introduction", "An Unknown Girl", and "Phenomenal Woman". *Fisherman*

Questioning Dominant Social Values using GENDER STEREOTYPES	POEM 1	POEM 2	POEM 3
Identification of dominant social values that are being criticised: 1..... 2..... 3..... 4.....			



Method of criticism of these values using gender stereotypes			
Use of specific stereotypes to criticise these values 1. Motherhood as fundamental norm for women's worth 2..... 3..... 4.....			
Key symbols and metaphors that are used in this critical assessment:			
Extent of effectiveness and impact of this kind of criticism			

Note that the instruction on page 26, Q8(a) applies.

NOTES:

- II. Two poems, one written in the “first world” and one in the “third world”, which take overtly political positions, comparing them to demonstrate the difference in their perspectives.

Presentation of Overtly POLITICAL POSITIONS	POEM 1 from “First World”	POEM 2 from “Third World”	Comparison
Political Position 1: Note that it is not always necessary for the terms “political” or “politics” themselves to be used: examples, synonyms, antonyms and descriptions of socio-political issues are sufficient.			
Political Position 2:			
Analysis and Insights 1:			
Analysis and Insights 2:			
Key metaphors and similes used to describe <u>political concerns</u> and their impact on the poem(s) [How have these been described?]			
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 “first” and “third” world poems:



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

This question requires students to compare and contrast the two poems in terms of how they portray politics and take political stands. 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 from three different literary periods, which focus on **death and remembrance**.

Serious answers should attempt to describe/explain the range or diversity of responses to death and remembrance in the chosen poems, and identify the literary periods that have been selected.

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 death and remembrance: "Sonnet 73", "Chimney Sweeper", "Ode to a Nightingale", "A Slumber Did My Spirit Seal", "Remember", "Spring and Fall", "Among School Children", "Suicide in the Trenches", "The Fisherman Mourned by his Wife", and "Explosion".

Focus on DEATH & REMEMBRANCE	Poem 1 from Period A	Poem 2 from Period B	Poem 3 from Period C	Other Poems	Comparison, Analysis
Descriptions of the norms, beliefs and practices that relate to D/R					

Descriptions of the impact of the death of a loved one					
Descriptions of the remembrance of a loved one who has passed away					
Metaphors, similes and other devices used to describe and explain the feeling of loss and memory					
Assessment of how effectively death and remembrance are portrayed					
Other (specify)					

If answers do not include an analysis of THREE poems from three different literary periods, 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 2022
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) “In politics there are no permanent friends or permanent enemies, only permanent interests.” How well does this statement describe today’s global reality?
 - 2) The belief in superstition, myth, and the occult can easily coexist with reason, science and progress in Sri Lanka. Do you agree?
 - 3) Write a story that incorporates the idea “if not for the sheer absurdity of his request, I would have gone through with it, but I was proven wrong.”
 - 4) Write a review of a film that successfully challenges cultural norms and values in Sri Lanka.
 - 5) Write a report on Sri Lanka’s Tourist Industry since 2019.

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

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Shows thorough knowledge of topic; relevant facts with supportive examples given where needed; has a clear argument and thesis statement	Good knowledge of topic; facts relevant to topic given with examples; has a fairly clear argument & thesis statement	Shows fair knowledge of topic and facts relevant to topic; few examples, weak argument, may not have a thesis statement	Limited knowledge of topic and facts relevant to topic; no examples; lacks a clear argument /thesis statement	Poor or no knowledge of topic, states one or two random facts only; nothing written
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)



	4 - 5	3 - 3.5	2 - 2.5	1 - 1.5	0 - 0.5
	Has a clear introduction, body and conclusion/s; main ideas are supported with examples and are developed rationally to support argument; uses appropriate cohesive devices to ensure smooth flow.	Has a clear introduction, body and conclusion/s but flow is somewhat choppy; not all main ideas are supported with examples; appropriate discourse markers and linking devices are used between paragraphs	Loose organization, lacks logical sequencing of ideas; introduction, body and concluding sections may not be clear; insufficient use of discourse markers between & within paragraphs	(1) A few ideas, haphazard and not linked; incorrect use of discourse markers; one or two paragraphs only (1.5) A few ideas, loosely organized; essay may be lengthy but inadequate paragraph structuring and insufficient use of discourse markers.	Lacks coherence; no discourse markers or cohesive devices used
Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar; spelling and punctuation errors which often impede comprehension	Nothing written, or has 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; effective choice of	Good range of vocabulary, uses appropriate tone and register	Average range of vocabulary; may not use the correct register	(1) Very limited vocabulary with obvious incorrect usage	Nothing written; or language and expression are

	words and idioms, uses appropriate register; shows obvious flair		throughout; idiomatic use	(1.5) Vocabulary is inadequate to the task; incorrect usage of style and diction present but basic coherence is achieved	incomprehensible
Maximum	30	21	15	9	3

Pass Mark: 12/30

For topic (3) – Creative Composition

Content (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	A composition that uses the given phrase in an effective, appropriate and significant manner	A composition that uses the given phrase in an appropriate and significant manner to some extent, but does not capture or exploit its full potential	A composition that uses the given phrase tangentially, and shows only limited ability to write imaginatively	A composition that is not related to the given phrase in any perceivable way	Nothing written; or irrelevant content only
Organisation (5)	(4 -5)	(3 -3.5)	(2-2.5)	(1-1.5)	(0-0.5)
	Composition has a clear flow, with appropriate cohesive devices to ensure a smooth flow between ideas	Flow is somewhat choppy; some ideas are not adequately linked by use of appropriate discourse markers	lacks logical or creative sequencing of ideas; insufficient use of discourse markers between/within paragraphs	A few ideas, haphazard and not linked; one or two paragraphs only, insufficient to show clear flow/sequence	Nothing written, or lacks coherence



Grammar & Spelling (10)	(8-10)	(6-7)	(4-5)	(2-3)	(0-1)
	Uses complex sentences and subject-verb agreement accurately; virtually no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar, spelling and punctuation errors which often impede comprehension	Nothing written, or unintelligible 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	0
	The title of film, that it is produced/based on the topic – successfully challenging cultural norms and values in SL - is clearly given. Other relevant information is provided.	The title of film, that it is produced/ based on the topic – successfully challenging cultural norms and values in SL - may not be clearly provided but other relevant data is provided.	Only the title of the film is given; other information is not provided	No identification of the film is made	
Content (10)	8-10	6-7	4-5	2-3	0-1
	A critical review and analysis of the film 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	Theme(s) and character(s) of the film are discussed with some critical insights/analysis and some attention paid to challenging cultural norms and values in SL relevant to film, other than character and plot are discussed (e.g. score, acting	One or two themes discussed, 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	Very sketchy treatment 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 film that does not conform to the given specifications



	is successfully challenging cultural norms and values in SL	style and quality, costuming, etc)	reference to successfully challenging cultural norms and values in SL		
Evaluation (08)	6-7	4-5	2-3	1	0
	Evaluation clearly given, with reasons and supporting details, focusing on theme/s and central characters with appropriate discussion of the theme	Evaluation given, with some supporting details and slight references to the theme discussed	Inadequate evaluation, 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; no spelling or punctuation errors	Not many grammatical errors but uses simple sentence constructions; a few errors in spelling and punctuation	Obvious errors in grammar and spelling; lacks control over even simple sentence structures and tenses	Many grammar; spelling and punctuation errors which often impede comprehension	Nothing written, or grammatical errors in every sentence

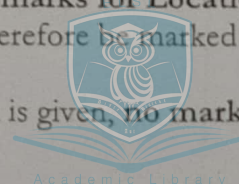
Pass Mark 12/30

Notes for Topic No. 4:

(1) If a candidate has chosen a film that does not address the successful challenging of cultural norms and values, or has chosen a film that is not based on a Sri Lankan community, **marks for Location statement, 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 challenges/crisis in tourist industry in Sri Lanka (08)	7-8	5-6	3-4	1-2	0-1
	Shows an extensive knowledge of Sri Lanka's Tourist Industry since 2019, mentioning all important points. Report has sections with appropriate sub-titles and a clear problem-solution structure which covers all aspects of the topic	Shows a good knowledge of Sri Lanka's Tourist Industry since 2019, 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	Shows a limited knowledge of the issue; gaps are obvious. Not all appropriate sections and sub-titles are given	Very sketchy knowledge of the subject and report format (E.g.: no sub-titles or only one sub-title given)	Irrelevant content, or nothing written
Measures taken in response to decline in tourist arrivals (05)	4-5	3	2	1	0

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

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

1. “In politics there are no permanent friends or permanent enemies, only permanent interests.”
How well does this statement describe today’s global reality?

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.
- provide examples / definitions / descriptions of “friends” and “enemies”, as well as the difference between these kinds of relationships and the concept of “interests” (as understood and defined by the student)
- make arguments supporting whatever position is taken, and critiquing the alternatives offered in the statement.
- focus, both in terms of the concepts and the examples used, to go beyond the local and national context by including the international dimension of this issue.
- explain with appropriate examples as to why politics and politicians need to behave the way they do (if this is what the student believes), including a critique and/or counter-examples.
- if the student disagrees with the statement, explain with appropriate examples as to why politics and politicians need not behave in this way (if this is what the student believes), including a critique and/or counter-examples.
- Identify and explain the importance of the key word “permanent” in this statement.
- 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 changed.

- (2) The belief in superstition, myth, and the occult can easily coexist with reason, science and progress in Sri Lanka. 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.
- provide examples / definitions / descriptions of the six key words used, to explain why they appear (on the surface at least) to be oppositional.
- make arguments supporting whatever position is taken, and critiquing the alternatives offered in the statement.



- explain the relationship among the first three components (superstition, myth and the occult), describe the relationship among the second group of three components (reason, science and progress) and contrast the two sets, identifying their differences and similarities (if any).
- argue for or against the claim that Sri Lanka is a “special” place where these divergent (even antithetical) positions can co-exist “easily”.
- summarize the main causes and consequences that produce and re-produce the position (s)he has taken.

Notes on the Creative Composition

- (3) Write a story that incorporates the idea “if not for the sheer absurdity of his request, I would have gone through with it, but I was proven wrong.”
- The statement “If not for the sheer absurdity of his request, I would have gone through with it, but I was proven wrong.” need not be provided in the composition as a quotation or sentence. It is sufficient to include the sense of it.
 - However, 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 [i.e. an utterly unexpected and perhaps inappropriate request was made of the narrator, which was declined, but it turned out later that the request was justified]. This idea/theme should be central to the composition.
 - The sequence of events/ideas needs to make sense logically, as appropriate to the composition but does not need to have the linear organization similar to a factual essay.

Notes on the Film Review

- (3) Write a review of a film that successfully challenges cultural norms and values in Sri Lanka.
- The film does not need to be produced in Sri Lanka, but must be about a place and time in this country.
 - The film can be in any language, and does not have to be from any particular time period.
 - The film must address a relationship – of love and/or marriage – across social class divisions.
 - 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. 37-38 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 suggestions for the Report

- (4) Write a report on Sri Lanka’s Tourist Industry since 2019.

1. Introduction with Problem Statement or Overview of the Tourist Industry context

- A clear description of the areas to be studied and analysed should be presented.
- A specific theme within the broader topic may be chosen and justified.
- A description with examples of what this decline in tourists means for the country.
- Topics discussed in the body of the report should be identified, i.e., issues related to the loss of jobs, the closing down of hotels and restaurants etc.



- A better answer should also bring in the link between the tourist sector and its indirect consequences for other sectors as well.
2. Major themes can be the following, but need not be limited to these:
 - Reasons/causes for decline in tourist arrivals
 - The huge burden on the domestic tourist sector, including loss of jobs and livelihoods, bankruptcy of businesses, increase in poverty and crime
 - The impact on the economy in general and on social life throughout the country
 - Consequences if the sector does not improve, and assessment of current trends
 - Impact of national bankruptcy, the rupee plummeting in value and the foreign exchange crisis
 - Statistics and other data can be given as support
 3. Measures that can be taken in response
 - Any policy or legal changes that can be used to increase tourist arrivals and spending
 - A list of steps that can be taken to reduce or avoid the worsening of negative consequences, by the range of stakeholders
 4. Recommendations for Improvement / Solutions to ensure Growth

The better responses would provide recommendations on policy as well as economic, environmental, social and cultural aspects to ensure a more secure and sustainable tourist industry that has learned appropriate lessons from the past four years.

NOTES ON ESSAY TOPICS:

Question 2
(Reading Comprehension and Précis)
30 marks

(5) Reading comprehension and précis.

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

(10 marks)

1. For many writers this question [of the writer's responsibility] does not arise. If there is one dogma which has gained the support of the majority of writers in this century and the last, it is the dogma of the absolute independence of the artist. It seems to be agreed, once and for all, that a work of art has no object outside itself. It only counts in so far as it is gratuitous or useless: anything written to prove a point or to be of use is disqualified from the realm of art. Gide says that 'the moral issue for the artist is not that he should present an idea that is useful but that he should present an idea well.'
2. But we can be sure that this would not have to be said so persistently and so often by some writers if it were not vigorously contradicted by others. In fact, from the other end of the literary world comes a ceaseless protest against the pretensions to absolute independence on the part of the artist. [. . .] Then, between these two opposing camps, there is the huge crowd of novelists who fluctuate and hesitate. On the one hand, they admit that their work is valuable inasmuch as it apprehends living humans in their completeness, in their heights and in their depths – the human creature as s/he is. [. . .] They feel a **sincere revulsion against falsifying life**. On the other hand, they know that they are treading on dangerous ground, and that their intense desire to depict human emotions and passions may have an incalculable and permanent effect on the lives of many people. [. . .]
3. Recently, a review posed the question: 'Why do you write?' to the literary world. The majority who answered merely tried to be witty; Paul Morand, for instance, said: 'To be rich and esteemed.' He was making fun of **the whole thing** by confusing immediate motives with deep motives.
4. The deep motive seems to lie in the instinct which urges us not to be alone. A writer is essentially a person who will not be resigned to solitude. Each of us is like a desert, and a literary work is like a cry from the desert, or like a pigeon let loose with a message in its claws, or like a bottle thrown into the sea. The point is to be heard – even if by a single person. And the point is that our thoughts and, if we are novelists, our characters should be understood and loved and welcomed by other intelligences and other hearts. Authors who assure you that they write for themselves alone and that they do not care whether they are heard or not are boasters and are deceiving either themselves or you. [...]
5. Artists, and particularly writers, are the most squeamish people in the world, and at the same time the most hungry for praise. Indeed, it is impossible for writers to be sated with compliments – and they must not be despised for this because, as often as not, their great need of praise is due to a lack of confidence in themselves, and their longing for reassurance is due to a feeling that their work is worthless.

Adapted from Mauriac, Francois. *God and Mammon* [540 words]

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

- (1) According to the passage, the question that is hardly ever asked by writers is
 - (a) the dogma that writers are independent.
 - (b) whether the majority of writers are dogmatic.
 - (c) the absolute independence of the artist.
 - (d) what responsibility they have to society.



- (2) What, according to the author, follows from the belief that the work of art is an end in itself?
- (a) All art is inherently useful to society.
 - (b) All creative expression that serves a specific purpose cannot be called art.
 - (c) Art must be absolutely independent from the artist who creates it.
 - (d) Art that is not moral must be disqualified.
- (3) The camp that seeks to refute the claim for artistic independence holds that
- (a) there is a responsibility to accurately represent the diverse ways humans live.
 - (b) fluctuation and hesitation are important artistic qualities.
 - (c) absolute independence leads to treading on dangerous ground.
 - (d) the intense desire to depict human emotions can result in serious consequences on people.
- (4) The phrase 'a sincere revulsion against falsifying life' (paragraph 2) is closest in meaning to
- (a) dislike of artists misleading ordinary people about their lives.
 - (b) the honest hatred against telling lies for artistic benefit.
 - (c) the genuine aversion to distorting reality through artistic expression.
 - (d) anger against fabricating stories about people.
- (5) Which one of the following explanations best captures the reason why an author's desire to depict human emotions and passions may have strong and unpredictable impacts on the lives of some people?
- (a) People reading this work may wish to imitate what the characters do in the story.
 - (b) Readers may form biases and prejudices against certain types of characters and situations.
 - (c) The unvarnished truth about human feelings and desires may be too much to handle for some people.
 - (d) All of the above.
- (6) Paul Morand who claims that he is a writer because he desires to be rich and esteemed is
- (a) expressing his long-term motive instead of his short-term motive.
 - (b) poking fun at the question by confusing his motives.
 - (c) a famous novelist who has achieved his immediate and deep desires in this respect.
 - (d) deliberately offering immediate motives instead of deeper ones in order to ridicule the question.
- (7) The phrase "the whole thing" as used in paragraph 3 refers to
- (a) the reasons writers have for writing.
 - (b) the literary world.
 - (c) the majority who wanted to be witty.
 - (d) the attempt to find a single answer to the question as to why writers write.



(8) Why, according to the author, are writers who claim to be writing for themselves self-deceiving or misleading others?

- (a) They are all like voices in the desert.
- (b) They all wish to be valued and accepted by at least one reader.
- (c) They secretly want to be rich and esteemed.
- (d) They welcome other intelligences and hearts to read their work.

(9) Writers need unending accolades because

- (a) they are hungry for praise.
- (b) they are low in self-esteem and undervalue their creativity.
- (c) they cannot be sated with compliments.
- (d) they are wrongly despised due to their lack of confidence.

10. The main objective of this passage is to

- (a) explore the motivations and psychology of writers.
- (b) explain why writers want to be well-liked.
- (c) compare writing to speaking with at least one other person.
- (d) expose certain myths about writers and writing.

(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.

Reading Comprehension MCQs (10 marks)

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



For Précis (20 marks)

Content (7)	6-7	4-5	2-3	1	0
	All main ideas included	Most main ideas included with some irrelevant / supporting content	Up to 3 main ideas; other content is supporting or irrelevant content	Only one or two main ideas, but other content does not include main ideas	Completely irrelevant content OR Nothing written
Paraphrasing (4)	4	3	2	1	0
	Every attempt made to use own words without losing the sense of the passage	Obvious attempt made to use own words but a few phrases may be copied from the text	An attempt has been made to use their own words for at least half the précis.	Most of the précis directly 'lifted' from the text, including complete sentences	Word-for-word from the text OR nothing written
Organization (4)	4	3	2	1	0
	Good sequence and flow of ideas, no unnecessary details	Discernible flow and organization but with some extraneous ideas	Choppy flow, with obvious missing links in the sequence	Organization is disjointed; transitions missing; shows little flow/organization	No discernible organization OR nothing written
Accuracy of language (4)	4	3	2	1	0
	No grammar, spelling or punctuation errors	One or two grammar, spelling or punctuation errors	Errors are mostly in spelling or punctuation; don't impede comprehension; may change the sense of the passage	Errors mostly grammatical; impedes reader comprehension somewhat; changes the sense of the passage	Errors impede reader comprehension OR Nothing written
Length 175-185 words	Length (1 - 0)				
Total	19-20	14-16	9-10	05	

Pass Mark: 08/30



Note for Précis:

(1) The paraphrasing mark impacts marks for other sections:

If the answer is **completely 'lifted'** from the text, the précis receives **0 marks** for all sections other than 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 and are likely to appear in the précis as is: e.g. 'responsibility', 'independence', 'motive', 'writer/author', 'art', 'novelist', 'characters' can be used without penalty.

(2) The précis does **not** need to 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.

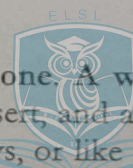
Précis Text (Main ideas in bold type)

1. For many writers this question [of the writer's responsibility] does not arise. If there is one dogma which has gained the support of the majority of writers in this century and the last, it is **the dogma of the absolute independence of the artist**. It seems to be agreed, once and for all, [holds] that a work of art has no object outside itself. It only counts in so far as it is gratuitous or useless: [according to this view] anything written to prove a point or to be of use is disqualified from the realm of art. Gide says that 'the moral issue for the artist is not that he should present an idea that is useful but that he should present an idea well.'

2. But we can be sure that **this** would not have to be said so persistently and so often by some writers if it were not [is] vigorously contradicted by others. In fact, from the other end of the literary world comes a ceaseless [who] protest against the pretensions to absolute independence on the part of the artist. [. . .] Then, between these two opposing camps, there is the huge crowd of novelists who fluctuate and hesitate. On the one hand, they admit that their work is valuable inasmuch as it apprehends living humans in their completeness, in their heights and in their depths – the human creature as s/he is. [. . .] They feel a sincere revulsion against falsifying life. On the other hand, they [also] know that they are treading on dangerous ground, and that their intense desire to depict human emotions and passions may have an incalculable and permanent effect on the lives of many people. [. . .]

3. Recently, a review posed the question: 'Why do you write?' to the literary world. The majority who answered merely tried to be witty; Paul Morand, for instance, said: 'To be rich and esteemed.' He was making fun of the whole thing by confusing immediate motives with deep motives.

4. The deep motive seems to lie in the instinct which urges us not to be alone. A writer is essentially a person who will not be resigned to solitude. Each of us is like a desert, and a literary work is like a cry from the desert, or like a pigeon let loose with a message in its claws, or like a bottle



thrown into the sea. The point is to be heard – even if by a single person. And the point is that our thoughts and, if we are novelists, our characters should be understood and loved and welcomed by other intelligences and other hearts. Authors who assure you that they write for themselves alone and that they [who] do not care whether they are heard or not are boasters and are deceiving either themselves or you. [...]

5. Artists, and particularly writers, are the most squeamish people in the world, and at the same time the most hungry for praise. Indeed, it is impossible for writers to be sated with compliments – and they must not be despised for this because, as often as not, their great need of praise is due to a lack of confidence in themselves, and their longing for reassurance is due to a feeling that their work is worthless.

SAMPLE PRÉCIS

The key assumption on which there's widespread agreement among authors is that creativity should not have any other use or purpose than the work of art itself. This freedom of the artist from any role or responsibility is, however, strongly contested by others in the field who claim that complete independence is an affectation with no merit. In the middle of these two opposing groups are many who vacillate uncertainly. They agree that it is valuable to depict humanity as it is, both good and bad, because it is wrong to misrepresent reality, but at the same time they recognize that it is risky to commit to laying bare all human feelings and urges due to the consequences it may have on others' lives. The answer to the question why writers write is complex, but among the reasons could be the need not to be isolated, and the desire to be heard so that their creations can be treasured and appreciated by others. All authors write for others, surviving on approval, because they suffer from a sense of inferiority, and lack self-assurance.

[182 words]

Note: This is a sample only, not a model answer.

NOTES ON PRÉCIS:



Question 3 (Unseen prose passage)
(20 marks)

- (6) 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.

When Grandpa learned I was leaving for America to study, he wrote me a goodbye note. "You rotten capitalist pig," the note read, "have a safe flight. Love, Grandpa." It was written on a creased red ballot from the 1991 elections, which was a cornerstone in Grandpa's Communist ballot collection, and it bore the signature of everybody in the village of Leningrad. I was touched to receive such an honor, so I sat down, took out a one-dollar bill, and wrote Grandpa the following reply: "You communist dupe, thanks for the letter. I'm leaving tomorrow, and when I get there, I'll try to marry an American woman ASAP. I'll be sure to have lots of American children. Love, your grandson."

There was no good reason for me to be in America. Back home I wasn't starving, at least not in the corporeal sense. No war had driven me away or stranded me on foreign shores. I left because I could, because I carried in my blood the rabies of the West. In high school [...] I studied English. I memorized words and grammar rules and practiced tongue twisters, specifically designed for Eastern Europeans. *Remember the money*, I repeated over and over again down the street, under the shower, even in my sleep. *Remember the money, remember the money, remember the money*. Phrases like this, I'd heard, helped you break your tongue.

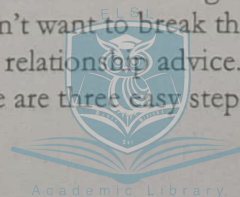
My parents must have been proud to have such a studious son. But no matter how good my grades, Grandpa never brought himself to share their sentiments. He despised the West, its moral degradation and lack of values. As a child, I could only read those books he deemed appropriate. [...] The English language, Grandpa insisted, was a rabid dog, and sometimes a single bite was all it took for its poison to reach your brain. [...]

There was something exhilarating about teasing Grandpa. On the one hand, I was ashamed, but on the other . . . Sometimes of course, I went too far and he tried to smack me with his cane. "Why aren't you five again?" he'd say. "I'd make your ears like a donkey's."

It was not the teasing but the sight of me hunched over an abridged edition of the *Oxford English Dictionary* that finally drove Grandpa back to his native village. When my father asked for an explanation, he could not let himself admit the real reason. "I'm tired of looking at walls," he said instead. "I'm tired of watching the sparrows shit. I need my Balkan slopes, my river. I need to tidy your mother's grave." We said nothing on parting. He shook my hand.

Without Grandpa to distract me, I focused on my studies. It had become popular at that time for kids to take the SAT and try their luck abroad. Early in the spring of 1999 I got admitted to the University of Arkansas, and my scores were good enough to earn me a full scholarship, room and board, even a plane ticket. [...]

I made it a point of talking to Grandpa twice a month. At first we spoke of little things. He told me of re-arranging his collection of Communist artifacts, of reading *The Modern Woman* at Grandma's grave. For thirty years, he said, she had received this magazine once a month and didn't want to break the cycle. "Although," he told me once, "I'm slightly tired of weight loss diets and relationship advice. Three rules for dating, three steps for getting slim. Nowadays, Grandson, there are three easy steps for everything under the sun." [...]



"I've failed you," he said. "Sometimes I think that you went away just to spite me."

I told him that, contrary to what he thought, he was not the center of the world. I got along with my American friends handsomely, I felt at home.

"Bullshit," he said. "You hate it there."

My loneliness rose up in me like steam over a barren field. I choked with rage. Surely, he had no way of knowing that these friends I spoke of did not exist? That I hadn't left my room in days?

"You are a stubborn mule, Grandpa," I declared. "Give up already. Burn your collection of artifacts, your books. The past is dead."

"Ideals never die," he said.

"But people do. Or what, you think you'll live forever?"

I knew it was wrong of me to say such things, but I wanted to hurt him. And when he laughed, I knew I had. [...]

"Grandpa," I said once, squeezing the receiver. "I have been thinking. How about you recommend a book?"

"A book?" he said. "I thought you hated my books."

I told him to forget it.

"Is the prodigal son doing an about-face?"

"I'm hanging up."

But I didn't. We were quiet for a while. I could tell he was choosing his words carefully. "I'll give you something better than a book," he said at last. "I'll give you three easy steps."

"First," Grandpa told me, "you need to learn who Lenin really was. Obtain volume thirty-seven of his collected works." [...]

"I'm getting old," he said. "I feel pinching in my arm and leg. Surely a new stroke waits for me around the corner. So I've been thinking. You are a good boy, my son, but I failed you. You have all the right to mock me."

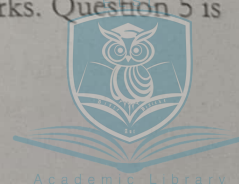
I had relished mocking him once, I said, but not any longer. "tell me the third step. I need to know."

"Step three," he said after some thought. "Come home."

Adapted from Penkov, Miroslav. *East of the West: A Country of Stories*

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.)

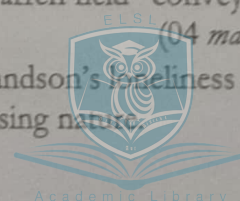


Q1	Q2 – Q4	Q5	Description
Marks	Marks	Marks	
03	04	05	A complete answer which shows a full understanding of the question and addresses every part of the question. 2 or more relevant points written, with supporting details for each from the passage, either as quotations or as direct references (which 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.

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) What was the nature of the relationship between the grandfather and grandson in the period before the young man went to the US to study? (03 marks)
 - On the surface it was of opposition and radical difference in views and beliefs. It seems the grandfather wanted to force his grandson to change his views, and the grandson was equally adamant not to do so, but on closer reading one can discern that this became an enjoyable game.
 - The grandson enjoyed baiting and teasing his grandfather, as can be seen in the letter exchange and general banter. Yet, the grandfather had great expectations of his grandson, and the grandson followed his grandfather's instructions diligently, even though he pretended to be dismissive.
 - However, beneath the superficial antagonism there was clearly a strong affection and respect, though it was deliberately hidden on both sides.
- (2) How and why did this relationship change by the end of the story? (04 marks)
 - Even the surface arguments gave way to an even stronger bond of respect and love.
 - The grandson kept in regular contact with his grandfather twice a month. As time passes, the mutual posturing gives way to self-reproach and the open expression of affection and concern.
 - The grandfather changes his lifelong philosophy against simplistic three-step formulas which he used to poke fun at, in order to beg his grandson to come back home.
 - Their relationship has shed its outer shell of repartee and sparring ["I had relished mocking him once, I said, but not any longer"], and become more mature and poignant. They were at last able to speak almost-openly of their love and respect for each other.
- (3) What does the sentence "My loneliness rose up in me like steam over a barren field" convey to you? (04 marks)
 - The simile powerfully evokes both the all-encompassing nature of the grandson's loneliness (like the steam that completely engulfs the empty field), and its dismal/depressing nature.



- Like the steam covering over an empty nothing, so too the grandson's loneliness covers over his hollow life.
- The "rising up" of his loneliness ("like steam") captures precisely the way in which loneliness wells up within him, blocking out everything else.

(4) What is the narrative function of the dialogues between the grandfather and grandson, and how effectively do these exchanges take the story forward? (04 marks)

- The dialogue and other exchanges between grandfather and grandson (such as the notes shared at the beginning) serve (a) to move the plot forward, (b) to convey the two polar opposite ideological positions that the story critiques for being too extreme, and (c) to provide unconventional proof of a moving personal relationship that can cut across the generational divide as well as strong political differences.
- It is in these dialogues that the story becomes a powerful and moving testament to the value of family and home, which transcends all other economic and political determiners.

(5) What, in your view, is the main theme of this story? (05 marks)

- Among the main themes of this story are: (a) the clash between the two worldviews of western capitalism epitomized by the USA, and socialism epitomized (at that time) by the Soviet Union; (b) the generation gap as represented by old age and its conservative rooted family values on the one hand with youth and its search for adventure, change and independence; (c) loneliness brought about by cultural difference, and (d) how shared culture and values are most powerful, bringing old and young together and even cuts across the ideological divide.
- Another theme would be the contrast between what appears at first to be dogmatic/inflexible ideas vs. progressive/open-minded approaches, finally demonstrating that these black and white distinctions are untenable.
- What is important to emphasize is that the story complicates each of these themes significantly, and thereby demonstrates that the usual binary oppositions youth/old age, capitalist/socialist, dogmatic/flexible, conservative/progressive, open-minded/hide-bound cannot be so easily separated as black and white and mutually exclusive oppositions.
- However, the most powerful of all these themes is, arguably, the force and power of love and affection that can transcend these other intellectual and cultural divisions. It's difficult to claim that family values are at the core of the story because the parents are not invoked at all.

NOTES ON UNSEEN PROSE PASSAGE:



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. (20 marks)

A Story

Like pure milk is my love,
Like old rice of many years.
Scrubbed and washed the earthen pot of my heart.

The world is like wet firewood,
Everything dim with smoke.
The night is like a brass bowl,
The moon's silver coating worn,
Imagination's faded.

Dreams gone rancid,
And sleep turned bitter.

On the finger of life
Memories tighten like a troublesome ring.
As if from the goldsmith of time
Grains of sand have slipped between.

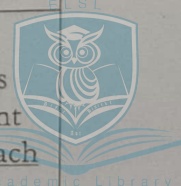
Love's body is shrinking
How do I sew a shirt of song?
The thread of my thoughts is all tangled,
The needle of my pen broken,
The whole story – lost

Amrita Pritam (translated from Hindi)

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	Q2 – Q4	Q5	Description
Marks	Marks	Marks	
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.

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) How does the poet contrast the feelings of the woman with the state of the world? (03 marks)
- The world is seen in this poem from the point of view of the persona of the woman, and hence the key metaphors that describe the world are also taken from this rural Indian domestic space, though it could also cover a much broader “third world” spectrum.
 - The potential of the woman is reduced to smoke and ashes, dim and desolate. Hence, the world she inhabits too is without fire or light, “like wet firewood”, echoing and reinforcing the predicament of women.
 - Just as women’s feelings are diminished and even destroyed, just as her “love’s body is shrinking”, this is reflected in the night being seen as a “brass bowl” which even the moon cannot brighten (“the moon’s silver coating worn”), and that in turn defeats a fading imagination.
 - Therefore, the woman’s feelings take on a cosmic dimension in the description of the world around her, as if to reinforce the utter inevitability of her imprisonment and the impossibility of any positive change.
- (2) What do you understand by the following lines: “On the finger of life / Memories tighten like a troublesome ring”? (04 marks)
- In the overarching context of the poem, after marriage (the troublesome ring) women are constricted and limited to serving and surviving entirely within the domestic space (on the finger of life).
 - In addition, the fact that this experience is not pleasant or liberating is made abundantly clear by the adjective “troublesome”. Life itself has been reduced to “a [mere] finger” (not a hand)



and marriage as domestic labour dominates this finger by cutting its very blood supply as does a taxing and difficult because overly tight ring.

- The problem is not merely restricted to the present because “memories” of the past, like the present, tighten and choke the finger of life just as a noose would do to a whole human being at the point of being strangled to death. Hence, in such a predicament the woman has no relief from past, present or future.

(3) In this poem, how effective is the sustained use of metaphors related to domestic work? (04 marks)

- Every one of the key (concept) metaphors are deliberately and meticulously derived from the traditional arena of women’s domestic work in the (Indian/South Asian) context of the poem.
- The use of powerful images such as (a) comparing the woman’s heart to an “earthen pot” (“scrubbed and washed” of any luxury or excess), (b) describing her dreams and sleep in terms of food getting spoilt (rancid, bitter), (c) her world becoming “dim with [the] smoke” of “wet firewood” with no hope of improvement, and (d) denying her the possibility of protest and agency in song and writing, as she can only sew not sing her song, only use a needle instead of a pen to write, very effectively capture how trapped/oppressed women are in this social space.
- The unrelenting and repeated use of such similes and metaphors are extremely effective in dramatizing the “shrinking” of a woman’s world and worldview to fit the requirements of her domestic responsibilities as wife and mother, as self-effacing care-giver to all but herself. Domestic work becomes her life, and therefore she can only describe this life in relation to metaphors from domestic work, each subtly different, and yet all agonizingly the same as well!

(4) Is this a story of one woman or many?

(04 marks)

- The poem is about one woman who stands for all women within the same patriarchal paradigm that is being described. The whole point of the poem is that this tragedy is the shared and inevitable fate of *all* women in this unequal world that is being described.
- Upon being married, these women have only a lifetime of servitude ahead of them. They begin with love (like pure milk), but soon their dreams turn rancid, even sleep becomes bitter, until love’s body itself has shrunk till there is nothing left of the original story to tell.
- In this regard, it is telling that the title of the poem is “A Story”, and not a specific individual woman’s story (“Her Story”) but “any story” and, therefore, “all stories” which are both personal and general, private and public.

(5) Why, in your view, does the poet say that the whole story is lost?

(05 marks)

- The means of expressing the woman’s story are already taken away from her. Her life is so inextricably chained to her domestic labour that her song and pen have both become restrictive and restricting forms of domestic labour.
- She has no way of expressing herself outside the labour that imprisons her: no pen that is not a needle, nor song that is not a shirt, as she works for others throughout her life.

NOTES ON UNSEEN POEM:

