



L-Università
ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2023 MAIN SESSION**

SUBJECT:	English Literature
PAPER NUMBER:	I
DATE:	17 th May 2023
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

SECTION A

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

In the Last Quarter

She sat at the table under the small light.
Outside the window the moon rose huge and yellow,
slow, swollen, weighing down the night.

5 She turned the pages of a book, pages that
were dry and stiff; and the book's spine creaked each
time she moved her hand to hold them flat.

From somewhere a wind began to stir the room - cups
chinked softly on their hooks, in a vase the dusty
flowers brushed together; soon

10 the shelves, the pots and plates, began to tremble
with the edgy aching sound of something about to break
and under the swaying lamp she could no longer tell

one word from another. She put her head down,
one ear pressed on the book as if to listen, and watched
15 leaves twist across the floor, drift into mounds

around her feet and up against the wall;
leaves swirling and falling till the room was lost in them
and their rustling whisper like the scurrying of small

20 animals or the parched voices of the dead. And then her
eyelids fluttered, shut; and the wind also dropped,
sudden, and in the room everything fell silent.

The lamp hung above her, its shadow didn't change.
Her chair stopped creaking, and the leaves
lay deep enough to drown in; like tiny hands or flames

25 the leaves lay from wall to wall, high
as her waist, as the window. Not a sigh. Beyond the
glass the moon swept, bright and staring, into a
frozen sky.

Dave Calder

DO NOT WRITE ABOVE THIS LINE

1. Underline the correct answer.

The voice in the poem is:

- a. a first-person speaker.
- b. a third-person speaker.
- c. the 'She' in the poem. (1)

2. a. Identify **TWO** types of imagery used in the second stanza.

- i. _____ (1/2)
- ii. _____ (1/2)

b. Explain what these images suggest about the book mentioned in this stanza.

(2)

3. There is a change in atmosphere between the first two stanzas and the third stanza. Write about how this change is conveyed.

(2)

4. a. Identify a figure of speech used in lines 10 to 11.

(1)

b. How does this figure of speech link with what happens next in the poem?

(2)

Please turn the page.

DO NOT WRITE ABOVE THIS LINE

5. Write about a possible theme explored in the poem. Support your answer with at least **ONE** quote from the text.

(2)

6. Explain the effectiveness of **ONE** of the similes used in the quote below:

“and their rustling whisper like the scurrying of small animals or the parched voices of the dead.” (lines 18 to 19)

(2)

7. The portrayal of the moon in the first and last stanzas is different.

a. Quote **TWO** words/phrases from each stanza to show this difference.

stanza 1: _____ (1)

stanza 9: _____ (1)

b. How do these words/phrases contribute to the different portrayal of the moon?

(2)

DO NOT WRITE ABOVE THIS LINE

8. Comment on the contrast created by the use of enjambment and punctuation in the following lines:

“And then her
eyelids fluttered, shut; and the wind also dropped,
sudden, and in the room everything fell silent.” (lines 19 to 21)

(3)

9. With close reference to the text discuss how the poet creates a sense of mystery in the poem.

(5)

(Total: 25 marks)

Please turn the page.

SECTION B

Read the passage carefully and then answer the questions that follow.

Peter Morton woke up with a start* to face the first light. Rain tapped against the glass. It was January the fifth.

5 He looked across a table on which a night-light had guttered into a pool of water, at the other bed. Francis Morton was still asleep, and Peter lay down again with his eyes on his brother. It amused him to imagine it was himself whom he watched, the same hair, the same eyes, the same lips and line of cheek. But the thought palled**, and the mind went back to the fact which lent the day importance. It was the fifth of January. He could hardly believe a year had passed since Mrs Henne-Falcon had given her last children's party.

10 Francis turned suddenly upon his back and threw an arm across his face, blocking his mouth. Peter's heart began to beat fast, not with pleasure now but with uneasiness. He sat up and called across the table, "Wake up." Francis's shoulders shook and he waved a clenched fist in the air, but his eyes remained closed. To Peter Morton the whole room seemed to darken, and he had the impression of a great bird swooping. He cried again, "Wake up," and once more there was silver light and the touch of rain on the windows.

15 Francis rubbed his eyes. "Did you call out?" he asked.

"You are having a bad dream," Peter said. Already experience had taught him how far their minds reflected each other. But he was the elder, by a matter of minutes, and that brief extra interval of light, while his brother still struggled in pain and darkness, had given him self-reliance and an instinct of protection towards the other who was afraid of so many things.

20 "I dreamed that I was dead," Francis said.

"What was it like?" Peter asked.

"I can't remember," Francis said.

"You dreamed of a big bird."

"Did I?"

25 The two lay silent in bed facing each other, the same green eyes, the same nose tilting at the tip, the same firm lips, and the same premature modelling of the chin. The fifth of January, Peter thought again, his mind drifting idly from the image of cakes to the prizes which might be won. Egg-and-spoon races, spearing apples in basins of water, blind man's buff.

30 "I don't want to go," Francis said suddenly. "I suppose Joyce will be there ... Mabel Warren." Hateful to him, the thought of a party shared with those two. They were older than he. Joyce was eleven and Mabel Warren thirteen. The long pigtailed swung superciliously to a masculine stride. They humiliated him, as they watched him from under lowered scornful lids. And last year ... he turned his face away from Peter, his cheeks scarlet. "What's the matter?" Peter asked.

"Oh, nothing. I don't think I'm well. I've got a cold. I oughtn't to go to the party."

35 Peter was puzzled. "But Francis, is it a bad cold?"

"It will be a bad cold if I go to the party. Perhaps I shall die."

DO NOT WRITE ABOVE THIS LINE

40

“Then you mustn’t go,” Peter said, prepared to solve all difficulties with one plain sentence, and Francis let his nerves relax, ready to leave everything to Peter. But though he was grateful he did not turn his face towards his brother. His cheeks still bore the badge of a shameful memory, of the game of hide and seek last year in the darkened house, and of how he had screamed when Mabel Warren put her hand suddenly upon his arm. He had not heard her coming. Girls were like that. Their shoes never squeaked. No boards whined under the tread. They slunk like cats on padded claws.

* start – sudden movement

**palled – became pale

(Adapted from: *The End of the Party* by Graham Greene)

1. Underline the correct answer.

The passage is set at:

- a. Mabel Warren’s house.
- b. Peter and Francis Morton’s house.
- c. Mrs Henne-Falcon’s house. (1)

2. a. What figure of speech is used in: “Rain tapped against the glass” (line 1)?

_____ (1)

b. Explain how this device contributes to the overall mood created in the rest of the passage.

_____ (2)

3. With reference to **both** paragraph two (lines 3 to 8) and paragraph five (lines 16 to 19), quote **TWO** phrases/sentences that convey the close connection between Peter and Francis.

i. _____
_____ (1)

ii. _____
_____ (1)

Please turn the page.

DO NOT WRITE ABOVE THIS LINE

4. a. Peter “had the impression of a great bird swooping” (lines 12 to 13). Explain what this image reveals about how Peter is feeling.

(2)

b. Quote **TWO** other words or phrases from lines 9 to 14 to support your answer.

i. _____ (1/2)

ii. _____ (1/2)

5. With close reference to lines 15 to 36, comment on the effective use of direct speech to convey **TWO** characteristics of Francis’s personality.

(3)

6. a. Mention **TWO** themes explored in the passage.

(1)

b. Briefly explain each of the two themes with close reference to the passage.

(3)

DO NOT WRITE ABOVE THIS LINE

7. Identify **TWO** literary devices from lines 37 to 43 and comment on how they help to create the atmosphere of the game of Hide and Seek as recalled by Francis.

(3)

8. Discuss the effect of some of the references to light and darkness found in the text. Use quotes to back up your arguments.

(6)

(Total: 25 marks)

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SUBJECT:	English Literature
PAPER NUMBER:	IIA
DATE:	19 th May 2023
TIME:	4:00 p.m. to 6:05 p.m.

Answer **ONE** question from **EACH SECTION**. Each section carries equal marks.

SECTION A: DRAMA

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

***Twelfth Night*, W. Shakespeare**

1. **VIOLA**

Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, You should not rest
Between the elements of air and earth,
But you should pity me!

OLIVIA

You might do much.
What is your parentage?

VIOLA

Above my fortunes, yet my state is well:
I am a gentleman.

OLIVIA

Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

VIOLA

I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervor, like my master's, be
Placed in contempt! Farewell, fair cruelty.

- a. Describe the immediate circumstances in which these words are spoken. (4)
- b. What is Viola trying to accomplish by her words? (5)
- c. How does this moment in the play affect Viola and Orsino in the rest of the play? (8)

OR

2. Discuss the different attitudes to love of **TWO** characters in *Twelfth Night*.

OR

3. Discuss how much of the comedy in *Twelfth Night* depends on disguise and mistaken identity.

OR

The Merchant of Venice, W. Shakespeare

4. PORTIA

Is he not able to discharge the money?

BASSANIO

Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will.

PORTIA

It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be.

SHYLOCK

A Daniel come to judgment! yea, a Daniel!
O wise young judge, how I do honour thee!

PORTIA

I pray you, let me look upon the bond.

SHYLOCK

Here 'tis, most reverend doctor, here it is.

PORTIA

Shylock, there's thrice thy money offer'd thee.

SHYLOCK

An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.

PORTIA

Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.

- a. Describe the immediate circumstances in which these words are spoken. (4)
- b. What does this scene show about Portia's character? (5)
- c. Discuss the theme of mercy with close reference to Shylock's character. (8)

OR

5. The role of daughters in Elizabethan England was to subject themselves to their father's wishes. Discuss this with reference to Portia's and Jessica's characters in *The Merchant of Venice*.

OR

6. *The Merchant of Venice* is sometimes described as more tragic than comic. Discuss.

OR

Macbeth, W. Shakespeare

7. LADY MACBETH

'They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

- a. Describe the immediate circumstances in which these lines are spoken. (4)
b. What impression does Lady Macbeth give of Macbeth's character in the excerpt above? (5)
c. How far are these impressions correct in light of how Macbeth's character develops in the play? (8)

OR

Please turn the page.

8. Discuss the different types of love that are explored in *Macbeth*.

OR

9. With close reference to the play *Macbeth*, discuss the leadership qualities of **TWO** of the following characters:
- Duncan
 - Macbeth
 - Malcolm

OR

A View from the Bridge, A. Miller

10. Eddie's jealousy controls his actions leading to the tragic ending of *A View from the Bridge*. Discuss.

OR

11. Discuss the extent to which Catherine is to blame for the tragic consequences in *A View from the Bridge*.

OR

12. Discuss the importance of the character of Alfieri in *A View from the Bridge*.

OR

The Play of Kes, B. Hines and A. Stronach* and *Fast, David Grant

13. With close reference to *The Play of Kes*, discuss some of the reasons why, in spite of having a family and attending school, Billy is still lonely.

OR

14. With close reference to the play *Fast*, discuss why teenagers should seek advice from adults.

OR

15. While readers sympathise with the protagonist in *The Play of Kes*, they feel no sympathy for the protagonists in the play *Fast*. To what extent do you agree with this statement?

AND

SECTION B: POETRY

Answer ONE question only.

The New Dragon Book of Verse

1. Explore the pain experienced by the speakers in the poems "Dulce et Decorum Est" and "My Parents Kept Me from Children who were Rough".

OR

2. Discuss how the poets of "Sea Fever" and "Wind" use various poetic devices to bring the poems to life.

OR

3. Discuss how some poets convey the idea of a memory which will last forever by referring to **TWO** poems you have studied.

AND

SECTION C: PROSE

Answer ONE question only on ONE text.

Frankenstein, M. Shelley

1. Mary Shelley conveys various messages through her writing, including ones that can be relevant to contemporary society. Discuss this statement with close reference to the novel *Frankenstein*.

OR

2. Discuss how the education the creature receives from the De Lacey family is not sufficient to prepare him for the complex realities of the world.

OR

3. Discuss the theme of fear explored in the novel *Frankenstein*.

OR

The Great Automatic Grammatizator and Other Stories, R. Dahl

4. Dahl uses humour in the most tragic of situations. Discuss.

OR

Please turn the page.

5. "Some of the characters in Roald Dahl's stories are exaggerated so as to allow the reader to become prejudiced against them." Discuss with reference to **TWO** stories.

OR

6. Explore the theme of morality in *Parson's Pleasure* and *Vengeance Is Mine Inc.*

OR

Animal Farm, G. Orwell

7. Discuss how Boxer and Clover's lack of questioning leads to their downfall in *Animal Farm*.

OR

8. *Animal Farm* is a clear example of how justice and democracy can go wrong when not managed well. Discuss.

OR

9. Discuss how education in the hands of the pigs becomes dangerous in *Animal Farm*.

OR

The Boy in the Striped Pyjamas, J. Boyne

10. *The Boy in the Striped Pyjamas* is not set in the present day. However, it is still valid because it explores important aspects of human nature. Discuss.

OR

11. The way Father is seen through Bruno's eyes in *The Boy in the Striped Pyjamas*, is very different from the way he acts in reality. Discuss.

OR

12. Pavel and Lieutenant Kotler represent the two extremes of life under the Nazis. Discuss.

OR

Private Peaceful, M. Morpurgo

13. In *Private Peaceful* withholding the truth has consequences. Discuss with reference to **TWO** characters in the novel.

OR

14. With close reference to the text, discuss how the relationship between Charlie and Tommo remains close even when the two boys grow up in *Private Peaceful*.

OR

15. Discuss the difficulties that Charlie encounters with **TWO** figures of authority in *Private Peaceful*.

OR

***The Other Side of Truth*, B. Naidoo**

16. In *The Other Side of Truth* some incidents in England remind Sade of similar moments in Nigeria. Discuss.

OR

17. In *The Other Side of Truth*, telling the truth is not always comfortable, but it is the wisest thing to do. Discuss.

OR

18. Although Sade and Mariam's stories are very similar, the girls react differently to what happens to them. Discuss.



SUBJECT:	English Literature
PAPER NUMBER:	IIB
DATE:	19 th May 2023
TIME:	4:00 p.m. to 6:05 p.m.

Answer **ONE** question from **EACH SECTION**. Each section carries equal marks.

SECTION A: DRAMA

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

***Twelfth Night*, W. Shakespeare**

1. Several characters in *Twelfth Night* resort to comic means for different reasons. Write about how and why **TWO** characters use humour in the play.

OR

2. Explore **TWO** types of love as presented in *Twelfth Night*.

OR

3. Write about the importance of any **TWO** of the following secondary characters in *Twelfth Night*:

- Malvolio
- Feste
- Sir Andrew Aguecheek

OR

***The Merchant of Venice*, W. Shakespeare**

4. Describe the friendship between Portia and Nerissa in *The Merchant of Venice*.

OR

5. To what extent is money and wealth important to any **TWO** of the following characters in *The Merchant of Venice*?

- Shylock
- Antonio
- Bassanio

OR

6. Comment about **TWO** instances of revenge in *The Merchant of Venice*.

OR

***Macbeth*, W. Shakespeare**

7. Write about **TWO** situations in *Macbeth* which show that appearances can be misleading and can lead to chaos.

OR

8. With close reference to the play *Macbeth*, write about any **TWO** of the following themes:
- Loyalty
 - Ambition
 - Evil

OR

9. Write about how the witches attempt to deceive Macbeth and Banquo in the play.

OR

A View from the Bridge, A. Miller

10. Write about how Eddie Carbone commits the ultimate act of dishonour both for his family and community in *A View from the Bridge*.

OR

11. With close reference to *A View from the Bridge*, outline the main characters of Rodolpho and Marco.

OR

12. Write about the relationship between Beatrice and Eddie in *A View from the Bridge*.

OR

The Play of Kes, B. Hines and A. Stronach, Fast, David Grant

13. Explore some of the different emotions experienced by Billy in *The Play of Kes*.

OR

14. In the play *Fast*, Hollie and Charlie lose their privacy once they become famous. Write about the effect this has on the **TWO** characters.

OR

15. *Fast* and *The Play of Kes* teach young readers valuable lessons. Write about **TWO** such lessons from both plays.

AND

SECTION B: POETRY

Answer ONE question only.

The New Dragon Book of Verse

1. Explore the feelings of frustration expressed by the speakers in "We are going to see the Rabbit" and "Sea Fever".

OR

2. Write about the different ways in which the speakers in "The Soldier" and "Dulce et Decorum Est" react to death.

OR

3. Write about the negative impact of change as it is explored in any **TWO** poems of your choice.

AND

SECTION C: PROSE

Answer ONE question only on ONE text.

Frankenstein, M. Shelley

1. In the novel *Frankenstein*, Mary Shelley explores people's reactions to the unknown. Write about this with reference to **TWO** instances in the novel.

OR

2. With close reference to the novel, explain what your initial impression of Victor Frankenstein was, and how this changed in the course of the novel.

OR

3. In Mary Shelley's *Frankenstein*, the creature kills various people. Describe the **THREE** characters below and explain the creature's motives for killing them.
 - Justine Moritz
 - Henry Clerval
 - Elizabeth Lavenza

OR

The Great Automatic Grammatizator and Other Stories, R. Dahl

4. "Some of Dahl's characters have an underlying streak of cruelty and macabre unpleasantness." Write about this by referring closely to any **TWO** characters in this collection of stories.

OR

5. Write about the theme of deception in *Mrs Bixby and the Colonel's Coat* and *Parson's Pleasure*.

OR

6. Write about how the female characters in *The Way up to Heaven* and *The Landlady* behave in unexpected ways.

OR

Animal Farm, G. Orwell

7. Write about how Squealer could "turn black into white" by referring to **TWO** instances in the text.

OR

8. Write about at least **THREE** changes made to the commandments and their effects on life in *Animal Farm*.

OR

Please turn the page.

9. Choose **TWO** of the following symbols and explain their importance in *Animal Farm*:
- the windmill
 - whiskey
 - the farmhouse

OR

The Boy in the Striped Pyjamas, J. Boyne

10. Explore **TWO** instances of fear in *The Boy in the Striped Pyjamas*.

OR

11. Write about some of the ways in which Bruno's life changes when he moves to Auschwitz.

OR

12. Choose **TWO** characters and write about how they are developed and about their importance in the novel:
- Pavel
 - Lieutenant Kotler
 - Gretel

OR

Private Peaceful, M. Morpurgo

13. Comment about the theme of bullying as it is explored in *Private Peaceful*.

OR

14. Write about the characters of Grandma Wolf and Mother in *Private Peaceful*.

OR

15. Write about the ways in which Charlie helps Tommo become more courageous in *Private Peaceful*.

OR

The Other Side of Truth, B. Naidoo

16. Write about **TWO** instances which show how the police in Nigeria and those in England are portrayed in *The Other Side of Truth*.

OR

17. Comment on **TWO** different types of mother figures presented in *The Other Side of Truth*.

OR

18. Write about the characters of Papa and Mariam's uncle as they appear in *The Other Side of Truth*.