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Provincial Department of Education - NWP

73 E I

First Term Test - Grade 13 - 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** 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.

- She thank'd me',
And bad me ,if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her.Upon this hint I spake,
She loved me for the dangers I had pass'd,
And I lov'd her for she did pity them.
This is the only witchcraft I have us'd.
Here becomes the Lady:let her witness it.
- I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good Fate, to his hanging: make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged, our case is miserable.'
- No dear ,you go in front and study your typewriter chart or practice your shorthand a little. Stay fresh and pretty!
It's almost time for our gentlemen callers to start arriving.(she flounces girlishly toward the kitchenette.)How many do you suppose we're going to entertain this afternoon?
(Tom throws down the paper and jumps up with a groan)

- 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. "To be sure—I'd quite forgot it in my thoughts of greater things! Well, vamp on to Marlott, will ye, and order that carriage, and maybe I'll drive round and inspect the club."
The lad departed, and Durbeyfield lay waiting on the grass and daisies in the evening sun. Not a soul passed that way for a long while, and the faint notes of the band were the only human sounds audible within the rim of blue hills.
- b. 'What use' my mother said,' that a girl should be learned! Much good will it do her when she has lusty sons and a husband to look after. Look at me, am I any worse than 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. We'll cook for ourselves, July. We must make our own fire.-The guest protesting at giving trouble :he and she caught the echo of those visitors who came to stay in her house and tipped him when they left. he had brought wood for Bam, but was back again at dusk. He didn't trust them to look after themselves.
-you want I make small fire now? He was carrying a golden syrup tin full of milk. There was a little boy with him; earlier in the day he has chased curious black children, away-
- 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. "There was a bar, a cafeteria, a large sunning deck ,even too small beaches with real sand. Every bit of tile, brass and wood gleamed. It was-it was..."
"It was the only pool made Mamaji fall silent, his memory making too many lengths to mention. Mamaji remembered, Father dreamed.

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

"Before starting the ignition, Mr Kapasi reached back to make sure cranklike locks on the inside of each of the back doors were secured. As soon as the car began to move the little girl began to play with the lock on her side, clicking it with some effort forward and backward. But Mrs. das said nothing to stop her. She sat a bit slouched at one end of the back seat ,not offering her puffed rice to anyone. Ronny and Tina sat on either side of her, both snapping bright green gum.

"look", Bobby said as the car began to gather speed. He pointed with his finger to the tall trees that lined the road. "look"

"Monkeys!" Ronny shrieked."Wow!"

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

Yet art thou welcome, welcome as a friend
Whose zeal outruns his promise! Blue-eyed May
Shall soon behold this border thickly set
With bright jonquils, their odours lavishing
On the soft west-wind and his frolic peers;
Nor will I then thy modest grace forget,

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. Professional Jealousy and hypocrisy lead people to create destruction and ruin "How is this effectively portrayed in the beginning part of **Othello** by Shakespeare?
- b. How are the main conflicts introduced in the drama **The Tempest by William Shakespeare**?
- c. How does the issue of "being lost in the American dream" connected to the main conflicts introduced in the drama **The Glass Menagerie** by Tennessee Williams?
- d. What features of the play **The Dumb Waiter** by Harold Pinter show that it belongs to 'The Theatre of the Absurd'?
- e. How does Athol Fugard show the dehumanizing of black people in **Sizwe Bansi is Dead**?

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. "Male dominance and the disregard for women in the Victorian patriarchal society is well depicted in **Tess of D'rbervilles**." Discuss.
- b. How does Kamala Markandaya portray the displacement of Rukmani's family through migration, death and social change in **The Nectar in a Sieve**?
- c. How does Nadine Gordimer depict the conflicts faced by certain characters in the beginning part of the novel to depict the existing socio political changes in the society?
- d. "Dignity in one's profession is the main thematic concern of **The Remains of the Day** by Kazuo Ishiguro." Illustrate with reference to the beginning part of the text.
- e. The desire of Pi to survive despite all the adversaries he faces depicts his state of endurance in life. Justify this statement with apt reference to the novel **Life of Pi** by Yann Martel.

7. Short story

- (a) Write a critical appreciation to your favourite short story in the A/L syllabus, relating its appropriacy of the setting to convey complex human relationships in different character traits.

OR

- (b) What insights do the short stories you have studied offer about the clash between men and women to depict the contrasting ideologies in life when living in mixed cultures?

OR

- (c) Using detailed examples from at least two short stories in your syllabus, describe how women confront with 'sensitive complex issues' in life.

8. Poetry

- (a) Identify a shared theme of the poems of the Modern Era by referring to their style of presentation.

OR

- (b) Contrast the treatment of different ideologies and its influence on man in poems from any **two** literary periods in your syllabus.

OR

- (c) Critically analyse **one** of the following:
 - (i) Common issues contained in the poems in your syllabus regarding feminism.
 - (ii) Poems by Augustan poets.
- (iii) Characteristics of religious/philosophical poetry in any **Two** poems in your syllabus.



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Provincial Department of Education - NWP

73 E II

First Term Test - Grade 13 - 2020

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. (30 marks)

- 1) Suffering of Economic Growth under Lock Down.
- 2) Religious Disharmony across the Globe.
- 3) Is it practical to hold Online Assessments in Higher Studies?
- 4) A Report on Increase in Suicide Rates in Sri Lanka.
- 5) A review of a book dealing with the theme of Feminism.
- 6) A creative essay which includes the sentence.... How Nature can depart the utmost happiness in life...

2. Reading comprehension and précis.

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

Much that has been said of character applies to setting. There is nothing accidental about where a novelist chooses to set his novel. Setting, character and action are linked and interrelated. A novelist writes for a readership which he or she has in mind: knowledge, attitudes and interests are implied in what is written. Jane Austen is sometimes blamed for her lack of concern about the Napoleonic wars and the wider political and social events of her day. But the settings of her novels perfectly suit the life she wishes to study. In *Northanger Abbey*, for example, the city of Bath is just the right place for testing the character of a young woman of the class and background of Catherine Morland, just as London might be for a contemporary version of her. Readers of the novel will be aware how little extraneous topographical interest Jane Austen allows herself. Her Bath — Catherine’s Bath — is nothing other than the city of fashionable diversion — of balls, assemblies, theatres, and promenades — which it had become in the late eighteenth century. In examining *Tess of the d’Urbervilles* we noticed how closely place, action and theme are connected, so that change of place marks a link in the progressive deterioration of Tess’s fortunes. In *The Old Wives’ Tale* (1908) by

Arnold Bennett (1867—1931), provincial England and Paris are contrasted as places where two young English sisters live out their lives. But one of the points made by the book is that character, and the effect of early upbringing, may be stronger than differences of environment. Sir Walter Scott makes considerable use of the differences between the wild Scottish highlands with their close and fierce clan loyalties and the settled commercial life of the lowlands, between the attachment to old loyalties of the owners of semi-feudal castles and the more shallowly rooted business attitudes of the townsmen. Russian novelists have made us familiar with a difference between the outlook and attitudes of Moscow and St Petersburg, which is cultural, social and moral as well as geographical. Contrasts of place serve as means of structuring the novel just as contrasts of character do.

Setting is often minutely particular: details of geography or topography may be as firmly discriminated as the words a writer chooses for particular effects. Jane Austen's references to Bath can only be understood if we know what Jane Austen assumed her contemporaries would take for granted. The names of streets or districts may have connotations which matter for the interpretation of the novel. Maps — especially historical maps — guidebooks, memoirs and reference books of all kinds can help to make precise the meanings which the novelist has attached to the settings of his novel. This is not to say that the fictional setting bears any resemblance to places recorded in gazetteers: reference books of this kind must be used with care. The connotation of settings depends on context. The London, or Wessex, or Paris of Dickens, or Hardy, or Henry James may be very different from what the historian or geographer has seen of them. Everything which goes into the novel has passed, as Henry James puts it, through the crucible of the novelist's imagination, but sometimes the difference between fact and fiction offers some help in assessing the distinctive qualities of the imaginative selection he has made.

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

1. Novelists set their backgrounds,
 - a) accidentally
 - b) without concerning the views,
 - c) by character application,
 - d) by considering the inter-relationships between characters and settings.

2. Which is not concerned in writing a novel?
 - a) Interests
 - b) implications
 - c) knowledge
 - d) attitudes.

3. Jane Austen,
 - a) is always concerned about social events
 - b) is enthusiastic of Napoleonic wars.
 - c) is criticised for issues presented in her novels.
 - d) is a political critic.

4. The settings of Austen's novels,
 - a) provide political background
 - b) always satisfies her readership
 - c) goes with the life-styles of her characters
 - d) tests her characters

5. Which is NOT a creation of Austen?
 - a) Northanger Abbey
 - b) The Old Wives' Tale
 - c) Tess of the d'Urbervilles
 - d) Catherine Morland

7. The criticisms regarding Austen's novels,
- a) are always positive
 - b) extremely negative
 - c) gives a balance perspective.
 - d) directly criticizes her characters and settings.
8. Which is NOT a main concern of Austen's novels
- a) social class
 - b) topography
 - c) fashion
 - d) Petersburg setting.
9. Russian novelists,
- a) contrasts the differences between cities
 - b) writes only about cultural settings.
 - c) have detailed geographical settings.
 - d) can be compared with Austen.
10. A title more suitable for the text would be,
- a) The Victorian novelists.
 - b) Russian and English novelists.
 - c) Novelists and readership.
 - d) Austen and her settings.

(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 **200** 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. (20 marks)

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby. I forgot whether I answered yes or no. It would be a splendid bazaar, she said she would love to go.

"And why can't you?" I asked.

While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

"It's well for you," she said.

"If I go," I said, "I will bring you something."

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

1. Explain the type of anticipation that the speaker has.
2. Do you think the speaker is nervous? Why do you say so?
3. What type of a background is created in the text? Do you think it is favourable for the characters?
4. Is the speaker infatuated? Why do you say so?
5. Explain the relationship of these phrases; “seemed to me child's play, ugly monotonous child's play” to the central theme of the passage.

4. **Read the following poem and answer the questions given below it, using your own words as far as possible. (20 marks)**

Temporarily in Oxford

Where they will bury me
 I don't know.
 Many places might not be
 sorry to store me.
 The Midwest has right of origin.
 Already it has welcomed my mother
 to its flat sheets.
 The English fens that bore me
 have been close curiously often.
 It seems I can't get away from
 dampness and learning.
 If I stay where I am
 I could sleep in this educated earth.
 But if they are kind, they'll burn me
 and send me to Vermont.
 I'd be an education for the trees
 and would relish, really,
 flaring into maple each October—
 my scarlet letter to you.
 Your stormy north is possible.
 You will be there, engrossed in its peat.
 It would be handy not
 to have to cross the whole Atlantic
 each time I wanted to
 lift up the turf and slip in beside you.

1. What is the conflict in the mind of the poet?
2. Which type of a background is created in the poem?
3. Explain the meaning of the term "engrossed in its peat"
4. What is the tone of the poet? What does it suggest?
5. What overall idea is conveyed through the poem?

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