

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA**SECONDARY EDUCATION CERTIFICATE LEVEL****MAY 2016 SESSION**

| | |
|---------------|---------------------------|
| SUBJECT: | English Literature |
| PAPER NUMBER: | I |
| DATE: | 9 th May 2016 |
| TIME: | 4:00 p.m. to 6:05 p.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

(25 marks)

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

Coming Late

Isabel comes late to school.
Tight as a bud in winter
into herself she curls
when our teacher reprimands her.

5 *You are a slack and lazy girl. You won't be any good ...*
(The voice has risen to a howl of wind above a frozen wood)

*... until you learn to come on time
and take more pride and show you care.* Isabel hides a living pain
beneath her blank and frosted stare.

10 She cannot say her dad has gone, her mum is ill, she has to dress
and feed her brothers, copes alone without complaint; will not confess

her courage in a shrivelled life,
will not admit to anyone
that deep inside her is a fragile leaf
15 craving some warmth to open into sun.

Barrie Wade

DO NOT WRITE ABOVE THIS LINE

1. Underline the correct answer.

The observer in this poem is:

- i. the teacher.
- ii. Isabel.
- iii. a student in class.

(1 mark)

2. Suggest a reason why Barrie Wade does not leave the girl nameless.

(2 marks)

3. Give **three** characteristics that show that this is a modern poem.

- i. _____
- ii. _____
- iii. _____

(3 marks)

4a. What figure of speech is 'into herself she curls' (line 3)?

(1 mark)

b. Comment on the effectiveness of this figure of speech.

(2 marks)

5. Most of the verbs in this poem are in the present tense. Why do you think the poet repeatedly makes use of the present tense?

(3 marks)

DO NOT WRITE ABOVE THIS LINE

6. There are several reasons why the teacher's direct speech in stanzas 2 and 3 is important. Mention **four** of these reasons.

- i. _____
- ii. _____
- iii. _____
- iv. _____

(4 marks)

7. Line 8 is at the middle of the poem with 7 lines before it and 7 lines after it. Give **another** reason why this line is central to the poem.

(3 marks)

DO NOT WRITE ABOVE THIS LINE

SECTION B**(25 marks)****Read the passage carefully and answer the questions that follow.****Ptolemy's Gate**

5 The assassins dropped into the palace grounds at midnight, four fleet shadows dark against the wall. The fall was high, the ground was hard; they made no more sound on impact than the pattering of rain. Three seconds they crouched there, low and motionless, sniffing at the air. Then away they stole, through the dark gardens, among the tamarisks and date palms, toward the quarters where the boy lay at rest. A cheetah on a chain stirred in its sleep; far away in the desert, jackals cried.

10 They went on pointed toe-tips, leaving no trace in the long wet grass. Their robes fluttered at their backs, fragmenting their shadows into wisps and traces. What could be seen? Nothing but leaves shifting in the breeze. What could be heard? Nothing but the wind sighing among the palm fronds. No sight, no noise. A crocodile, standing sentry at the sacred pool, was undisturbed though they passed within a scale's breadth of his tail. For humans, it wasn't badly done.

The heat of the day was a memory; the air was chill. Above the palace a cold round moon shone down, slathering silver across the roofs and courtyards.

15 Away beyond the wall, the great city murmured in the night: wheels on dirt roads, distant laughter from the pleasure district along the quay, the tide lapping at its stones. Lamplight shone in windows, embers glowed on roof hearths, and from the top of the tower beside the harbour gate the great watch fire burned its message out to sea. Its image danced like imp-light on the waves.

At their posts, the guards played games of chance. In the pillared halls, the servants slept on beds of rushes. The palace gates were locked by triple bolts, each thicker than a man. No eyes were turned to the western gardens, where death came calling, secret as a scorpion, on four pairs of silent feet.

20 The boy's window was on the first floor of the palace. Four black shadows hunched beneath the wall. The leader made a signal. One by one they pressed against the stonework; one by one they began to climb, suspended by their fingertips and the nails of their big toes.

25 In this manner they had scaled marble columns and waterfalls of ice; the rough stone blocks were easy for them now. Up they went, like bats upon a cave wall. Moonlight glinted on bright things suspended in their mouths.

The first of the assassins reached the window ledge: he sprang tigerlike upon it and peered into the chamber.

30 Moonlight spilled across the room; the pallet was lit as if by day. The boy lay sleeping, motionless as one already dead. His dark hair fell loose upon the cushions, his pale lamb's throat shone against the silks.

35 The assassin took his dagger from between his teeth. With quiet deliberation, he surveyed the room, gauging its extent and the possibility of traps. It was large, shadowy, empty of ostentation. Three pillars supported the ceiling. In the distance stood a door of teak, barred on the inside. A chest, half filled with clothes, sat open against the wall. He saw a royal chair draped with a discarded cloak, sandals lying on the floor, an onyx basin filled with water. A faint trace of perfume hung on the air. The assassin, for whom such scents were decadent and corrupt, wrinkled his nose.

His eyes narrowed; he reversed the dagger, holding it between finger and thumb by its shining, gleaming tip. It quivered once, twice. He was gauging the range here – he'd never missed a target yet. Every knife he'd thrown had found its throat.

40 His wrist flickered; the silver arc of the knife's flight sliced the air in two. It landed with a soft noise, hilt-deep in the cushion, an inch from the child's neck.

DO NOT WRITE ABOVE THIS LINE

1. The story is being told by:

- i. a first person narrator.
- ii. a second person narrator.
- iii. a third person narrator.

(1 mark)

2. Give two reasons why the following sentence (line 2) from paragraph 1 is effective:

‘The fall was high, the ground was hard; they made no more sound on impact than the pattering of rain.’

- i. _____
- ii. _____

(2 marks)

3. Explain how the references to wild animals in paragraphs 1 and 2 (line 5 and lines 9 to 10) help to create the mood in the passage.

(3 marks)

4. Comment on the effectiveness of the following questions and their answers in paragraph 2 (lines 7 to 8):

‘What could be seen? Nothing but leaves shifting in the breeze. What could be heard? Nothing but the wind sighing among the palm fronds.’

(3 marks)

5a. In paragraphs 3 and 4 two sources of light are personified. Quote two examples of this figure of speech.

- i. _____
- ii. _____

(2 marks)

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UNIVERSITY OF MALTA, MSIDA

SECONDARY EDUCATION CERTIFICATE LEVEL

MAY 2016 SESSION

| | |
|---------------|---------------------------|
| SUBJECT: | English Literature |
| PAPER NUMBER: | IIA |
| DATE: | 10 th May 2016 |
| TIME: | 4:00 p.m. to 6:05 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 MALVOLIO

Good Fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

CLOWN

Well-a-day that you were, sir

MALVOLIO

By this hand, I am. Good fool, some ink, paper and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

CLOWN

I will help you to't. But tell me true, are you not mad indeed? or do you but counterfeit?

MALVOLIO

Believe me, I am not; I tell thee true.

CLOWN

Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

MALVOLIO

Fool, I'll requite it in the highest degree: I prithee, be gone.

- What are the immediate circumstances in which these words are spoken?
- Why is Malvolio such an easy victim for the trap Sir Toby and Maria set for him?
- Write about the relationship between love and foolishness in the play.

- 2 'Here, wear this jewel for me, 'tis my picture ...'. Discuss the importance of vanity in *Twelfth Night*.
- 3 The captain says 'I saw your brother ... bind himself, / Courage and hope both teaching him the practice, / To a strong mast ...'. Paying particular attention to Viola and one other character, write about bravery and cowardice in *Twelfth Night*.

THE MERCHANT OF VENICE (W. Shakespeare)

4 **ANTONIO**

So please my lord the duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possess'd,
Unto his son Lorenzo and his daughter.

DUKE

He shall do this, or else I do recant
That pardon that I late pronounced here.

PORTIA

Art thou contented, Jew? What dost thou say?

SHYLOCK

I am content.

PORTIA

Clerk, draw a deed of gift.

- a. Discuss the importance of this passage in the light of the rest of the play.
- b. Explore how Shylock and Antonio's differences in *The Merchant of Venice* reveal the difficult relationships between Christians and Jews.
- c. Focusing on Shylock's trial, write about the theme of justice in the play.
- 5 Compare and contrast the two settings of Venice and Belmont as they are presented in *The Merchant of Venice*.
- 6 *The Merchant of Venice* is a play that has both comic and tragic elements. Discuss.

MACBETH (W. Shakespeare)

7 MACBETH

Thou art too like the spirit of Banquo: down!
Thy crown does sear mine eye-balls. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out to the crack of doom?
Another yet! A seventh! I'll see no more:
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That two-fold balls and treble scepters carry:
Horrible sight! Now, I see, 'tis true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his.

Apparitions vanish

What, is this so?

- a. Explain what Macbeth is seeing while he says these words.
- b. Write about the interpretation that Macbeth gives to what he sees.
- c. For the witches, 'nothing is but what is not'. What part is played by contradiction in the play?

8 Write an essay about the themes of strength and weakness in the play *Macbeth*.

9 At the end of Shakespeare's play, the protagonist has lost everything – his reputation, his throne, his wife and even his life. Write an essay about Macbeth as a tragic figure in the play.

A VIEW FROM THE BRIDGE (A. Miller)

10 In *A View from the Bridge*, the arrival of Marco and Rodolfo helps Catherine become an adult. Discuss.

11 In his opening speech Alfieri says, 'A lawyer means the law, and in Sicily, from where their fathers came, the law has not been a friendly idea ...'. Write about the relevance of this statement to the play.

12 Write about the fall of Eddie Carbone in *A View from the Bridge*.

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

13 Education is an important theme in *The Play of Kes*. Discuss this theme with reference to school, home and nature.

14 *Dear Nobody* is a coming-of-age play. Discuss how Helen's experiences in the play help her mature.

15 The protagonists in *The Play of Kes* and *Dear Nobody* look for answers away from their home environment. Discuss.

**SECTION B
POETRY**

Answer **ONE** question only.

THE NEW DRAGON BOOK OF VERSE

- 1 Some poets are interested in ordinary everyday life and through their writings transform it into something special. Discuss with reference to any **two** poems in the syllabus you have studied.
- 2 ‘*Night Mail*’ and ‘*The Echoing Green*’ are two poems that deal with the passing of time. Discuss.
- 3 With reference to the language used by the poets, explain how ‘*Five ways to kill a man*’ and ‘*If*’ attempt to teach the reader about people and their history.

**SECTION C
PROSE**

Answer **ONE** question only on **ONE** text.

FRANKENSTEIN (M. Shelley)

- 1 At different points in the novel, both Walton and Frankenstein are seen wanting celebrity. Write about the theme of ambition in *Frankenstein*.
- 2 *Frankenstein* can be described as a novel about the dangers of loneliness. Discuss.
- 3 With reference to **three** female characters in Mary Shelley’s *Frankenstein*, discuss what they contribute to the novel.

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

- 4 In many stories in *The Great Automatic Grammatizator*, Roald Dahl presents a clash between opposites. Discuss with reference to any **two** stories.
- 5 Explain how Roald Dahl carefully creates atmosphere with close reference to *Man from the South* or *Taste*.
- 6 Roald Dahl believed that reading should be fun. What elements of story-writing make any two stories from *The Great Automatic Grammatizator* enjoyable?

ANIMAL FARM (G. Orwell)

- 7 Discuss the theme of religion in *Animal Farm* with close reference to the text.
- 8 Write about some of the factors that make the animals believe that the humans are the real enemy in *Animal Farm*.
- 9 Discuss the fable techniques that George Orwell uses in *Animal Farm* to bring across his message in this novel.

THE BOY IN THE STRIPED PYJAMAS (J. Boyne)

- 10 Bruno ‘walked and walked, and when he looked back the house that he was living in became smaller and smaller until it vanished from sight altogether.’ Discuss the meaning of this sentence to Bruno’s experience at Auschwitz.
- 11 When Bruno returns to Berlin for his grandmother’s funeral ‘The things he remembered most about her were the productions.’ Write about these productions and their importance in *The Boy in the Striped Pyjamas*.
- 12 Silence is one of the central themes in *The Boy in the Striped Pyjamas*. Discuss.

PRIVATE PEACEFUL (M. Morpurgo)

- 13 Write an essay about the contrast between innocence and brutality in *Private Peaceful*.
- 14 The only song that Big Joe learns in his childhood is *Oranges and Lemons*. Years later, Charlie has this tune on his lips when he is shot for cowardice. Discuss the part played by nostalgia in the novel.
- 15 The theme of fear plays an important part in *Private Peaceful*. Discuss.

THE OTHER SIDE OF TRUTH (B. Naidoo)

- 16 Even though *The Other Side of Truth* has a positive ending, Beverley Naidoo still succeeds in disturbing the reader. Explain how the author achieves this.
- 17 Discuss how truth and lies are central to *The Other Side of Truth*.
- 18 Explain how, in spite of his limited presence, Papa still plays an important part in *The Other Side of Truth*.

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SECONDARY EDUCATION CERTIFICATE LEVEL

MAY 2016 SESSION

| | |
|---------------|---------------------------|
| SUBJECT: | English Literature |
| PAPER NUMBER: | IIB |
| DATE: | 10 th May 2016 |
| TIME: | 4:00 p.m. to 6:05 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 'Conceal me what I am ...'. Write about the theme of hidden identity in *Twelfth Night*.
- 2 'Notable pirate ... salt-water thief!'; 'He did me kindness'; 'Antonio! O my dear Antonio'. Write an essay about the part played by Antonio in Shakespeare's *Twelfth Night*.
- 3 'An apple, cleft in two, is not more twin ...'. Write an essay about the relationship between Viola and her brother, Sebastian, in *Twelfth Night*.

THE MERCHANT OF VENICE (W. Shakespeare)

- 4 Shakespeare presents three sets of parent-child relationships in *The Merchant of Venice*. Choose **two** of these parent-child relationships and write about them with close reference to the text.
- 5 Choose **two** of the following suitors: a) the Prince of Aragon; b) the Prince of Morocco; c) Bassanio. With close reference to the text, explore how their choice of casket reflects their character.
- 6 Write about the character of Launcelot Gobbo and his importance in *The Merchant of Venice*.

MACBETH (W. Shakespeare)

- 7 Some characters in *Macbeth* would like their wishes to come true at once. Others are ready to wait. Compare **one** patient character and **one** impatient character in the play.
- 8 Write about the behaviour of Banquo and Macduff towards Macbeth in the play.
- 9 Compare Lady Macbeth and Lady Macduff as wives in *Macbeth*.

A VIEW FROM THE BRIDGE (A. Miller)

- 10 At one point, in *A View from the Bridge*, Beatrice tells Eddie, ‘... you can never have her!’ Explain the full meaning of this phrase.
- 11 Eddie and Beatrice tell the story of Vinny Bolzano. Narrate this story and explain its relevance to the play.
- 12 *A View from the Bridge* has scenes that happen inside the Carbones’ apartment and others that happen outside it. Write about an important scene that happens in each of these two settings.

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

- 13 When Mr Farthing comments that Billy always seems to be in trouble, the boy defends himself by saying, ‘Because everybody picks on me, that’s why.’ With specific reference to at least **two** incidents in *The Play of Kes*, show how this is true.
- 14 Besides Chris and Helen, other characters in *Dear Nobody* have their own life stories. Write about **two** other characters and their stories.
- 15 Write about the idea of being ‘a nobody’ in *The Play of Kes* and *Dear Nobody*.

SECTION B
POETRY

Answer ONE question only.

THE NEW DRAGON BOOK OF VERSE

- 1 ‘*La Belle Dame Sans Merci*’, ‘*Five ways to kill a man*’, and ‘*Anthem for Doomed Youth*’ deal with the theme of death. Choose any **two** of these poems and write about how this theme is explored in them.
- 2 Poets often write about the difficulties that human relationships can create in people’s lives. Write about any **two** poems you have studied that deal with this subject.
- 3 Both ‘*I Thank You God*’ and ‘*Upon Westminster Bridge*’ express joy about being alive and experiencing the greatness of life. Write about these **two** poems.

**SECTION C
PROSE**

Answer **ONE** question only on **ONE** text.

FRANKENSTEIN (M. Shelley)

- 1 Write about some of the efforts made by the monster to become part of human society.
- 2 In the course of the novel, Victor Frankenstein is seen making a number of crucial mistakes. Describe **two** of these mistakes and say what consequences they have.
- 3 Choose **two** of the following characters: a) the monster, b) Elizabeth or c) Justine, and write about them as orphans in the novel.

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

- 4 Roald Dahl begins one story with the sentence, ‘Peter saw her first.’ Write about who the narrator is referring to and what her story is.
- 5 Explain how the writing of Lionel Pantaloon about William S. Womberg leads two characters to earn money in one of Roald Dahl’s short stories.
- 6 A number of stories in *The Great Automatic Grammatizator* follow a similar pattern. They present a problem and then provide a solution. Explain with reference to any **two** short stories.

ANIMAL FARM (G. Orwell)

- 7 With close reference to the text, write about the importance of the changes to the seven commandments in *Animal Farm*.
- 8 Choose one battle that occurs in *Animal Farm*, describe it and write about its importance in the novel.
- 9 With close reference to *Animal Farm*, discuss in detail the rivalry between Snowball and Napoleon.

THE BOY IN THE STRIPED PYJAMAS (J. Boyne)

- 10 Bruno and Shmuel exchange life stories. Write about some of the things they tell each other.
- 11 Write about the contrast between the way Bruno sees his father and how Ralf is in reality.
- 12 *The Boy in the Striped Pyjamas* teaches the reader many lessons. With close reference to the novel write about two of these lessons.

PRIVATE PEACEFUL (M. Morpurgo)

- 13 Tommo's portrayal of his brothers in his narrative is as loving as it is detailed. Compare the characters of Charlie and Big Joe as they are presented in the novel.
- 14 Morpurgo's *Private Peaceful* is rich in episodes in which the Peacefuls are victimized by bullies. Write about **two** of these episodes.
- 15 'As I watched them I felt a sudden ache in my heart', Tommo tells us when he comes upon Charlie and Molly holding hands. Write an essay about romantic love in the novel.

THE OTHER SIDE OF TRUTH (B. Naidoo)

- 16 Write about the theme of responsibility in *The Other Side of Truth*.
- 17 Choose any **two** male characters and write about their relationship with Sade and Femi in *The Other Side of Truth*.
- 18 Both in England and in Nigeria, characters dream of a better future. Write about this with reference to *The Other Side of Truth*.