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**Provincial Department of Education - NWP**

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**Second Term Test - Grade 12 - 2020**

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**, CAN BE TAKEN TO ANSWER questions 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. Heigh, my hearts! cheerly, cheerly, my hearts!  
yare, yare! Take in the topsail. Tend to the  
master's whistle. Blow, till thou burst thy wind,  
if room enough!
  - 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. "I think you are right. (pause)  
(slamming down the paper) What about that, eh? A kid of eleven killing a cat and blaming it on his little sister of eight! It's enough to-(he breaks off in disgust and seizes the paper.)

- e. "I am tired...Robert. Good luck. See you tomorrow."  
"So Nowetu, for the time being my troubles are over. Christmas I come home .In the meantime Buntu is working a plan to get me a lodgers permit."

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

- a. You don't live anywhere. You are extinct—as a county family."  
"That's bad."  
"Yes—what the mendacious family chronicles call extinct in the male line—that is, gone down—gone under."  
"Then where do we lie?"  
"At Kingsbere-sub-Greenhill: rows and rows of you in your vaults, with your effigies under Purbeck-marble canopies."  
"And where be our family mansions and estates?"
- 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. They stood round it indulgently,wife and family,the children excited ,as it seemed nothing else could excite them,by a new possession.Nothing made them so happy as buying things;they had no interest in feeding rabbits.She had smiled at him the way she did when he squirted ahead of her and did what he wanted; a glimpse of the self that does not survive coupling- Anything will spot a mile off,in the bush.
- d. 'Just wondering sir',he said as I approached,'how fit your legs were.'  
'I beg your pardon?'  
The fellow gestured up the footpath.'You got to have a good pair of legs and a good pair of lungs to go up there.But I was in better shape, I'd be sitting up there.'
- e. 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 instruments. My hands trembled. My sambar lots is taste.

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

A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room. 'You must not get wet,' she smiled, speaking Italian. Of course, the hotel-keeper had sent her. With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed.

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

In faith, I do not love thee with mine eyes,  
For they in thee a thousand errors note;  
But 'tis my heart that loves what they despise,  
Who in despite of view is pleased to dote;

### **Part B**

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

#### **5. Drama**

Answer any **one** of the following questions. YOU MAY answer the question which is based on the text you selected in question **1** of **Part A** above.

- a. "How does Shakespeare portray the ideal night setting to create the conflicts in the act 1 of the play **Othello**?"
- b. How are the main characters depicted in **The Tempest** by Shakespeare?
- c. "Different characters try to live in their own imaginary worlds, unable to grip with the reality in the play **The Glass menagerie** by Tennessee Williams." How is this done effectively by the dramatist?
- d. What special features in characterization and the setting helps the play **The Dumb Waiter** by Harold Pinter show that it belongs to "The Theatre of the Absurd in the beginning part of it?"
- e. How does Athol Fugard portray the discriminated black people in **Sizwe Bansi is Dead**?

#### **6. Novel**

Answer any **one** of the following questions. YOU MAY answer the question which is based on the text you selected in question **2** of **Part A** above.

- a. "Social discrimination is well depicted in **Tess of D'rbervilles** by Thomas Hardy." Discuss with reference to the beginning part of the novel.

- b. How does Kamala Markandaya depict the influence of the society on individual life in the beginning part of **The Nectar in a Sieve**?
- c. Compare and contrast the socio cultural differences depicted in the beginning part of the Novel **July's People** by Nadine Gordimer.
- d. "The selling of Darlington Hall adds an important mark of the plotline in the beginning of **The Remains of the Day** by Kazuo Ishiguro." Illustrate with reference to the text.
- e. How does Yann Martel depict an ideal setting to expose the main and minor characters in the novel **Life of Pi**?

**Short story**

- (a) Out of the short stories you have done, write a critical appreciation to your favourite short story, relating its suitability of the title to expose its setting and characterization.

**OR**

- (b) What insights do the short stories you have studied offer about how the influence of certain characters make people become frustrated in life.

**OR**

- (c) Using detailed examples from at least **two** short stories in your syllabus, describe how different psychologies of people influence their varied living styles.

**8. Poetry**

- (a) Identify a shared theme of the poems of the Romantic era by referring to their style, theme of presentation and content.

**OR**

- (b) Contrast the treatment of mutability of life in poems from any **two** literary periods in your syllabus.

**OR**

- (c) Critically analyse **one** of the following:
  - (i) Criticism of women in Go and catch a Falling Star and Sonnet 141.
  - (ii) Poems by Modern poets.
  - (iii) Characteristics of Nature poetry in any **Two** poems in your syllabus.



**Second Term Test - Grade 12 - 2019**

Index No. .... English - II Three hours only

**Instructions**

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

**1. Write a composition on ONE of the following**

1. Space Travel; is it effective to face the 21<sup>st</sup> Century Challenges?
2. Present Policies of Sports in Sri Lanka is insufficient to produce a balanced individual.
3. Stopping the first Term Tests in schools to give more scope for extra -curricular activities.
4. Write a creative composition which incorporates the phrase "Life is filled with unexpected realities..."
5. A Review of a book which deals with the theme 'Youth Unrest and the future of a Nation.'
6. Write a report on any Health Hazard in Sri Lanka world.

**2. Reading comprehension and précis.**

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

Authors William Strauss and Neil Howe are known for their theories about cycles of generations in American history. In their seminal *Generations*, and the subsequent *13th Gen*, and *The Fourth Turning*, they explore the history of America from 1584 to the present as a repeating cycle of 4 consecutive generational archetypes. They refer to each cycle of four generations as a constellation, and they posit that each constellational era corresponds to "recurring types of 5 historical events" and moods. They state that adjacent generations do not live similar lives, and that each generation ages as a singular cohort as time moves forward. If one were to place this progression on a graph, the line would form a diagonal – which Strauss and Howe call the "generational diagonal." According to Strauss and Howe, each generation is comprised of people who possess 1) common age, 2) common beliefs, and 3) perceived membership in the same 10 generation. A generation is approximately 22 years in length. Since a lifetime may reach 80–90 years, members of 4 generations are alive at one time. The four generational archetypes identified by Strauss and Howe are Idealist, Reactive, Civic, and Adaptive. Idealists are "increasingly indulged youths after a secular crisis," come of age "inspiring a spiritual awakening," cultivate principle rather than practicality or pragmatism 15 in midlife, and emerge as "visionary elders." Reactives grow up "underprotected and criticized youths during a spiritual awakening," mature into risk taking adults, unlike the preceding generation at midlife, mellow into "pragmatic midlife leaders during a secular crisis," and become reclusive elders. Civics grow up "increasingly protected youths after a spiritual awakening," become "a heroic and achieving cadre of young adults," build institutions as 20 midlifers, and "emerge as

busy midlifers, attacked by the next spiritual awakening.” Adaptives grow up as “overprotected and suffocated youths during a secular crisis,” unlike the previous generation as young adults, become “risk-averse, conformist rising adults,” mature into “indecisive arbitrator leaders during a spiritual awakening,” and become sensitive elders. The authors believe that the archetypical generations have recurred in fixed order 25 throughout American history with one exception: following the Civil War, one type did not appear. As each generational archetype shifts from one phase of life to the next, the succeeding generations line up in a predictably recurring pattern. For example, when the Idealists are elders, the Reactives are in midlife, the Civics are in rising adulthood, and the Adaptives are in youth. The central role of the elders, aged 66–87, is that of stewardship, such as supervising and 30 mentoring. The central role of midlife, aged 44–65, is leadership, such as parenting and teaching. The central role of rising adulthood is activity, such as working and starting families. The central role of youth, aged 0 to 21 is dependence, such as growing and learning.

1. According to the passage, which of the following statements can be inferred?
  - I) At a time when a Reactive generation member is a pragmatic leader, an Idealist generation member is a visionary elder.
  - II) At a time when a Civic generation member is a protected youth, a Reactive generation member is a risk-taking adult.
  - III) At a time when an Adaptive generation member is a sensitive elder, a Civic generation member is an institution-building midlifer.
  - A) I only .
  - B) II only
  - C) III only
  - D) I and II only
  
- 2 . According to the passage, what happens to the Civic generation as its members enter midlife?
  - A) It is attacked by Idealists who are coming of age.
  - B) It is attacked by Idealists who are visionary elders.
  - C) It is attacked by Reactives who are pragmatic leaders.
  - D) It is attacked by Adaptives who are rising adults.
  
3. In line 15, pragmatic most closely means
  - A) acting on the basis of principle.
  - B) acting in a practical way.
  - C) behaving in a hermit-like way.
  - D) being in the final stage of life.
  
4. This passage is,
 

A) Documentry	B) Argumentative	C) Reflexive	D) Reciprocal
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5. Which is false about the given statements?
  - A) Reactive generation member is a pragmatic leader
  - B) Visionary elder is an idealist generation member.
  - C) Adaptive generation member is a sensitive elder
  - D) Civic generation member is a protected youth.

(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)

First came her stories like webs across the world. They crisscrossed the Atlantic on steamers and the Rockies by train. They made their way down dirt tracks where the scrub met overhead. They flew from Ben Lomond in the Tasmanian Highlands, which we could see from her verandah, to Welsh farmhouses of dark stone. The air would shiver slightly each time she began. Once upon a time, when pigs were swine and monkeys chewed tobacco, there was a little girl who lived at the foot of the mountains in the centre of the universe at the bottom of the world ... The story-teller was my grandmother and the child was me. We came to her for stories ... Her stories were vivid and shapely and we heard them again and again. In the night under the pine trees, her house creaked and her stories invaded our dreams. Later I would catch something of their rhythms and word play in ballads and sagas and know what a talented story-teller she was. Then we took her for granted ... She was born in 1894, a beloved only child in a family with a little money or the myth of money from her great-great-grandfather, a clergyman, who had invested during the early nineteenth century, surely somewhat dubiously, in Welsh coalmines. Family portraits survive and hang in a Tasmanian dining-room. I know I should check the facts. There is evidence to be weighed, archives to be searched, family members still alive who knew her differently. There will be shipping lists and parish records, deeds and wills lodged in three countries. The men I will find easily, labelled by their work and their bank balances, the buying and selling of land, and of houses returned to at night. The women will have left less clear a mark on the record but more of a mark on me, perhaps, and on all the children in between. There are some family papers, recipes, photographs and a sampler in black cross-stitch done, my grandmother told me, by a child, my great-great-great great-grandmother, during the Napoleonic wars when children were forbidden to use coloured silks. Or so she said. There were stories of unfeeling trustees and money withheld and unsuitable marriages when good-looking rogues took advantage of well-to-do widows – one of whom was my great grandmother. She seems to have married an American twenty years her junior after my great grandfather died. This young man went into the city of London every morning at ten but never told his wife what he did there. Perhaps she never asked. When it was discovered that he'd been through all her money, he returned to America, never to be seen again. Or so the story goes ... The historian at the back of my brain says I should discover what is true and what is false, make a properly considered account before it's too late. The rest of me, the part that was shaped by the sense of myself at the centre of the universe at the bottom of the world, still sees, as if through certain cloud formations above paddocks pale with tussocks, the shapes and shadows of other places she made my own. I want to leave her and her stories be.

1. Explain the nature of relationship existed between grandmother and the speaker?
2. What type of a social background is depicted regarding the life style of the grandmother?
3. How are the stories related by the grandmother helpful to understand her character?
4. Comment on the life that the speaker enjoyed in his/her childhood.
5. What overall idea is depicted by the text? how effectively the writer is able to convey them?

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)

**Desert Places**

Snow falling and night falling fast, oh, fast  
In a field I looked into going past,  
And the ground almost covered smooth in snow,  
But a few weeds and stubble showing last.

The woods around it have it - it is theirs.  
All animals are smothered in their lairs.  
I am too absent-spirited to count;  
The loneliness includes me unawares.

And lonely as it is, that loneliness  
Will be more lonely ere it will be less -  
A blanker whiteness of benighted snow  
With no expression, nothing to express.

They cannot scare me with their empty spaces  
Between stars - on stars where no human race is.  
I have it in me so much nearer home  
To scare myself with my own desert places.

*Robert Frost*