



Third Term Test - Grade 12 - 2019

Index No. English - I Three hours only

Instructions

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

Part A

(This part carries 32 marks. each question carries 08 marks)

- (1). Comment briefly on any one of the following passages, explaining its significance to the play from which it is taken.
a. The worser welcome!
I have charged thee not to haunt about my doors;
In honest plainness thou hast heard me say
My daughter is not for thee; and now in madness,
Being full of supper and distempering draughts,...
b. A living drollery. Now I will believe
That there are unicorns, that in Arabia
There is one tree, the phoenix' throne, one phoenix
At this hour reigning there.
c. "I went in the art museum and the bird houses at the zoo. I visited the penguins everyday!
sometimes I did without lunch and went to the movies. Lately I've been spending most of my
afternoons in the jewel-box , that big glass-house where they raise the tropical flowers.
"You did all this to deceive me, just for deception?"
d. "You got any cigarettes? I think I've run out. "He throws the packet high up and leans forward to
catch it.
"I hope it won't be a long job, this one."
Aiming carefully,he flips the packet under his bed.
"Oh,I wanted to ask you something."

- e. "Let me tell you what happened. The big doors opened; next thing the General Superintendent, Line Supervisor, General Foreman, Manager, Senior Manager, Managing Director...the bloody lot were there...like a pack of puppies!"
(Mimics a lot of fawning men retreating before an important person.)

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

- a. "-Being a few private friends I've asked in to keep up club-walking at my own expense," the landlady exclaimed at the sound of footsteps, as glibly as a child repeating the Catechism, while she peered over the stairs. "Oh, 'tis you, Mrs Durbeyfield—Lard—how you frightened me!—I thought it might be some gaffer sent by Gover'ment."

Mrs Durbeyfield was welcomed with glances and nods by the remainder of the conclave, and turned to where her husband sat. He was humming absently to himself, in a low tone: "I be as good as some folks here and there! I've got a great family vault at Kingsbere-sub-Greenhill, and finer skillentons than any man in Wessex!

- b. 'What use' my mother said,' that a girl should be learned! Much good will it do her when she ha lusty sons and a husband to look after. Look at me, am I any worse that I cannot spell my name, so long as I know it? Is not my house clean and sweet? Are not my children well fed and cared for?' My father laughed and said indeed they are, and did not pursue the matter ; nor did he give up his teaching.

- c. -No milk for me-
-Or me, thanks.-

The black man looked over to the three sleeping children bedded-down on seats taken from the vehicle. He smiled confirmation: -They all right,-

-Yes all right,-As he dipped out under the door-way:-Thank you very much.-

She had slept in round mud huts roofed in thatch like this before.

- d. "I'm serious Stevens. I really think you should take a break. I'll foot the bill for the gas. You fellows, you're always locked up in these big houses helping out, how do you ever get to see around this beautiful country of yours?"
- e. The first time I went to an Indian restaurant in Canada I used my fingers. The waiter looked at me critically and said, "Fresh off the boat, are you?" I blanched. My fingers, which a second before had been taste buds savouring the food a little ahead of my mouth, became dirty under his gaze. They froze like criminals caught in the act. I didn't dare lick them. I wiped them guiltily on my napkin. He had no idea how deeply those words wounded me. They were like nails being driven into my flesh. I picked up the knife and fork. I had hardly ever used such instruments. My hands trembled. My sambar lost its taste.

- (3) Comment briefly on the following passage, explaining its significance to the short story from which it has been taken.

People would treat her with respect then. She would not be treated as her mother had been. Even now, though she was over nineteen, she sometimes felt herself in danger of her father's violence. She knew it was that that had given her the palpitations. When they were growing up he had never gone for her like he used to go for Harry and Ernest, because she was a girl but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake. And no she had nobody to protect her. Ernest was dead and Harry, who was in the church decorating business, was nearly always down somewhere in the country. Besides, the invariable squabble for money on Saturday nights had begun to weary her unspeakably. She always gave her entire wages - seven shillings - and Harry always sent up what he could but the trouble was to get any money from her father.

- (4) . Comment briefly on the following extract, explaining its significance to the poem from which it has been taken.

Don't write in English, they said, English is
Not your mother-tongue. Why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language I like? The language I speak,
Becomes mine, its distortions, its queernesses
All mine, mine alone.

Part B

(This part carries **68 marks**. Each question carries **17 marks**)

- (5). Drama

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

- a. " Jealousy , racial prejudices and craving for power make people to create destruction and ruin in the society. "How is this effectively portrayed in the beginning part of the play **Othello** by Shakespeare?
- b. How are the major conflicts introduced in the play **The Tempest** by Shakespeare?
- b. What type of attitudinal changes are identified in the main and minor characters introduced in the drama **The Glass Menagerie** by Tennessee Williams?
- c. What type of a social milieu is introduced in the way of the exposition of the setting in **The Dumb Waiter** by Harold Pinter?
- d. How does the dramatist depict the relationship between character exposition and the setting in the drama **Sizwe Bansi is Dead** by Athol Fugard?

(6). Novel

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

- a. What type of a social and cultural setting is depicted to introduce the key elements/issues in **Tess of d'Urbervilles** by Thomas Hardy ? Illustrate from the beginning part of the novel.
- b. "How people are influenced by poverty/deprived social settings is a central issue introduced in the beginning part of the novel **Nectar in a Sieve** by Kamala Markandaya". Comment.
- c. How are the main characters encounter conflicts in the beginning part of the Novel **July's People** by Nadine Gordimer.
- d. What type of a social downfall is depicted in the beginning part of **The Remains of the Day** by Kazuo Ishiguro. Illustrate with reference to the text.
- e. Analyze the character of Pi as a person with peculiar interests in the novel **Life of Pi**.

(7) Short story

- (a) Of the short stories in your syllabus, which one do you consider to be the most effective in portraying its appropriacy of the setting to depict the exposition of the major and minor characters in a most authentic background.

OR

- (b) What insights do the short stories you have studied offer about certain cultural/personal clashes created to influence the varied mentalities of people in facing "psychological conflicts" in life?

OR

- (c) Using detailed examples from at least two short stories in your syllabus, describe how certain ideologies in the society made people 'unhappy' to enjoy life.

(8). Poetry

- (a) Write a brief introduction to a selection of three poems in your syllabus which discuss the themes of criticism on existing socio-cultural setups.

OR

- (b) Contrast the treatment of "modernization/industrialization and its influence on individuals" from any two literary periods in your syllabus.

OR

- (c) Critically analyses one of the following:

- (i) Common issues contained in three poems in your syllabus regarding the influence of loss/separation/bereavement on Man.
- (ii) Nature of Criticisms in "The Chimney Sweeper " by William Blake and "Money" by Philip Larkin.
- (iii) Characteristic features of Augustan Poetry.



Provincial Department of Education - NWP

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Third Term Test - Grade 12 - 2019

Index No. English - II Three hours only

Instructions
♦ This question paper consists of four questions. All questions are compulsory.

Part A

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. Immerging of International Terrorism.
2. Destribution of Free Text Books; has it affected the standard of Education in Sri Lanka?
3. Role of Media in a conflict ridden situation in a country.
4. Write a creative composition which incorporates the phrase "Life is a series of changes..."
5. A Review of a book which deals with the theme 'Adverse effects of Technology .'
6. Write a report on any Infrastructure Facility Project in Sri Lanka.

2. Reading comprehension and précis.

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

Communication, like water to one's existence, is no doubt a human need and necessity for fulfilling the social, physical and emotional requirements in life. All of us communicate non-verbally as well as verbally. If irritated, we may tense our bodies, press our lips together, and gesture with our eyebrows with a gaze. A glance or stare we can communicate intimacy, submission or dominance. We respond to various ways to number of communicative methods to build up human relationships.

Among much of the communicative methods, non-verbal communication is a famous and mostly used method, either knowingly or unknowingly, for effective communication, irrespective of age, gender or any occasion. Most of us are good at 'reading' non- verbal cues to understand the emotions in an old silent film. We are specially good at detecting non-verbal threats. In a crowds of faces, a single angry face will pop out faster than a single happy one. People have general instinct to understand and feel for these cues. Some of us are more sensitive to these cues than others.

There are many researchers who have paid a special interest in researching in this area. Robert Rosenthal and colleagues discovered this by showing hundreds of people brief film clips of portions of a person's emotionally expressive face or body, sometimes with a barbled voice added for example. After a two second scene revealing only the face of an upset woman, the researchers would ask whether the woman was expressing anger or discussing a divorce Rosenthal and company reported that some people are much better 'emotion detectors' than others, and that women were better at it than men.

The growing awareness that we communicate through the body's silent language has led to studies of how job applicants and interviewers communicate (or miscommunicate). There has also been a spate of guide books on how to interpret non-verbal signals. Whether negotiating in a business deal or selling a product, it pays to be able to "read" feelings. Fidgeting for example, may reveal anxiety or boredom. Different expressions may convey the same emotions; either a cold stare or the avoidance of eye contact may signify hostility. A given expression can also convey very different emotions: folded arms, for example, can signify irritation or relaxation. Your face is the mirror of your heart; thus non-verbal communication may reflect how your heart and mind work in a combination.

- **Write the letter of the correct answer in your answer script against the number of the relevant question**
 1. We communicate non-verbally by,
 - a. using a stick.
 - b. pressing our lips.
 - c. talking to a friend.
 - d. singing a song.
 2. What is true about non-verbal cues?
 - a. They are irrelevant to understand emotions.
 - b. They were not visible in old silent films.
 - c. Some people tend to be more sensitive.
 - d. People are mostly not good at identifying them.
 3. What is false regarding "emotion detectors"?
 - a. Men cannot detect like women.
 - b. Robert Rosenthal researched this field.
 - c. The researchers used film clips for detection.
 - d. The researchers reported all are alike in emotion detecting.
 4. An advantage of verbal communication is,
 - a. one can judge the facial movements.
 - b. verbal threats cannot be identified well.
 - c. A person's correct emotion can be gained.
 - d. You don't have to detect and judge.
 5. A title more suitable for the passage would be,
 - a. Difference between mode of communications.
 - b. Verbal communication vs. non-verbal communication.
 - c. Non-verbal communication.
 - d. Research of Robert Rosenthal.

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

(b). Write a précis summarizing the passage given in question number 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, number the lines.
2. Write the précis in approximately 150 words. The acceptable range is 145-155 words.
3. State the number of words you have used.

3. Read the following passage and answer the questions given below it, using your own words as far as possible. You need to provide evidence from the text in support of the positions you have taken.

(20 marks)

A historically important division of the novel may be made between those which aim to offer an impression of factual and historical accuracy, and those which do not. The American novelist, Nathaniel Hawthorne, distinguished another kind of writing, which he called the ‘romance’, and which in modern times has become almost more characteristic of the novel as a form than the ‘realistic’ novel itself. Hawthorne wanted to distinguish between works of fiction which professed to give an account of the ordinary and works of fiction which included the extraordinary, or the marvellous. Here is a fuller quotation from his preface to *The House of the Seven Gables* (1851):

When a writer calls his work a Romance, it need hardly be observed that he wishes to claim a certain latitude, both as to its fashion and material, which he would not have felt himself entitled to assume had he professed to be writing a Novel. The latter form of composition is presumed to aim at very minute fidelity, not merely to the possible, but to the probable and ordinary course of man’s experience. The former - while, as a work of art, it must rigidly subject itself to laws, and while it sins unpardonably so far as it may swerve aside from the truth of the human heart - has fairly a right to present that truth under circumstances, to a great extent, of the writer’s choosing or creation. If he thinks fit, also he may so manage his atmospherical medium as to bring out or mellow the lights and deepen and enrich the shadows of the picture. He will be wise, no doubt, to make a very moderate use of the privileges here stated, and, especially, to mingle the Marvellous rather as a slight, delicate, and evanescent flavour, than as any portion of the actual substance of the dish offered to the public. He can hardly be said, however, to commit a literary crime even if he disregarded this caution.

Twentieth-century novelists have been very much more aware of how short a distance lies between the ordinary and the marvellous. A dedication to being truthful about ‘the truth of the human heart’ has extended the range of subject-matter which novelists feel free to discuss and has increased the freedom with which they present it. The Russian novelist, Bulgakov (1891-1940), for example, wrote an extraordinary novel - *The Master and Margarita* (published posthumously in 1966-7) - which combined an account of what might have happened if the Devil had visited Moscow in the nineteen-thirties with a quasi-historical account of the trial and execution of Jesus of Nazareth. In *Lord of the Flies* (1954), William Golding (1911-) has written a brilliant and chastening novel on what might have happened if a group of boys had been marooned on a desert island. A growing awareness of the extraordinary nature of the world of fact as well as the internal world of fantasy has made what Hawthorne called the Romance very much more the standard type of the novel than the depiction of the possible and the probable which he called the novel. Novels, then, are works of the imagination; they carry with them

the impression of the writer's cast of mind. To talk of the design of a novel is to talk about how the writer sees the world. Every element of the structure of a novel - from plot to sentence - shows us something of the character of the author. The book is a way of seeing things which has been put into words. Perhaps it would be better to say, 'It is a way of saying things', a way of grasping the world in words. The design of a novel presents the nature of the world as it is refracted through the unique structure of one writer's mind, just as light refracted through a crystal throws a characteristic image on a screen.

1. What is offered by a historically important division of a novel?
 2. What is special about Hawthorne's findings of the novel?
 3. How can you identify a piece of writing as a 'romance'?
 4. What is revealed about the twentieth century novelists from the passage?
 5. How does the writer of the passage contribute to convey the meaning that "The design of a novel presents the nature of the world."?
4. Read the following poem and answer the questions given below it, using your own words as far as possible. You need to provide evidence from the text in support of the positions you have taken.

(20 marks)

The Voice

WOMAN much missed, how you call to me, call to me,
Saying that now you are not as you were
When you are changed from the one who was all to me,
But as at first, when our day was fair.

Can it be you that I hear? Let me view then,
Standing as when I drew near to the town
Where you would wait for me: yes, as I knew you then,
Even to the original air- blue gown!

Or is it only the breeze, in it's listlessness
Traveling across the wetmead to me here,
You being ever consigned to existlessness
Heard no more again far or near?

Thus I; faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from Norward
And the woman calling.

1. How does the speaker address the woman? Why does he address the woman in this way?
2. Explain the relationship existed between the speaker and the woman.
3. How does the phrase, "When you are changed from the one who was all to me" contribute to give the sense of the poem.
4. Explain the tone and mood of the speaker? What do they express about the mind set of him?
5. Do you think the speaker would get rid of the thoughts of this "woman"? What made you to think so?

Marking scheme(English-73)
Gr. 12 3rd- TT July 2019 - Paper I

context answers- Marking scheme

Identification of text, author, context	01
Relevance to text, theme, plot, character	03
Literary features	01
<u>language</u>	<u>03</u>
<u>Total mark</u>	<u>08</u>

Context

1.Drama

a. Othello -William Shakespeare(Act i, scene i)

Brabantio to Roderigo, When Roderigo came to wake Brabantio in the dead of night with Eago, to inform him about the elopement of Desdemona with Othello. Brabantio, inaware of this dispute blames Roderigo knowing that he wanted to woo Desdemona, depicting his open displeasure and anger towards him for his ill-behaviours.

b.The Tempest - William Shakespeare

(SCENE III. In another part of the island.

Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and others enter. Gonzalo is overwhelmed by the marvellous sweet music played. Then Prospero enters above, invisible in several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the King, & c. to eat, they depart. They are all astonished and wonder stuck.

c. The Glass menagerie-Tennessee Williams(Scene ii)

Conversation between Laura and Amanda , after Amanda has found out that Laura has been cutting the business school, wandering in the city aimlessly, with the intension of escaping the situation. Amanda accuses Laura in a tone of disappointment and with much anxiety, when Laura reveals about her wayward behavior and uncertain work without thinking of her future, which Amanda always wanted to be a promising one.

d. The Dumb Waiter –Harold Pinter

Gus to Ben ,when Ben is reading ridiculous newspapers, Gus brings out the flattened cigarette packet and examines it.

In a society where there is no meaning and no reason to live,when Ben was reading ridiculous stories from the newspaper in a basement room, which indicates the absurdity of the situations faced by people in the society, depicting the incongruity of life.

e.Sizwe Bansi is Dead- Athol Fugard.

In an African township, Styles, an owner of a photography studio, reading the headlines of the newspaper, pulls out a chair ,Mr. ‘Baas’ speaks on one side, Styles translates on the other.

2. Novel

a. Tess of the d'Urbervilles –Thomas Hardy(chapter 4)

At Rolliver's inn, the single alehouse at this end of the long and broken village, in a large bedroom upstairs, Mrs Rolliver, were gathered on this evening nearly a dozen persons, all seeking beatitude; all old inhabitants of the nearer end of Marlott, and frequenters of this retreat. Mrs Durbeyfield, having quickly walked hitherward after parting from Tess, opened the front door, crossed the downstairs room, which was in deep gloom, and then unfastened the stair-door like one whose fingers knew the tricks of the latches well. She slowly set foot on the staircase, and her face, as it rose into the light above the last stair, encountered the gaze of all the party assembled in the bedroom.

b. Nectar in a sieve- kamala Markandaya.(cha.2)

Rukmani is pregnant and she gets extra free time, so that she wanted to get involved in writing, recalling back how her mother opposed to her father's attempt of educating the girls in the family, highlighting the traditional roles of a woman. Stereotypical gender roles, attitudes for female education, female victimization are brought forward contrasting the attitudinal clashes between Rukmani's mother and father.

c. July's People –Nadine Gordimer(cha.1)

The reversal of roles have started between the Smales family and July, where by now the Smales are total dependents under their new host July, who has given them accomodation, and still serve them with servile mentality, which is difficult for him to get rid of, even though the Smales have lost power.

d. The Remains of the Day- Kazuo Ishiguro,cha.1(from the Prologue,1956)

The discussion over the Darlington Hall which has been sold off to an American, Mr. Faraday. Stevens, the butler has decided to take his new employer's suggestion to take a vacation and has decided to visit an old friend of his, who used to be the housekeeper at Darlington Hall. He further persuades Stevens to drive for a few days so that he can take a break.

e. Life of Pi –Yann Martel,cha. 1

When Pi reached Canada, Pi's reminiscence about an embarrassing incident he faced in an Indian restaurant, depicting the real Indian within him, without embracing foreign culture and their customs. The incident is nostalgic as well dramatically presented with apt visual images- 'like nails'. Pi's genuine feature of being close to nature is emphasized.

3. Short story- Eveline –James Joyce

Eveline, leaning against the window at her unhappy home, is in a dilemma, when she has decided to go with Frank, her promising boyfriend, though she is quite aware of all sorts of 'happiness' she would encounter with him in future. The security, recognition and the respect earned by a woman with her marriage is much emphasized, in contrast to what Eveline's mother was not fortunate to get. The violent manipulative behavior of her father is a fine reason for the decision taken by Eveline to elope with Frank. Female victimization, state of indecisiveness, subject to forceful violence, helplessness, dreaming of a happy future after marriage can be considered as the issues conveyed with apt use of images, symbols and the use of diction.

4.Poetry- An Introduction- Kamala Das

The speaker in a very critical and logical tone reveals the restrictions she has to undergo when she wants to rise as a free and rebellious individual, in a much oppressed society where women are regarded somewhat lower and submissive than the men. The anti-colonial notions mixed with narrow racism is prevalent in, 'don't write in English', which is almost a command to her by the so called rigid persons who deprive her of her right for freedom of thought ,expression and being independent. Her counter arguments against this bitter social truths are evident in the way how she shows her fighting spirit.

Essay type answers - Marking scheme

Understanding and addressing the question	03
Demonstration of overall knowledge of the text and its context; relating this knowledge to the question	02
Structure of response, use of quotes and examples appropriately	06
Persuasiveness, originality, insights, flair	02
<u>Language</u>	<u>04</u>
Total mark	<u>17</u>

Paper II

1.Composition

For topics (1),(2),(3)- Factual essay

Content-	10 marks
Organization -	5 marks
Grammar and spelling	-10 marks
Style and diction -	5 marks

For topic (4) – creative essay

Content-	10 marks
Organization-	5 marks
Grammar and spelling	-10 marks
Style and diction -	5 marks

For topic no. (5) – Review

Location statement/Identification -	2 marks
Content –	10 marks
Evaluation /review–	8 marks
Language/ mechanics –	10 marks

For topic no. (6) – Report

Problem statement and content/analysis –	8 marks
measures taken in response –	5 marks
Prevention/ Recommendations/Solutions –	7 marks
Language and format –	10 marks

Question 2.-(Precis and Reading Comprehension)

MCQ(2x5=10 marks)

- 1- b
- 2- c
- 3- d
- 4- d
- 5- c

b.Precis

content –	7 marks
organization -	4 marks
Paraphrasing –	4 marks
Accuracy of language –	4 marks
<u>Length –</u>	<u>1 mark</u>
Total	20 marks

Questions 3 and 4 (4x5=20 marks)