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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA

SECONDARY EDUCATION CERTIFICATE LEVEL

MAY 2014 SESSION

SUBJECT:	English Literature
PAPER NUMBER:	I
DATE:	26 th April 2014
TIME:	9.00 a.m. to 11.00 a.m.

Answer both sections.

Candidates are reminded that:

- it is not necessary to repeat the words of the question in the answer.
- as far as possible, answers should be limited to the lines provided.

Section A	Section B	TOTAL

DO NOT WRITE ABOVE THIS LINE

SECTION A

Read the following poem carefully and then answer the questions that follow:

Ballad of the Dreamy Girl

A pigtail dangled down my neck,
I was sixteen years.
One day my mother came and flicked
a duster round my ears.

5 'Don't sit there writing poetry,
Go dust your room instead!
With all this nonsense you won't earn
the butter on your bread!'

10 She often scolded me, but I
stepped lightly as a bird
and went on dreaming through the day
as if I had not heard.

15 What could I say? My mother
would never understand.
So I wrote on secretly,
the duster in my hand.

20 When finally I learned to cook,
I often heard her tell:
'To keep your future husband sweet,
you'll have to feed him well!'

'And how do men keep women sweet?'
She gave me no reply
but went on cooking, and I saw
her shake her head and sigh.

Edith Roseveare

DO NOT WRITE ABOVE THIS LINE

- 1 Underline the correct answer.

In this poem, the poet defends:

- a) the right of parents to act as guides to their children.
- b) the need for girls to be good cooks and housewives.
- c) the right of girls to develop their intelligence and creativity.

(2 marks)

- 2 The rhyme scheme for stanza 1 is ABCB. What is the rhyme scheme for stanza 2?

(2 marks)

- 3 a) Quote a simile from stanza 3.

(1 mark)

- b) Write about its effectiveness.

(2 marks)

- 4 a) What is the effect of the use of direct speech in the poem?

(1 mark)

- b) Why does the mother speak in statements, and the girl in questions?

(3 marks)

DO NOT WRITE ABOVE THIS LINE

- 5 Stanza 1 can easily be written down as prose. Why do you think it is written in what feels like everyday language?

A pigtail dangled down my neck, I was sixteen years. One day my mother came and flicked a duster round my ears.

(3 marks)

- 6 In the third stanza an idea continues from one line to the next without a pause. What is this literary device called?

(1 mark)

- 7 Comment on the importance of these lines from stanza 4 in the poem:

So I wrote on secretly,
the duster in my hand.

(3 marks)

- 8 Suggest reasons why, in the last stanza, the girl speaks while the mother remains silent.

(2 marks)

DO NOT WRITE ABOVE THIS LINE

- 9 In the poem, there are various references to time (for example, 'One day', 'often', 'never', 'future', etc.). With close reference to the poem, comment on their effectiveness.

(5 marks)

DO NOT WRITE ABOVE THIS LINE

SECTION B

Read the passage carefully and answer the questions that follow.**Don't Ask Jack**

Nobody knew where the toy had come from, which great-grandparent or distant aunt had owned it before it was given to the nursery.

It was a box, carved and painted in gold and red. It was undoubtedly attractive and, or so the grown-ups maintained, quite valuable – perhaps even an antique. The latch, unfortunately, was rusted shut, and the key had been lost, so the Jack could not be released from his box. Still, it was a remarkable box, heavy and carved.

The children did not play with it. It sat at the bottom of the old wooden toy box, which was the same size and age as a pirate's treasure chest, or so the children thought. The Jack-in-the-Box was buried beneath dolls and trains, clowns and paper stars and old conjuring tricks, and crippled marionettes with their strings tangled, with dressing-up clothes and costume jewellery, broken hoops and tops and hobby-horses. Under them all was Jack's box.



The children did not play with it. They whispered among themselves, alone in the attic nursery. On grey days when the wind howled about the house and rain rattled the slates and pattered down the eaves, they told each other stories about Jack, although they had never seen him. One claimed that Jack was an evil wizard, placed in the box as punishment for crimes too awful to describe. They would not even touch the box, if they could help it, although when, as happened from time to time, an adult would comment on the absence of that sweet old Jack-in-the-Box, and retrieve it from the chest, and place it in a position of honour on the mantelpiece, then the children would pluck up their courage and, later, hide it away once more in the darkness.

The children did not play with the Jack-in-the-Box. And when they grew up and left the great house, the attic nursery was closed up and almost forgotten.

Almost, but not entirely. For each of the children, separately remembered walking alone in the moon's blue light, on his or her own bare feet, up to the nursery. It was almost like sleepwalking, feet soundless on the wood of the stairs, on the threadbare nursery carpet. Remembered opening the treasure chest, pawing through the dolls and the clothes and pulling out the box.

And then the child would touch the catch, and the lid would open, slow as a sunset, and the music would begin to play, and Jack came out. Not with a pop and a bounce: he was no spring-heeled Jack. But deliberately, intently, he would rise from the box and motion to the child to come closer, closer, and smile.

And there in the moonlight, he told them each things they could never quite remember, things they were never able entirely to forget.

The oldest boy died in the Great War. The youngest, after their parents died, inherited the house, but it was taken from him when he was found in the cellar one night with cloths and paraffin and matches, trying to burn the great house to the ground. They took him to the madhouse, and perhaps he is there still.

The other children, who had once been girls and now were women, did not return to the house in which they had grown up; and the windows of the house were boarded up, and the doors were all locked with huge iron keys, and the sisters never visited it.

Years have passed, and the girls are old women, and owls and bats have made their homes in the old attic nursery, rats build their nests among the forgotten toys. The creatures gaze uncuriously at the faded prints on the wall, and stain what remains of the carpet with their droppings.

And deep within the box, Jack waits and smiles, holding his secrets. He is waiting for the children. He can wait for ever

DO NOT WRITE ABOVE THIS LINE

1 Which of these best describes the passage? Underline your answer.

- a) a fantasy narrative
- b) a comic tale
- c) a war story

(1 mark)

2 In line 8, the children think of the toy box ‘...as a pirate’s treasure chest’.

a) What figure of speech is this?

(1 mark)

b) What is its effect?

(2 marks)

3 Comment on the effectiveness of the two sentences in this quote from paragraph three.

The Jack-in-the-Box was buried beneath dolls and trains, clowns and paper stars and old conjuring tricks, and crippled marionettes with their strings tangled, with dressing-up clothes and costume jewellery, broken hoops and tops and hobby-horses. Under them all was Jack's box.

(3 marks)

DO NOT WRITE ABOVE THIS LINE

- 4 How do the three underlined verbs in this quote (lines 14-15) help create a better picture of the weather?

... the wind howled about the house and rain rattled the slates and pattered down the eaves...

(2 marks)

- 5 Quote two phrases from lines 17-21 which show that the adults look at Jack's box in a different manner from the children.

(2 marks)

- 6 In the children's imagination the toy does not pop up quickly from the box like an ordinary Jack would but 'deliberately, intently, he would rise from the box and motion to the child to come closer, closer, and smile' (lines 30-31). What effect is the author trying to create in making the Jack come out in this way?

(3 marks)

- 7 Describe the atmosphere the author creates in lines 41 to 43.

(3 marks)

DO NOT WRITE ABOVE THIS LINE

8 In the last paragraph the author makes use of repetition.

a) What is being repeated?

(1 mark)

b) What is the effect of this repetition?

(2 marks)

9 The passage presents a number of contrasts (for example, contrast in age, contrast in attitudes, contrast in atmosphere, etc.). With close reference to the text, write about three contrasts that are present in the passage.

(5 marks)

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SECONDARY EDUCATION CERTIFICATE LEVEL

MAY 2014 SESSION

SUBJECT:	English Literature
PAPER NUMBER:	IIA
DATE:	26 th April 2014
TIME:	4:00 p.m. to 6:00 p.m.

Answer all Sections.

Each section carries equal marks.

**SECTION A
DRAMA**

Answer ONE question only on ONE text.

TWELFTH NIGHT (W. Shakespeare)

1 Captain

This is Illyria, lady.

Viola

And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drown'd: what think you, sailors?

Captain

It is perchance that you yourself were saved.

Viola

O my poor brother! and so perchance may he be.

Captain

True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practise,
To a strong mast that lived upon the sea ...

- What are the immediate circumstances in which these words are spoken?
- The Captain uses the words "courage and hope" when speaking about Sebastian. How well do these words describe Sebastian?
- How important is chance in *Twelfth Night*?

- 2 The minor characters in Shakespeare's *Twelfth Night* are often seen copying the upper class. This behaviour serves to ridicule those who are socially superior. Discuss.
- 3 *Twelfth Night* could be described as a work focusing on the contrast between real and artificial love. Explore this theme with close reference to the text.

THE MERCHANT OF VENICE (W. Shakespeare)

4 SHYLOCK

Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
'Shylock, we would have moneys:' you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit
What should I say to you? Should I not say
'Hath a dog money? is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness, Say this;
'Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys'?

- a. Discuss the circumstances that lead Shylock to say these words to Antonio.
 - b. Explain Shylock's feelings in this speech.
 - c. Write about the theme of conflict in *The Merchant of Venice*.
- 5 With reference to the characters of Portia, Nerissa, and Jessica, explain how women are portrayed in *The Merchant of Venice*.
 - 6 *The Merchant of Venice* is a play that deals with themes that are still valid for a modern audience. Discuss with close reference to the text.

MACBETH (W. Shakespeare)

7 Third Apparition

Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him.

Macbeth

That will never be
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature...

- a. What are the immediate circumstances in which these lines are spoken?
- b. Trace the changes in Macbeth's character in the course of the play as he becomes more dependent on the supernatural.

8 Write an essay on the theme of trust in *Macbeth*.

9 In *Macbeth*, characters kill for a number of reasons: out of loyalty, betrayal, justice, and despair. Discuss this statement with close reference to the text.

A VIEW FROM THE BRIDGE (A. Miller)

10 Discuss the role of Alfieri in the play.

11 *A View from the Bridge* is commonly considered to be a tragedy. Examine some of the tragic elements in this play.

12 Early on in the play, Eddie tells Catherine "I guess I just never figured on one thing ... that you will ever grow up." Write about the importance of this statement to the relationship between Eddie and Catherine.

DEAR NOBODY (B. Doherty) *and* **THE PLAY OF KES** (B. Hines and A. Stronach)

13 At the beginning of the play *Dear Nobody*, Helen is clearly presented as a child. With close reference to the play, explain how and why Doherty presents Helen in this way in the opening scenes.

14 Mr Farthing expresses his admiration of the kestrel, saying "I think it's a kind of pride, a kind of independence." With close reference to *The Play of Kes*, explain how these words are also true of Billy.

15 Acceptance and rejection are central themes in *Dear Nobody* and *The Play of Kes*. Discuss with close reference to the text.

**SECTION B
POETRY**

Answer ONE question only.

THE NEW DRAGON BOOK OF VERSE

- 1 Discuss how two poets you have studied show disapproval through their poetry.
- 2 A number of poets challenge people's tendency to take the environment for granted as they make readers freshly see, feel and hear nature. Explore this statement in the light of two poems you have studied.
- 3 Some poets often use the act of writing to express strong fear of other people or situations. Examine this statement with close reference to any two poems.

**SECTION C
PROSE**

Answer ONE question only on ONE text.

FRANKENSTEIN (M. Shelley)

- 1 Mary Shelley's *Frankenstein* deals with different forms of isolation. Discuss.
- 2 With close reference to the text, explore the theme of escape in Mary Shelley's *Frankenstein*.
- 3 It may be argued that nature is a protagonist in Mary Shelley's *Frankenstein*. Write an essay on the importance of nature in the novel.

**THE GREAT AUTOMATIC GRAMMATIZATOR AND OTHER
STORIES (R. Dahl)**

- 4 In an interview, Roald Dahl said that the only way to make characters really interesting is to exaggerate all their good and bad qualities. With reference to two stories, write about exaggeration and its importance in the narratives.
- 5 "In a short story setting, events, characters and mood need to work together." Discuss, with reference to any one story by Roald Dahl.
- 6 "I'm going to tell you about a funny thing that happened...". These are the opening words from *The Umbrella Man*. With reference to this short story and another story of your choice, explain how Roald Dahl creates humour.

ANIMAL FARM (G. Orwell)

- 7 Discuss the importance of education as it is explored in *Animal Farm*.
- 8 “Squealer could turn black into white.” Examine the factors that allow this animal to lie so openly in *Animal Farm*.
- 9 By referring to some events in the novel, explore how George Orwell warns humanity against certain behaviours.

THE BOY IN THE STRIPED PYJAMAS (J. Boyne)

- 10 “Even though the story is set half a century ago, it is still valid and will remain so because it explores important aspects of human nature.” Discuss.
- 11 “In Auschwitz, Bruno lives in a house with limited views and limited conversations.” Write about the importance of these limitations in the novel.
- 12 “Against the background of the horrors of war, *The Boy in the Striped Pyjamas* presents the innocence of childhood.” Discuss.

PRIVATE PEACEFUL (M. Morpurgo)

- 13 “No careful reader of Morpurgo’s *Private Peaceful* could possibly fail to realise that Tommo and Charlie are at war both at home in England and on the Front.” Discuss.
- 14 “One of the most important themes in Morpurgo’s *Private Peaceful* is undoubtedly that of responsibility.” Explore this statement with close reference to the text.
- 15 Explain how the journey from the fields in England to the battlefields in France shows how innocent the young Englishmen were.

THE OTHER SIDE OF TRUTH (B. Naidoo)

- 16 The Sunday Telegraph has described the novel as “totally gripping”. Explain why *The Other Side of Truth* deserves this description.
- 17 Even though *The Other Side of Truth* is fiction, it explores real-life issues. Discuss.
- 18 “A central theme in *The Other Side of Truth* is that of crossing borders.” Explore this statement, with close reference to the text.

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Answer all Sections.

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**SECTION A
DRAMA**

Answer ONE question only on ONE text.

TWELFTH NIGHT (W. Shakespeare)

- 1 By describing their character and actions, show how in *Twelfth Night*, Maria is far more lively and appealing than Malvolio.
- 2 “In Shakespeare’s *Twelfth Night*, things are often not what they appear.” Write about this.
- 3 “Several of the main characters of Shakespeare’s *Twelfth Night* have a central weakness.” Write an essay about some of these weaknesses and their consequences in relation to any two main characters.

THE MERCHANT OF VENICE (W. Shakespeare)

- 4 “*The Merchant of Venice* is a play that leaves the audience with a sense that characters get what they deserve in the end.” How is this brought out in the play?
- 5 There are various types of love in *The Merchant of Venice*: friendship, between father and child, romantic love and love for money/possessions. Choose any two of these and show how they are developed in the play.
- 6 Compare and contrast the characters of Antonio and Bassanio in *The Merchant of Venice*.

MACBETH (W. Shakespeare)

- 7 Explore how the confusion in Macbeth's mind is reflected in what happens in the course of the play.
- 8 Write about the contrast between good and evil in *Macbeth*.
- 9 Choose any two of these characters and show their importance in the play:
Malcolm Macduff Duncan

A VIEW FROM THE BRIDGE (A. Miller)

- 10 Contrast the relationship of Eddie and his wife Beatrice with that of Rodolpho and Catherine.
- 11 In Act One, Part Two, Eddie encourages Beatrice to narrate the story of Vinny Bolzano to Catherine. What is this story about and what is its importance in the play?
- 12 *A View from the Bridge* presents a number of tense moments. Write about two of these, explaining how Miller creates tension.

DEAR NOBODY (B. Doherty) *and* **THE PLAY OF KES** (B. Hines and A. Stronach)

- 13 Write about how two of the characters around Helen react to her pregnancy in *Dear Nobody*.
- 14 Jud and Sudgen are two characters who make life difficult for Billy. Write about the role these two characters have in *The Play of Kes*.
- 15 Explore the relationship between parents and teenagers in *Dear Nobody* and *The Play of Kes*.

SECTION B
POETRY

Answer ONE question only.

THE NEW DRAGON BOOK OF VERSE

- 1 "Poems like *The Lesson* and *My Parents Kept Me from Children who were Rough* show how certain powerful childhood experiences can be clearly remembered long after they have occurred." Write about this statement with close reference to these two poems.
- 2 "The idea of offering one's life in the service of one's country can stir very strong contrasting feelings in people." Explain how this is true for the poems *Dulce et Decorum est* and *The Soldier*.
- 3 Certain poems tend to strike us more than others for various reasons. Write about two poems that have impressed you and explain why.

SECTION C
PROSE

Answer ONE question only on ONE text.

FRANKENSTEIN (M. Shelley)

- 1 Write an essay about how, by giving life to another creature, Victor Frankenstein ruins his *own* life.
- 2 Explore some of the reasons why Mary Shelley's *Frankenstein* may be considered a horror story.
- 3 With reference to two instances in the novel, show how Mary Shelley tries to make the reader feel sympathetic towards Victor Frankenstein's creature.

THE GREAT AUTOMATIC GRAMMATIZATOR AND OTHER STORIES (R. Dahl)

- 4 It is not typical that men win over women in Roald Dahl's stories. How do the male characters achieve victory in *Neck* and *Mrs Bixby and the Colonel's Coat*?
- 5 Write about the similarities between the female protagonists in *The Landlady* and *The Way up to Heaven*.
- 6 In short stories, characters learn something and act on it. Write about this with reference to any two stories in *The Great Automatic Grammatizator and Other Stories*.

ANIMAL FARM (G. Orwell)

- 7 'Characters like Muriel, Moses and the Cat are not frequently mentioned in the novel but they still contribute to the downfall of Animal Farm.' Explore this statement with close reference to the text.
- 8 Write an essay about the different roles humans play in *Animal Farm*.
- 9 Write about the various ways in which George Orwell makes us sympathise with some animals and dislike others. In your answer, refer closely to the text of *Animal Farm*.

THE BOY IN THE STRIPED PYJAMAS (J. Boyne)

- 10 With close reference to the novel, describe some of the similarities between Bruno and Shmuel.
- 11 *The Boy in the Striped Pyjamas* presents the reader with various contrasts. Limiting your answer to Bruno's immediate family, write about three of these contrasts.
- 12 Bruno is a nine-year-old boy with an ambition to become an explorer. Write about the importance of this childish wish in the novel.

PRIVATE PEACEFUL (M. Morpurgo)

- 13 Write an essay about two different episodes from the novel in which the main characters are seen overcoming great difficulties.
- 14 Write an essay about those aspects of war which particularly impressed you in Morpurgo's *Private Peaceful*.
- 15 "Above all, Morpurgo's *Private Peaceful* is a celebration of brotherly love." Write about this statement, with close reference to the text.

THE OTHER SIDE OF TRUTH (B. Naidoo)

- 16 Choose two of these characters and write about the way they help Sade and Femi:
Jenny Mama Appiah Mr Nathan
- 17 With close reference to two incidents in the novel, show how Beverley Naidoo's *The Other Side of Truth* suggests that injustice is everywhere.
- 18 Because of her own life experiences in South Africa, Beverley Naidoo committed herself to educating young people about the dangers of racism. With close reference to *The Other Side of Truth*, write about some of these dangers.