



Department of Examinations, Sri Lanka

G.C.E. (O/L) Examination -2021(2022)

46- Appreciation of English Literary Texts

Marking Scheme



This document has been prepared for the use of Marking Examiners. Some changes would be made according to the views presented at the Chief Examiners' Meeting.

Amendments are to be included.

G.C.E. (O/L) Examination - 2021 (2022)**46 - Appreciation of English Literary Texts****Distribution of Marks (New Syllabus)****Paper I**

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

Paper II

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

Total Marks :

Paper I	-	40 marks
Paper II	-	60 marks
		<u>100 marks</u>

G.C.E. (O/L) Examination - 2021 (2022)**46 - Appreciation of English Literary Texts****Distribution of Marks (New Syllabus)****Paper I**

Q. 1

Section A

Q. 1 i ——— 5 marks

Q. 1 ii ——— 5 marks

Q. 2 i ——— 5 marks

Q. 2 ii ——— 5 marks

Q. 3 i ——— 5 marks

Q. 3 ii ——— 5 marks $5 \times 6 = 30 \text{ marks}$ **Section B**

Q. i 10 marks

Q. ii 10 marks

Q. iii 10 marks

 $10 \times 1 = 10 \text{ marks}$

Total marks for Part I = 30 + 10

= 40 marks**Paper II****Poetry**

Q. 1 15 marks

Q. 2 15 marks

Q. 3 15 marks

Q. 4 15 marks

Q. 5 15 marks

One question only — 1 x 15 = 15 marks

Drama

Q. 6 15 marks

Q. 7 15 marks

One question only — $1 \times 15 = 15$ marks**Prose**

Q. 8 15 marks

Q. 9 15 marks

Q. 10 15 marks

Q. 11 15 marks

One question only — $1 \times 15 = 15$ marks**Fiction**

Q. 12 15 marks

Q. 13 15 marks

Q. 14 15 marks

One question only — $1 \times 15 = 15$ marks

Total marks for Part II = 4×15
 = 60 marks

Calculation of Final marks

Paper I = 40 marks

Paper II = 60 marksFinal marks = 100 marks

G.C.E.(O/L) EXAMINATION - 2021 (2022)

Common Techniques of Marking Answer Scripts.

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

1. Each Assistant Examiner should use red colour ball-point pen for marking answer scripts.
2. A purple colour ball-point pen should be used by Chief Examiners.
3. Code number of the Assistant Examiner should be noted down on front page of each answer script. Enter marks in **clear numerals**.
4. Write off incorrectly written numerals with a clear single line and authenticate the alterations with Examiner's initial.
5. Enter the marks of each subsection of a question as a rational number in the given space of Δ and the final marks of each question should be entered as a total rational number in the given space of $\square$ by denoting respective question number as well. Use the column assigned for the Examiners to write marks.
6. Evaluation Mark Finalizer should use blue or black colour pen to verify the accuracy of the marks.

Example:

Question No. 03

(i)

.....

✓

Δ
 $\frac{4}{5}$

(ii)

.....

✓

Δ
 $\frac{3}{5}$

(iii)

.....

✓

Δ
 $\frac{3}{5}$

03

(i)

$\frac{4}{5}$

+

(ii)

$\frac{3}{5}$

+

(iii)

$\frac{3}{5}$

=

(ii)

$\square$
 $\frac{10}{15}$

MCQ answer scripts: (Template)

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

Structured essay type and essay type answer scripts:

1. Cross off any pages left blank by candidates. Underline wrong or unsuitable answers and write cross mark. Point-out areas by a check mark, where marks can be offered.
2. Use the right margin of the overland paper to write down the marks.
3. Write down the marks given for each question against the question number in the relevant cage on the front page in two digits. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.
4. Add the total marks carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

Preparation Of Mark Sheets.

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board. Therefore add separate mark sheets for each of the question paper. Enter paper I marks in "Total Marks" column of the mark sheet and write them in words as well. Enter paper II Marks in the " Total Marks" Column and include the relevant details. For the subject 43 Art, Paper I, II and III Marks should be entered numerically in the separate mark sheets and should also be written in words.

For subjects 21 Sinhala language and literature and 22 Tamil Language and literature, paper I marks once entered numerically should be written in words. Use separate marks sheets for the papers II and III and enter the total marks in the "Total marks column". Write the relevant detailed marks against each of the total mark.

N.B.:-

- I. Final marks for paper I, paper II or paper III should always be rounded up to the nearest whole number and they should never be kept as decimal or half values.
- II. Each page of the mark sheet should be compulsorily verified by the Assistant Examiner who entered marks to the mark sheet, Assistant Examiner who checked the mark sheet, the Verifying Examiner of the evaluation marks and Chief Examiner by placing respective code number and the signature.

DETAILED MARKING SCHEME AND GUIDELINES TO ANSWERS

2021 (2022)

1. Introduction

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

The examination of "Appreciation of English Literary Texts (46)" comprises two papers, Paper I and Paper II.

PAPER I (CONTEXT QUESTIONS)

Paper I, which carries a maximum of 40 marks, is divided into two sections as given below:

Section A: POETRY, PROSE, AND DRAMA

Section B. NOVELS

Section A of Paper I tests the following skills at a minimum level, at phrase levels, or sentence levels. Section B of Paper I also tests the same skills, yet at paragraph or passage levels. Section B requires a higher proficiency level,

As such the candidates should be able to:

- (i) identify accurately the text and the author
- (ii) understand the relationship within the given extract (e.g. candidates should express their familiarity with the situation, events, characters, and their inter-relationships and references).
- (iii) infer meaning from the given extract
- (iv) respond to and demonstrate sensitivity to the extract

The rationale of the testing method is based on the following assessment framework.

- a) knowledge
- b) comprehension
- c) application
- d) evaluation

To facilitate the testing of all genres, Paper I is divided into 2 sections as section A and section B.

Section A, comprising short extracts, is allocated 30 marks. Section A has 6 questions, each carrying 5 marks. Each of these 6 questions are further divided into 4 sub questions as (a), (b), (c) and (d). The mark for each of these sub question is given below.

- | | |
|--|---|
| a) Identification (of text and author) | 1 |
| b) Intra-textual reference (comprehension) | 1 |
| c) Intra-textual reference (comprehension) | 1 |
| d) Inference / response to text | 2 |

Section B carries 3 optional questions based on long extracts taken from the prescribed novels. Candidates are required to select 1 question out of these 3 optional questions. Each of these questions are divided into 4 sub questions as (i), (ii), (iii) and (iv). The skills tested and marks allocated are as follows.

- | | |
|----------------------------------|---|
| i. Identification | 2 |
| ii. Comprehension | 2 |
| iii. Application | 2 |
| iv. Critical evaluation/response | 4 |

PAPER II (ESSAY TYPE QUESTIONS)

Paper II, which carries a maximum of 60 marks, is divided into four sections as given below:

POETRY

DRAMA

PROSE

FICTION

Paper II attempts to test the following skills.

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

Paper II's focus is more on the last four of the above as Paper I is devoted to test the rest.

Candidates should be able to demonstrate that they are/have

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

Each of the sub section of Paper II provides the candidate with a choice of questions.

In the detailed marking scheme, guidelines are provided to evaluate the answers. But as mentioned in the introduction, examiners are expected to be sensitive to students' personal/ independent ideas which are relevant to the questions.

Criteria for marking the answers in Paper II

In marking Paper II answers, the following criteria must be used and the weightage given below should be followed.

Content	-	1 - 7
Organizing	-	1 - 4
Language	-	1 - 4

The marking criteria and their parameters are explained below:

CONTENT

Descriptors

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

Bandings

- a) All the facts/ content necessary to address the question are well selected and presented. Content is prioritized to present a logical argument. Shows a personal insight/ critical perspective in dealing with the content. Reflects the student's creativity 6-7
- b) Most of the content expected to be put forward to address the question is included. Content is ordered in importance. Shows some evidence of personal response in selecting content. 3-5
- c) Some facts relevant to the question are available. Facts are not prioritized. Some important facts are left out. 1-2

ORGANIZING**Descriptors**

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

Bandings

- a) Answer is precise and focuses on question. It is closely knit with a strong thrust in the argument. Supports answer with relevant quotations at the appropriate moment to build up an argument or present a personal point of view. Answer is well ordered with a strong connection between the introduction, the flow/ development and conclusion. 4
- b) Answer focuses on question and builds up an argument. Well ordered with a strong connection between the paragraphs. Produces quotes at appropriate moments to back up the argument/ illustrate a point. 2-3
- c) Addresses question but may not focus – attempts to order answer with an introduction development and ending but the answer is not cohesive. Uses quotes to support ideas / points of view/ argument. 1
- d) Does not address question. Facts are disjointed. No development. A point here and there. No connection. 00

LANGUAGE**Descriptors**

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

Bandings

- (i) No errors in language or spelling. Shows a personal/ distinctive style of writing with rich vocabulary. Uses language with expressive force. 4
- (ii) No grammatical errors. Vocabulary well selected a certain laxness in expression. A few spelling errors. 3
- (iii) No SVO errors. A few errors in the use of tenses/ gender/ use of article. Some spelling errors – a looseness in the style of writing. 2
- (iv) Some SVO errors. Errors in gender, number tense. Misuse of vocabulary. A few uncoordinated sentences but communicates meaning. 1
- (v) Uncoordinated sentences. Many errors in tense, number, gender, use of pronouns and articles. Inappropriate use of vocabulary. Cannot communicate meaning. 00

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

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

Paper II	1 - 14		
	Questions 2-13,	15×4	
	Content	7	} 15×4
	Organization	4	
	Language	4	
	Total		60

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

Marking Scheme -2021 (2022)
46 - Appreciation of English Literary Texts

Paper 1

Instructions

Answer **all** the questions in **Section A**.

Select **either** (1), (2) **or** (3) from **Section B** and answer all the questions given below it.

Answers to **Paper 1** should be written in the space provided on the question paper.

The marks for each question are shown in brackets.

The total mark for **Paper I** is 40.

SECTION A: POETRY, PROSE, AND DRAMA

Read the following extracts and answer all the questions given below them.

I. Poetry

1. (i) "He stirred his velvet head

Like one in danger, cautious"

- (a) Name the poem from which these lines are taken. Name the poet.
- (b) Who is referred to as "He" in these lines?
- (c) Name a literary device used in these lines?
- (d) Why does the speaker assume that "He" is cautious?

(a) A Bird Came Down the Walk: Emily Dickinson (1 mark)

(b) The bird (1 mark)

(c) Simile / personification/ metaphor (1 mark)

(d) Because "he" is under the speaker's observation

Because of the presence of the speaker

Because of the vast world around / because he stirred his

head/behaviour**(2 marks)**

1. (ii) “From the moment I could talk I was ordered to listen.

Now there’s a way and I know that I have to go away”.

- (a) From which poem are the above lines taken? Name the poet. (1 mark)
 (b) Who is referred to as “I” in these lines? (1 mark)
 (c) Who has given orders to the speaker? (1 mark)
 (d) What is the main theme reflected in these lines? (2 marks)

(a) **Father and Son; Cat Stevens** (1 mark)

(b) **Son** (1 mark)

(c) **His Father/society around him/ the adults around him** (1 mark)

(d) **Children’s freedom and escapism from parents’ rigid rules**

Authoritarian parents’ power over children

Negative feelings about authoritarian parenting

Clash between parents and children

Conservative nature of parents/parenting (2 marks)

II. Prose

- II. (i) “They didn’t say a word. Our feet were loud, though. I could hear them, slamming the ground”

- (a) From which work are these lines taken? Who is the author? (1 mark)
 (b) Who is referred to as “They” in these lines? (1 mark)
 (c) Why didn’t “They” speak? (1 mark)
 (d) Briefly describe the narrator’s emotions as presented in these lines. (2 marks)

(a) **Wave/ An extract from “Wave” / An extract from “Wave” : A Memoir of Life after the Tsunami**

Sonali Deraniyagala (1 mark)

(b) **The narrator’s sons /speaker’s children /Vik and Malli/** (1 mark)

(c) They were in fear/ They were frightened, shocked and panicked /
Because of the pending danger/tensed situation/confused state due to
their mother's unexpected behaviour (1 mark)

(d) The narrator is in fear because of the danger/ The narrator is sympathetic
with the boys/ The narrator is panicked at the sound around /is
indecisive of the minute details of the surrounding /her urge to save the
children (2 marks)

II. (ii) "...but for some days past he had practised with the key of the schoolroom
door; he did not believe in trusting too much to luck and accident"

- (a) From which work are these lines taken? Who is the author? (1 mark)
- (b) Who is referred to as "he" in these lines? (1 mark)
- (c) What characteristics are expressed about "he" in these lines? (1 mark)
- (d) Briefly explain the significance of these lines to the prose from which they are taken. (2 marks)

(a) The Lumber Room; Saki/ Hector Hugh Munro (1 mark)

(b) Nicholas (1 mark)

(c) Active and intelligent /Innovative and perseverant/Rational and realist/smart/
clever/ courageous/ practical/ (1 mark)

(d) They reflect the innovative, courageous, perseverant, and rational nature of
children despite the difficulties encountered by them/ outsmart

Restrictions made on children by parents and how children outsmart adults/How
children want to explore freedom by breaking away from restrictions (2 marks)

III. Drama

III. (i). "Won't you please enjoy a life of peace and happiness with me, together and
forever?"

- (a) Name the play from which this line is taken. Who wrote the play? (1 mark)
- (b) Who is referred to as "you" in this line? (1 mark)
- (c) When does the speaker say this line? (1 mark)
- (d) What theme of the drama is highlighted in this line? (2 marks)

(a) **Twilight of a Crane ; Yu Zuwa Junji Kinoshita/** (1 mark)

(b) **Yohyo** (1 mark)

(c) **After Yohyo receives money but is not content with it/**

A few seconds before Yohyo expresses his greediness over money again, and is not content with what they have received/

When Tsu expresses that she wants to lead a calm, loving peaceful life with him after getting money /

When Tsu realizes that Yohyo has become money minded , that he's "moving into the other world" and not content with the natural life he led. (1 mark)

(d) **Desire to lead a content, peaceful and happy life/**

Bliss of simple, content life/ prioritizing simple life over materialistic life.

Human beings desire to accumulate more and more/

The impermanence and fragility of emotions of love in human beings

Dissatisfaction / discontent(ment)/displeasure with the available facilities/property/ (2 marks)

III (ii). **"I've locked myself in, and will be true to you till the grave, and you... aren't you ashamed, you bad child?"**

(a) **Name the play from which this line is taken. Who wrote the play?** (1 mark)

(b) **To whom does the speaker say these lines?** (1 mark)

(c) **What is meant by "I've locked myself in"?** (1 mark)

(d) **Briefly describe the speaker's character as presented in these lines?** (2 marks)

(a) **The Bear; Anton Chekhov** (1 mark)

(b) **The image of Nicolas/ the photograph of the speaker's dead /late husband**

(no marks will be given if only "husband" is written) (1 mark)

(c) **Prevented leaving a room/**

Spent a period of mourning/grieving/remembrance/ isolation/not going to enjoy social life.

Not going out to enjoy life (1 mark)

(d) Social expectations from widows in Russia during a particular period in history**Commitment/faithful to the social norms/ sacrifice of widows****Determination of widows****Mourning/Bemoaning nature of widows****Emotions of bereavement/ challenging and critical of the behaviour/****DO NOT ACCEPT the mention of mere WORDS/ IDEAS RELATED TO****HYPOCRISY OR DOUBLEMINDEDNESS AT THIS POINT)****(2 marks)****SECTION B: NOVELS****(EXAMINERS MAY USE THEIR DISCRETION BUT ARE REQUIRED TO FOLLOW THE DESCRIPTORS GIVEN IN THE BOOKLET).**Select **EITHER** (1), (2) **OR** (3), and answer all the questions given below it.

- (1) Read the following extract from *The Prince and the Pauper* and then answer all the questions given below it.

“The mock King's cheeks were flushed with excitement, his eyes were flashing, his senses swam in a **delirium of pleasure**. At this point, just as he was raising his hand to fling another rich largess, he caught sight of a pale, astounded face, which was strained forward out of the second rank of the crowd, its intense eyes riveted upon him. A **sickening consternation** struck through him; he recognised his mother! and up flew his hand, palm outward, before his eyes--that old involuntary gesture, born of a forgotten episode, and perpetuated by habit. In an instant more she had torn her way out of the press, and past the guards, and was at his side. She embraced his leg, she covered it with kisses, she cried, "O my child, my darling!" lifting toward him a face that was transfigured with joy and love. The same instant an officer of the King's Guard snatched her away with a curse, and sent her reeling back whence she came with a vigorous impulse from his strong arm. The words "I do not know you, woman!" were falling from Tom Canty's lips when this piteous thing occurred; but it smote him to the heart to see her treated so; and as she turned for a last glimpse of him, whilst the crowd was swallowing her from his sight, she seemed so wounded, so broken-hearted, that a shame fell upon him which consumed his pride to ashes, and withered his stolen royalty. His grandeurs were stricken valueless: they seemed to fall away from him like rotten rags.”

- (i) When and where does the incident described above take place? (2 marks)
 (ii) Briefly describe the mock king's emotions as presented in this passage. (2 marks)
 (iii) Explain the meaning of the following phrases as presented in the passage.

- (a) a delirium of pleasure (1 mark)
- (b) A sickening consternation (1 mark)
- (iv) Comment briefly on the significant theme/s represented in the passage. (4 marks)

(i) At the recognition procession, in the pageant, while Tom Canty (as the mock king) is scattering coins/largess to citizens, his mother recognizes Tom and goes closer to him by expressing her love and excitement.

On the day of coronation/ London street (2 marks)

(ii) Readers can notice Tom Canty's 'divided emotions' caused by the unexpected sight of his mother. Initially, his affection and concern towards his mother were overpowered by his pride and self-esteem. Yet, at the end of the paragraph, his pride was overpowered as he sees the torture and agony that his mother experiences. He feels guilty and repents/ shameful about his action. At the sight of the mother's physical and emotional pain. (2 marks)

(iii)

(a) Feelings of extreme excitement/happiness/ delight/ecstasy

(b) A disgusting feeling of shock/ A horrible/(an unpleasant) feeling of worry.

(1 x 2 = 2 marks)

(iv) Human beings' impulsive behaviour and actions, due to motherly love, people's self-esteem and pride, / sympathy and sorrow. Blinded by glory/

Corruption due to power. Sudden impulse of human behaviour /Epiphany (Themes should be explained briefly. If given only the theme is just mentioned without explanation , only one mark to be given) (4 marks)

(2). Read the following extract from *Bringing Tony Home* and then answer all the questions given below it.

"The train came straight at me and then went over as if I was in a pit under the wheels and it rumbled like thunder and there was a red light which glowed like a monstrous eye and became bigger and burst in a flash of white and everything became still and dark and silent; the train came again and the whole sequence repeated itself, over and over again like a looped movie... and I became larger and larger like a balloon being inflated; hands bloated like dead fish and I felt my head expanding, pressurized from within; through it all there was the sound of water dripping; rain falling on the tiled roof, rain leaking through and falling drip drip into

something; rain rain go away come again another day and Rita was trying to get me to say it properly - it's not Jo but go... say it... go and wasn't getting the hard 'G' sound and kept saying 'rain rain jo away' and I was seated on Rita's lap and she smelled of Yardley's Lavender Talcum from the nice jar with the golden lid with a silver coloured label with a woman in a frilly dress... and then came the train again screaming hissing puffing with the red monster's eye and it rolled over me again and something exploded in a deep boom and now I was feeling cold and my legs were shivering knees knocking against each other..."

- (i) When and where does the incident described above take place? (2 marks)
- (ii) Briefly describe the speaker's emotions presented in the passage. (2 marks)
- (iii) Explain the meaning of the following phrases as used in the extract.
- (a) rumbled like thunder (1 mark)
- (b) pressurized from within (1 mark)
- (vi) Comment briefly on the significant theme/s represented in the passage. (4 marks)

(i) The passage presents an unconscious or a coma-like state that the narrator experiences after his collapse on the road due to his exhausted condition (when he returns from Depanama to Egodawatta with Tony, in between Nawinna and Wijerama junction), and a moment where his consciousness is gradually and weakly resumed when he is on the bed at his new home Wijerama. (2 marks)

(ii) He feels alarming, and fearful thoughts as a train comes towards him like a monster. He also feels physical pain and pressure inside his head due to his physical weaknesses. Childhood nostalgic memories/feeling due to rainy weather and Rita's nursery rhymes/ (2 marks)

(iii) (a) alarming sound/ felt a thunderstorm on him/ alarming sound like thunder/

(b) Heavy pain inside the body/head (1 x 2 = 2 marks)

(iv) This shows the commitment, sacrifice, and perseverance of the boy to fulfill targets which are related to his love and kindness towards the dog. It also shows the poverty-stricken nature of their life, as reflected through the leaking roof. As such this is a reflection of human beings' sacrifice and determination irrespective of some life obstacles.

-Lack of love

- Nostalgia due to unfulfilled desires

Human beings' love towards animals despite hardships -**Commitment**

How ones current feelings about lifestyles are connected to , shaped/ influenced by past nostalgic feelings / memories/ suppressed feelings (4 marks)

(3). Read the following extract from *The Vendor of Sweets* and then answer all the questions given below it.

“Jagan's mind was in a turmoil; at the same time he had a feeling that his identity was undergoing a change. If that was so, why should he bother or resist the idea? Committed to various things until yesterday, to the shop and the family, he was a different man at this moment. An internal transformation had taken place; although he still cared for the shop and house, this latest contact had affected him profoundly. The Gods must have taken pity on his isolated, floundering condition and sent this white-bearded saviour. As he turned the spinning wheel, sitting there in the courtyard, with the sky-reaching coconut trees of the neighbourhood waving amidst the stars, his mind analysed everything with the utmost clarity. He wondered if the bearded man might not be a visitation from another planet—otherwise, why did he come to his shop exactly when he needed him? Who really needed help and from whom? The man had said that he needed help for installing the image of the Goddess, while he himself thought that he was being helped. He could not solve the puzzle easily, and so left it alone. Anyway, it was a reposeful memory.”

(i) When and where does the incident described above take place? (2 marks)

(ii) Briefly describe the speaker's emotions presented in the passage. (2 marks)

(iii) Explain the meaning of the following phrases as used in the extract.

(a) in a turmoil (1 mark)

(b) isolated floundering condition (1 mark)

(vi) Comment briefly on the significant theme/s represented in the passage. (4 marks)

(i) When Jagan is reflective on his encounter with the bearded man /Chinnadorai/ hairdryer met during the day while spinning in the evening in the courtyard of his house While Jagan is at a spinning wheel in the evening at his home to calm his mind in his courtyard, after placing his supper to be cooked/ (2 marks)

(ii) The speaker attempts to be analytical of the things that happened so as to calm his mind/ to be satisfied and content.

- Overtly happy and content. / Analyzing his happiness/ Reflective and analytical about his meeting (2 marks)

iii)(a) In a confused and uncertain status/ confused situation

(b) lonely and hard/sad mental status

(1 x 2 = 2 marks)

(iv) This shows the disturbed mental status of Jagan and the ways he faces these uncertainties. It is linked to the psychological conflicts that people experience especially due to uncertainty and indecisiveness and how it disturbs his mind/ current status. (how people attempt to face/address them.)

-Self analytical state of mind

-Undergoing the process of his transformation.

(4 marks)

Paper-II**Instructions**

Answer **four** questions selecting **one each** from the four sections – Poetry, Prose, Drama, and Fiction.

Answers to Paper-II should be written in the given booklet.

Each question carries 15 marks.

The total mark for Paper II is 60.

EXAMINERS MAY USE THEIR DISCRETION BUT ARE REQUIRED TO FOLLOW THE DESCRIPTORS GIVEN IN THE BOOKLET.

Poetry

1. Write an appreciation of **To the Nile**, highlighting how it appeals to readers' emotions.

Answers should include:

- A brief introduction of the poem and to the question
- Two Perspectives of the river may be presented: Deification and natural/pragmatic
- Appreciate the poem (not a mere paraphrase) as sampled below:
 - Identify the instances from the poem where readers' senses are stimulated and how the literary devices evoke readers' insights
 - E.g. Moon Mountains stimulate- sight-
 - We call thee fruitful – taste
 - Taste the pleasant sun rise – taste
 - Sestet- evokes sensuous imagery “Green rushes like our rivers”
 - “Taste of pleasant sunrise”
 - The river as a source of nourishment
 - The river as a leader/ chief of pyramids
 - The river is personified and historicized as it is associated with the legendary mountain or mountain range in East Africa; it is considered great and iconic with references to the Chief of Egyptian civilization
 - Myths related to the river Nile. How people were led by these deifications in the history.
 - Rational thinking of the reader is inspired/ stimulated- Art thou so fruitful....?
 - The use of rhetorical questions makes the reader closer to the picture described

- **How the fruitfulness of the river is further explored and questioned: if the river nourished the nations (the Africans) since time immemorial or if the people exhausted are charmed in a deceptive manner to adore and honor the river.**
- **Natural beauty and the practical use of the river are highlighted**
“Thou dost bedew”/
- **A conclusion would add credit to the answer**

2. Analyze **The Terrorist, He's Watching** in terms of its portrayal of terrorism and violence in society.

Answers should include:

- **A brief introduction of the poem and to the question**
- **Title/ Time as a factor (four minutes)**
- **selection of the place- bar- the target is ordinary people-many civilians.**
- **“The bomb in the bar will explode at thirteen twenty”.**
- **How terrorism and violence are portrayed should be described and evaluated.**
- **The following examples can be provided from the poem and need to be explained and analyzed.**
 - **References to a bomb explosion**
 - **The terrorist's actions**
 - **Link the references to the street –“The terrorists has already crossed the street”**
 - **The terrorist's distance from the danger: the terrorist's safety. The way he looks at the situation – Just like a movie- an observer**
 - **But other people's proximity to it, hence how human beings are subjected to vulnerability and how their dignity is attacked.**
“He goes back in for his crummy gloves”
 - **Clinical descriptions of the people going in and coming out – show**
 - **Some students may talk about the 2 perspectives/ points of view- the narrator's and the Terrorists.**
 - **Students may also identify that by being alert to the time of the explosion, the terrorist is also in a type of conflict: his tensions, anxiety, and impatience (the countdown of the bomb is parallel to the human' beings' life countdown.**
“This waiting it's taking forever”
 - **How the likely death /danger is associated with luck by the watcher.**
 - **The short one he's lucky”**

- **Concluding remarks add credit to the answers**

(Some students may not identify the two perspectives. Do not penalize them, but award marks as far as the argument is sound and valid).

3. Evaluate **I Know Why the Caged Bird Sings** in relation to its depiction of social issues in the world.

Answers should address the following.

- **An introduction to the poem and to the question**
- **The theme and issues presented through it as sampled below:**
 - **Freedom**
 - **How freedom is needed for living creatures**
 - **Freedom in different aspects – freedom of movement/ freedom of expression, etc**
 - **How it is curbed by others. Restricted freedom**
 - physically- “stalks down his narrow cage”**
 - Mentally – shouts on a nightmare scream**
 - **Torture and agony experienced due to restrictions**
 - **The bird may be a symbol of human beings, especially in line with the poet’s own experiences**
 - **Freedom and enjoyment**
 - **Students are expected to evaluate the freedom not only in relation to the poet’s own experiences related to race and gender but also to freedom broadly.**
 - **How this is brought out: broadly through a comparison of a free and a caged bird, then through minute differences in the two birds**
 - **Injustice on the marginalized**
- **Concluding remarks**

4. Write an analysis of the poem **Fear**, highlighting adults' responsibility for, and their concern about, the younger generation.

Answers should address the following.

- A brief introduction to the poem and to the question adults' responsibility for, and their concern about, the younger generation is presented through the daughter-parent relationship in the poem as sampled below:
 - The adults/parents desire to see the young ones/children in a happy prosperous situation
They consider it their duty to offer them love, protection, and care
Eg. "to rock her"
 - In the meantime, they also fear the likely detachment as the young ones will not be in close proximity with adults
E.g as reflected through the speakers' fear and worry about the absence of the young one to "sleep at my side"
 - Mother concerns about the detachment of the child
"they would put her in a throne where I could not never rock her"
 - World is corrupted as child would be vulnerable – deterioration of values
 - The mother's expression of love to keep her in close proximity
 - Mother's ideology is reflected

- Concluding remarks

5. Evaluate how the poet sheds light on human characteristics in a humorous way in **Two's Company**.

Answers should address the following.

- A brief introduction to the poem and to the question
- Identify human characteristics presented in the poem through examples.
 - Skepticism, bravery, courage, self-assuredness, cynical nature, embarrassment, over confidence, agnostic nature, boastfulness and hypocritical nature.
- The poet exploits a variety of techniques to create humour over these human characteristics
Eg- absurdity, suspense, exaggeration of his actions, irony, rhetorical questions
Lines given in parentheses show the contrast which adds to humour

"He laughed at them and said, 'Tut, tut!'"

***He sarcastically negates the idea of ghosts.**

"I've never heard such tittle-tattle"

***He boasts about his idea of not believing in ghosts.**

*** His reactions to each sound he hears, when he is in the house generates humour.**

"Someone's outside - the silly joker,

(He may as well pick up the poker!)"

***Even though he boasts that he does not believe in ghosts his reactions prove otherwise. Irony generates humour.**

***His hypocritical nature creates humour as he becomes a laughing stock at the end of the poem.**

"To seek the safest place to hide -

(The cupboard's strong - he creeps inside)."

Human qualities such as overconfidence, boastfulness, hypocrisy are mainly highlighted by the poet.

- **Concluding remarks**

Prose

6. The extract from **Wave** represents tension experienced by human beings in disaster. Discuss.

Answers should address the following.

- **A brief introduction to the extract and to the question**
- **How tension is created should be identified and evaluated by referring to the instances from the extract that describes panicked mental condition and unplanned actions without any rationale**

E.g.

- **Tension increases with the advancing violent waves**
- **Sudden reaction of the narrator and her family towards the oncoming wave**
- **Fleeing without knocking at the parents' door**
- **Flinging children to the jeep in the haste of escaping**
- **Beula's attempt to hoist herself into the jeep**
- **The driver's haste to escape leaves Beula behind**
- **Anton Jumping back to join Beula.**
- **The narrator's panic and guilt when she realizes that she had left her parent**
- **Steve keeps banging his feet on the floor of the feet**

- When the jeep is in water they lift their children up
 - No one “uttered a word” when the jeep starts floating
 - Steve’s facial expression When he sees the oncoming wave
 - After the jeep topples, the narrator’s fear, tension and disorientation are shown when she regains her consciousness
- Concluding remarks

7. The Lumber Room symbolises children’s curiosity, imagination and wildness. Discuss.

Answers should address the following.

- A brief introduction to the text and to the question
 - Evaluate the boy’s actions to show his curiosity, imagination and obstinacy as sampled below:
 - Nicholas’ curiosity to go into the lumber room “It was a region that was carefully sealed from youthful eyes”
 - Curious about the Key on the book shelf/
 - He develops innovative means to achieve his aims and to be victorious.
- He keeps the aunt in sentry duty to implement his plan. His reaction to the tapestry / mandarin duck

Nicholas is keen to achieve freedom and to be away from the

- stagnant locked atmosphere/unnecessary restrictions made on children
 - He wants to ‘challenge’ the aunt’s authoritarian manner .He puts a frog into the breakfast bowl
 - He is radical in the way he ‘rebels’ the traditional modes of punishment. He calls the aunt the evil one
- Concluding remarks

8. The Lahore Attack demonstrates powerful loyal feelings of pride for one’s country. Discuss.

Answers should address the following.

A brief introduction to the prose and to the question

- The Sri Lankan cricket team experienced an unexpected attack at Lahore , Pakistan.
- They were in a tensed situation inside the bus.
- As bullets started bursting through the bus all we could do was stay still and quiet,

hoping and praying to avoid death or injury.

- References to patriotism and love for the country
- Their feeling of respect and gratitude towards fellow Sri Lankans also show their loyalty towards the country.
- *We all realized that what some of our fellow Sri Lankans experienced every day for nearly 30 years.*
- Kumar Sangakkara and the fellow cricketers' experience at Lahore paves the way to highlight loyalty towards Sri Lanka.

"We are Sri Lankan," we thought to ourselves,

- Playing for the country and heroism associated with cricket players
- Sacrificing time and energy for the country even amidst obstacles and fear and violence
- Team spirit related to patriotism
- When they were attacked, they could face it with courage due to their spirit as Sri Lankans..

"we will get through hardship and we will overcome because our spirit is strong."

- *Pride and love for the country*
- When they faced the unexpected experience at Lahore, they felt that they were representing Sri Lanka.
- *Our emotions held true to our role as unofficial ambassadors.*
- Their pride and love for Sri Lanka is evident as they experienced it off Sri Lankan shores.
- Sacrifice for the country's security as presented through the soldier.
- *It is ok if I die because it is my job*
- Concluding remarks

9. The Nightingale and the Rose depicts human hypocrisy and self-interest. Discuss.

Answers should address the following.

- An introduction to the poem and to the question
- An analysis of characters' hypocrisy and self-centeredness
- Students may refer to the professor's daughter and the student with examples to show instances of hypocrisy and self-interest.

The way the student laments in the garden for a red rose highlights his self-interest-

➤ Here's the reddest rose ...

➤ The way the professor's daughter demands a rose and the way she rejects the rose reflects her insincerity and self-centeredness

- Better students may refer to the opposite nature of hypocrisy and self-interest by referring to the bird as well. But what the students should have highlighted is hypocrisy and self-interest.
 - The daughter of the professor was sitting on the doorway and her little dog was lying winding blue silk on a reel and her little dog was lying at her feet"
 - The professor's daughter "who are you only a student.... You don't even have silver buckles" shows self interest
 - finally the student gets into metaphysics due to his self-interest and he pulled out a grey dusty book
 - A concluding paragraph would add color to the answers.
- *(A mere narration of the plot cannot be accepted as worthy)

Drama

10. Explore the effectiveness of techniques used in *Twilight of a Crane* to depict human weaknesses.

Answers should address the following.

- Students should identify a few techniques and explore their usefulness to make the play effective, with reference to the instances from the play. Only a few examples are given below.
- **Folktale:** A folktale with features of some folktale features, but it is didactic
- **Symbolism**
 - Tsu- symbolizes nature- the pre modernized Japanese society which is natural
 - Yohyo- At the beginning of the drama symbolizes innocence Towards the middle – a gullible character
 - Children – innocence
 - Unzu and Sudo- corruption
 - Senba Ori- true love and sacrifice but in the materialistic world it turns out into a money spinner

- **Metaphors**
- **Anthropomorphism** (If students refer to the fact that the play uses this literary device that assigns human characteristics to nonhuman entities like animals, that is more than adequate: they don't have to use the term): This device may be used to highlight the corruption of humanity in human beings and vice versa : Refer to the character Tsu.
- **Dramatic irony** (the full significance of a character's words/ actions is clear to the audience, but it is unknown to the fellow characters). For instance, the audience can understand the husband and his friend's materialistic nature and money-mindedness from the beginning of the play whereas Tus is rather oblivious of it.
- **Children's games and songs** add the effect of alienation to the play: when the audience is emotional about the dishonesty, corruption and injustice in the play, they are distanced from the tragic and sad circumstances and are reminded of the play being watched.
- **Suspense**
- **Concluding remarks**

11. Explore the suitability of literary devices used in *The Bear* to make the play humorous.

Answers should address the following.

- **A brief introduction to the play and the question**
- **Students should identify some literary devices used in the play**
 - **The effectiveness of the title - Animal characteristics in human beings**
- **The play is a farce-**
- **Absurdity –**

Eg. the arrival and behaviour of Smirnov are absurd/ their heated argument “You are a boor!/ A course bear! A bourbon/A monster/

-Humour comes to its height when Sminov challenges Popova for a duel

- **Exaggeration**
- **Eg- Popova's character is highly exaggerated “aren't you ashamed, you bad**

child? You deceived me, had rows with me, let me alone for weeks on end”

-her strong adamant nature is exaggerated to create humour.

- Irony to create humour Eg. Sminov who visits Popova as a creditor and calls women as common crocodiles, falls in love with Popova.
- Metaphors used to highlight and satirize some characteristics: The bear
- Juxtaposition- How violence and attraction are juxtaposed to express the inconsistent nature of emotions

They should also refer to the subtle ways in which these devices are used to highlight the points

- Short dialogues
- Playwright exploits common human weaknesses like inconsistency, pretense and hypocrisy to create humour
- Role reversal-
 - Smirnov- Aggressive bear becomes tame
 - Popova- Strong/ faithful Popova becomes inconsistent/
- Auditory and visual imagery to pin point weaknesses- Brr...
- Concluding remarks

Fiction

12. “*The Prince and the Pauper* demonstrates how one’s outward appearance determines his/her identity and status.” Comment on this statement.

Answers should address the following.

- Students should identify the different facets of “appearance” as evidenced through clothing, language, habits, and so on.
- They should explain by referring to a few instances how one’s identity as a prince or beggar is decided by such forms of outside appearances.

Eg.

- Tom, in royal attire, was respected by Lady Jane Grey/But Edwards, in Tom’s rags, was illtreated by Christ Church boys
- They should also refer to the instances how one’s status- respect from the society and power – is associated with the appearance. -

- Eg. Everybody in the city of London cheered Tom as their new king, when he rode in the Recognition Procession./but no body except Tom were ready to accept that Edward was the true king. When he appeared on stage in Westminster in his rags.
 - Miles Hendon never believed in what Edward said
- How poverty is stereotypically associated with clothing, language and social habits
- – Eg. Edward has to live with the tramps humiliated, falling into troubles because everybody thought that he was John Canty's son.
 - Tramps crowning him as Foo Foo the first.
 - Hugo ties a 'clime' on his leg.
 - Hugo makes him a thief.
 - Better answers may also counter argue the reasons for the actions to socio-cultural and psychological aspects
 - Mother son encounter –Mother recognizes the son at the Recognition Procession despite his royal attire
 - Lord St. John has doubts about the 'prince' despite his appearance

13. The narrator's cherished and painful childhood memories are vividly portrayed in *Bringing Tony Home*." Is this an adequate analysis of the novella? Discuss.

Answers should address the following.

- Students should identify that the story is a recollection of childhood memories
- They should refer to a few instances of painful memories in relation to his family; parents, sister, friends, neighbours and his pet dog Tony

E.g. The family fell on hard times

They had to move into a smaller home in a different village.

"We, mother carrying sister..."

The painful incident with the dog, parting Tony in the bus -how he keeps silent when the dog is chased away by the conductor.

"I was sad and angry...because we left Tony behind"

The narrator walks all the way to Egodawatta in search of Tony "Tony came out from nowhere charging and barking..."

Losing the ration book and the ecstasy he had when he found it

- They should also refer to how such memories are presented with details, drawing

the readers' attention and empathy.

- Mother consoles sick narrator "She knew I was awake and spoke to me in a but clear low voice"
- Better answers may link the reasons for the painful memories to socio-cultural aspects experienced by the narrator and other family members.

14. "*The Vendor of Sweets* reflects a stage of transformation in Jagan's family". Examine this statement.

Answers should address the following.

- Students should identify and highlight the instances of transformation in family members, as sampled below;
- Jagan's family's transformation. Jagan/Mali/ Ambika/ Grace
 - Due to Ambika's death- Jagan becomes obsessed maternally also his cowardly nature exhibited-

– Marriage-Jagan & Ambika , Mali & Grace

Mali comes back to India with Grace – "Grace my dad, ... Dad Grace . We are married"

Mali lives with Grace under one roof

Jagan Gets to know that they are not married "We are not married"

Traditional Jagan is disturbed and feels that his home is "tainted"

- Education- Mali refuses the traditional Education And receives western education
- Culture and religion eg Eating beef / Western dress code
- Occupation and business- Mali starts a business of manufacturing story writing machines. He uses foreign knowledge and foreign shareholders
- Jagan, a vendor of sweets, leaves home for a retreat
- They may separate the physical and psychological changes experienced by these characters .
- They should analyze the stages of transformation and the reasons for such transformations.
- Better answers may link the reason to the causes beyond the family: social and cultural changes

...the

1507 and 1508

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group. The control group was divided into two subgroups: the control group and the experimental group. The experimental group was divided into two subgroups: the control group and the experimental group.

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