



L-Università  
ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE  
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL  
2021 MAIN SESSION**

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SUBJECT: **English Literature**  
PAPER NUMBER: I  
DATE: 18<sup>th</sup> June 2021  
TIME: 4:00 p.m. to 6:05 p.m.

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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

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**SECTION A**

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

**In the Evening**

The night air is filled  
with the scent of apples,  
and the moon is nearly full.

5 In the next room, Jim  
is reading; a small cat sleeps  
in the crook of his arm.

The night singers are loud,  
proclaiming themselves  
every evening until they run

10 out of nights and die in  
the cold, or burrow down into  
the mud to dream away the winter.

15 My office is awash in books  
and photographs, and the sepia/pink  
sunset stains all its light touches.

I've never been a good traveller,  
but there are days, like this one,  
when I'd pay anything to be in

20 another country, or standing on  
the cold, grey moon, staring back  
at the disaster we call our world.

We crave change, but  
turn away from it.  
We drown in contradictions.

25 Tonight, I'll sleep  
blanketed in moonlight.  
In my dreams, I'll have

30 nothing to say about anything  
important. I'll simply live my life,  
and let the night singers live theirs,

until all of us are gone.  
I won't say a word, and let  
silence speak in my stead.

*William Reichard*

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1. Which of the following words best describes the poem 'In the Evening'? Underline the correct answer.
- a. reflective
  - b. narrative
  - c. descriptive
  - d. nostalgic (1)

2. a. What is the mood conveyed in the first two stanzas?  
\_\_\_\_\_ (1)

b. How is the mood mentioned above created? Back your answer up with evidence.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2)

3. Limiting your answer to stanzas 3 and 4, show how the poet begins to change the mood and atmosphere evoked in the first two stanzas.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (3)

4. Explain the "sunset" image found in stanza 5 (lines 13-15).  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (3)

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5. In lines 16 to 33, the speaker starts by using "I", then changes to "we" and then back to "I". Explain what is suggested by the change in the pronouns.

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(3)

6. With close reference to the poem, explain **TWO** similarities between the speaker and the "night singers" (line 7) first mentioned in the third stanza.

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(3)

7. What is the speaker's tone in the last 3 stanzas? Back up your answer with evidence.

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(3)

8. With close reference to the poem, comment on Reichard's use of contrasts.

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(6)

**(Total: 25 marks)**

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**SECTION B**

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

Our house is high up on the Yorkshire coast, and close by the sea. We have got beautiful walks all round us, in every direction but one. That one I acknowledge to be a horrid walk. It leads, for a quarter of a mile, through a melancholy plantation of firs, and brings you out between low cliffs on the loneliest and ugliest little bay on all our coast.

5 The sand-hills here run down to the sea, and end in two spits of rock jutting out opposite each other, till you lose sight of them in the water. One is called the North Spit, and one the South. Between the two, shifting backwards and forwards at certain seasons of the year, lies the most horrible quicksand on the shores of Yorkshire. At the turn of the tide, something goes on in the unknown deeps below, which sets the whole face of the quicksand shivering and trembling in a manner most remarkable to see, and which has given to it, among the people in our parts, the name of the Shivering Sand.

10 That a young woman, with dozens of nice walks to choose from, and company to go with her, if she only said "Come!" should prefer this place, and should sit and work or read in it, all alone, when it's her turn out, I grant you, passes belief. This was Rosanna Spearman's favourite walk, except when she went once or twice to Cobb's Hole, to see the only friend she had in our neighbourhood. It's also true that I was now setting out for this same place, to fetch the girl in to dinner.

15 I saw no sign of the girl in the plantation. When I got out, through the sand-hills, on to the beach, there she was, in her little straw bonnet, and her plain grey cloak that she always wore to hide her deformed shoulder as much as might be - there she was, all alone, looking out on the quicksand and the sea.

20 She started when I came up with her, and turned her head away from me. Not looking me in the face being another of the proceedings, which, as head of the servants, I never allow, on principle, to pass without inquiry - I turned her round my way, and saw that she was crying. I took out my handkerchief, and I said to Rosanna, "Come and sit down, my dear, on the slope of the beach along with me. I'll dry your eyes for you first, and then I'll make so bold as to ask what you have been crying about."

25 When you come to my age, you will find sitting down on the slope of a beach a much longer job. By the time I was settled, Rosanna had dried her own eyes with a very inferior handkerchief to mine. She looked very quiet, and very wretched; but she sat down by me like a good girl, when I told her.

"Now, tell me, my dear," I said, "what are you crying about?"

"About the years that are gone, Mr. Betteredge," says Rosanna quietly. "My past life still comes back to me sometimes."

30 "Come, come, my girl", I said, "your past life is all sponged out. Why can't you forget it?"

35 She took me by one of the lappets of my coat. I am a slovenly old man, and a good deal of my meat and drink gets splashed about on my clothes. Sometimes one of the women, and sometimes another, cleans me of my grease. The day before, Rosanna had taken out a spot for me on the lappet of my coat, with a new composition, warranted to remove anything. The grease was gone, but there was a little dull place left on the nap of the cloth where the grease had been. The girl pointed to that place, and shook her head.

40 "The stain is taken off," she said. "But the place shows, Mr. Betteredge - the place shows!"

45 A remark which takes a man unawares by means of his own coat is not an easy remark  
to answer. Something in the girl herself, too, made me particularly sorry for her just  
then. She had nice brown eyes, plain as she was in other ways - and she looked at me  
with a sort of respect for my happy old age and my good character, as things for ever  
out of her own reach, which made my heart heavy for our second housemaid. Not feeling  
50 myself able to comfort her, there was only one other thing to do. That thing was - to  
take her in to dinner.

*(Adapted from The Moonstone (1868) by Wilkie Collins)*

1. Underline the correct answer.  
The passage is narrated from the point of view of:
  - a. a girl who likes to go on long walks on her own.
  - b. a passer-by who helps a girl who gets lost.
  - c. one of the domestic servants in a house in Yorkshire.
  - d. the Lord of a house in Yorkshire.

(1)
  
2. a. Quote and identify a literary device used in the description of the Shivering Sand in the second paragraph.  

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(2)

  - b. Comment on its effectiveness.  

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(2)
  
3. Comment on **TWO** contradictions found in paragraph 3 (lines 12–17).  

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(2)

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4. Paragraph 4 (lines 18–21) is made up of a very short sentence followed by a sentence which almost covers four lines. Explain the contrasting effects created by the two sentences.

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(3)

5. In lines 28 to 34 the author makes various references to time. Write about **THREE** of these.

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(3)

6. Explain the extended metaphor used by Rosanna Spearman (lines 41-43) in her reply to why her past cannot be “sponged out” as Mr Betteredge suggests.

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(3)

7. Given that Mr Betteredge seems to understand that complete happiness is “for ever out of her [Rosanna’s] reach”, explain what the narrator seems to be suggesting by the last sentence “That thing was - to take her in to dinner.”

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(3)





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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	IIA
DATE:	21 <sup>st</sup> June 2021
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 **OLIVIA** Tell him he shall not speak with me.  
**MALVOLIO** He's been told so; and he says he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.
- OLIVIA** What kind o'man is he?  
**MALVOLIO** Why, of mankind.  
**OLIVIA** What manner of man?  
**MALVOLIO** Of very ill manner. He'll speak with you, will you or no.
- OLIVIA** Of what personage and years is he?  
**MALVOLIO** Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple. 'Tis with him in standing water, between boy and man. He is very well-favoured and he speaks very shrewishly. One would think his mother's milk were scarce out of him.
- OLIVIA** Let him approach. Call in my gentlewoman.  
**MALVOLIO** Gentlewoman, my lady calls.
- Exit*
- Re-enter MARIA*
- OLIVIA** Give me my veil: come, throw it o'er my face. We'll once more hear Orsino's embassy.

- a. Describe the immediate circumstances in which these words are spoken. (4)  
 b. Explain why Olivia moves from "Tell him he shall not speak to me" to "Let him approach" within a few lines. (5)  
 c. Explore the denial of love in *Twelfth Night*. (8)

**OR**

***Please turn the page.***

- 2 Discuss the transformation Malvolio goes through in *Twelfth Night*.

**OR**

- 3 Disguise and deceit are central to the events of the play *Twelfth Night*. Discuss.

**OR**

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

- 4 **ANTONIO** I am as like to call thee so again,  
To spit on thee again, to spurn thee too.  
If thou wilt lend this money, lend it not  
As to thy friends; for when did friendship take  
A breed for barren metal of his friend?  
But lend it rather to thine enemy,  
Who, if he break, thou mayst with better face  
Exact the penalty.

**SHYLOCK** Why, look you, how you storm!  
I would be friends with you and have your love,  
Forget the shames that you have stain'd me with,  
Supply your present wants and take no doit  
Of usance for my moneys, and you'll not hear me:  
This is kind I offer.

**BASSANIO** This were kindness.

**SHYLOCK** This kindness will I show.  
Go with me to a notary, seal me there  
Your single bond; and, in a merry sport,  
If you repay me not on such a day,  
In such a place, such sum or sums as are  
Express'd in the condition, let the forfeit  
Be nominated for an equal pound  
Of your fair flesh, to be cut off and taken  
In what part of your body pleaseth me.

- a. Discuss the immediate circumstances in which these words are spoken. (4)  
b. What do the words in the gobbet reveal about the relationship between Antonio and Shylock? (5)  
c. In *The Merchant of Venice*, the antagonist Shylock argues that he learned his hatred from the Christians. Discuss. (8)

**OR**

- 5 With specific reference to instances in the play, show how Shakespeare explores the difference between honest love and self-interest.

**OR**

- 6 Explain why, though Jessica has a minor role in *The Merchant of Venice*, her elopement with Lorenzo and her taking Shylock's gold ducats are important to the play.

**OR**

**Macbeth, W. Shakespeare**

7 **DUNCAN** Welcome hither:  
I have begun to plant thee, and will labour  
To make thee full of growing. Noble Banquo,  
That hast no less deserved, nor must be known  
No less to have done so, let me enfold thee,  
And hold thee to my heart.

**BANQUO** There if I grow,  
The harvest is your own.

**DUNCAN** My plenteous joys,  
Wanton in fullness, seek to hide themselves  
In drops of sorrow. Sons, Kinsmen, Thanes,  
And you whose places are the nearest, know,  
We will establish our estate upon  
Our eldest, Malcolm, whom we name hereafter  
The Prince of Cumberland; which honour must  
Not unaccompanied invest him only,  
But signs of nobleness, like stars, shall shine  
On all deservers. From hence to Inverness,  
And bind us further to you.

**MACBETH** The rest is labour, which is not used for you:  
I'll be myself the harbinger and make joyful  
The hearing of my wife with your approach;  
So humbly take my leave.

**DUNCAN** My worthy Cawdor!

- a. Describe the immediate circumstances in which these lines are spoken. (4)
- b. Explain how Duncan's words seem to both confirm and contradict the witches' prophecies. (5)
- c. With reference to the characters of Duncan and Macbeth, explore the use and abuse of power in the play. (8)

**OR**

8 Blind trust is dangerous in *Macbeth*. Discuss.

**OR**

9 Discuss how, in Shakespeare's play *Macbeth*, the theme of guilt is established through imagery.

**OR**

**A View from the Bridge, A. Miller**

10 Beatrice is unhappy with Eddie and does try to make him change but she is a powerless character. Discuss.

**OR**

**Please turn the page.**

- 11 In his first monologue Alfieri says "Justice is very important here". With close reference to *A View from the Bridge*, explain the idea of justice within the law and outside the law.

**OR**

- 12 Write about **THREE** elements in *A View from the Bridge* that make it a modern tragedy.

**OR**

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

- 13 After a fight between MacDowell and Billy, Mr Farthing tells MacDowell, "You're nothing but a bully, the classic example of a bully." Mr Farthing is correct in calling MacDowell a bully but this is not the only form of bullying in the play *Kes*. Discuss.

**OR**

- 14 With close reference to the play *Fast*, discuss Hollie's views and reactions to the challenge of the fast.

**OR**

- 15 Discuss the influence that school and teachers have on the protagonists of *The Play of Kes* and *Fast*.

**AND**

**SECTION B: POETRY**

**Answer ONE question only.**

***The New Dragon Book of Verse***

- 1 Comment on the way J.C. Squire and Alan Brownjohn convey the change in the speakers' emotions in the poems 'The Discovery' and 'We are going to see the Rabbit'.

**OR**

- 2 Comment on the poets' use of sensuous imagery to convey a sense of place in the poems 'Sea Fever' and 'Wind'.

**OR**

- 3 A poem is a composition that uses words to evoke emotions in an imaginative way. Discuss with reference to **TWO** poems you have studied.

**AND**

**SECTION C: PROSE**

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

***Frankenstein*, M. Shelley**

- 1 Discuss the theme of injustice in *Frankenstein*.

**OR**

- 2 It is clear that the being has the physical characteristics of a monster but also exhibits heightened internal qualities of a man. Support this statement with close reference to Frankenstein's creation.

**OR**

- 3 It is said that intelligence and/or knowledge can be both a curse and a blessing. To what extent is this true of the novel *Frankenstein*? You may defend, challenge, or qualify the validity of this statement with close reference to the novel.

**OR**

***The Great Automatic Grammatizator and Other Stories, R. Dahl***

- 4 An article in the BBC News Magazine (2011) suggests that Roald Dahl satisfies 'children's appetite for the violent, greedy and disgusting'. Discuss with close reference to any **TWO** stories in the collection.

**OR**

- 5 Limiting your answer to **TWO** of the stories listed below, explain how Roald Dahl uses social class as an important element in the narratives.
- a. "The Umbrella Man"
  - b. "The Butler"
  - c. "Taste"

**OR**

- 6 In a number of stories, Roald Dahl creates an illusion that is then shattered by reality. Write about this with close reference to **TWO** short stories.

**OR**

***Animal Farm, G. Orwell***

- 7 Discuss the way George Orwell uses minor characters such as Moses and Mollie to illustrate the major issues or themes in the novel.

**OR**

- 8 Explore the theme of inequality in *Animal Farm*.

**OR**

- 9 Compare and contrast the ruling styles of Snowball and Napoleon.

**OR**

***The Boy in the Striped Pyjamas, J. Boyne***

- 10 Explore the way in which Bruno's relationship with his family changes after they move from Berlin.

**OR**

- 11 With reference to Boyne's novel, discuss the symbolic importance of the clothing worn by Bruno's father and Lieutenant Kotler, and that worn by the prisoners.

**OR**

***Please turn the page.***

- 12 The prisoners of the holocaust experience different forms of victimization at the hands of the Nazis. Discuss with particular reference to the novel *The Boy in the Striped Pyjamas*.

**OR**

***Private Peaceful, M. Morpurgo***

- 13 *Private Peaceful* contrasts unconditional love with lack of empathy and insensitivity. Discuss.

**OR**

- 14 Tommo has two brothers whose mental capacities are very different. How does the weakness of the eldest brother and the strength of the older brother influence Tommo?

**OR**

- 15 After a fight at school, Molly cleans Tommo's wounds. Write about the notion of the cleaning of wounds in *Private Peaceful*.

**OR**

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

- 16 *The Other Side of Truth* creates a sense of empowerment for young readers. Discuss with close reference to the novel.

**OR**

- 17 *The Other Side of Truth* is a novel focusing on the growth of Sade from a child to a responsible individual. Write about the different boundaries that Sade crosses in her coming-of-age journey.

**OR**

- 18 In *The Other Side of Truth*, Beverley Naidoo presents different forms of escape. Discuss.






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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	IIB
DATE:	21 <sup>st</sup> June 2021
TIME:	4:00 p.m. to 6:05 p.m.

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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 Write about some of the causes of suffering in *Twelfth Night*.

**OR**

2 "*Twelfth Night* remains among the most popular of Shakespearean comedies on the stage." Write about the elements which make *Twelfth Night* a comedy.

**OR**

3 Write about the importance of the minor character of Maria in *Twelfth Night*.

**OR**

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

4 Explain the importance of the contrasting settings of Belmont and Venice in the play.

**OR**

5 Explore the importance of "the pound of flesh" in *The Merchant of Venice*.

**OR**

6 By focussing on the words in the quote, explain why Bassanio tells Antonio "To you, Antonio, I owe the most, in money and in love."

**OR**

***Macbeth*, W. Shakespeare**

7 Choose **TWO** of the minor characters in *Macbeth* and examine how they contribute to the play's action.

**OR**

8 Banquo is killed in ACT III, Scene iii. Write about the immediate consequences of his murder on Macbeth, with particular reference to the Banquet scene.

**OR**

***Please turn the page.***

- 9 William Shakespeare uses evil and the supernatural as a background to the most important events in the play. Write about this with particular reference to **ONE** of the following key aspects of the play:
- Wicked thoughts and actions
  - The disruption of nature

**OR**

***A View from the Bridge, A. Miller***

- 10 Explain the effect the arrival of Marco and Rodolfo has on the events of the play.

**OR**

- 11 In Arthur Miller's play, the bridge is both a real one as well as a metaphorical one. Explain.

**OR**

- 12 Arthur Miller understood the aspirations and difficulties of migrants as his father was a migrant and his mother was the daughter of migrants who had gone to America in search of a better future. Show how Miller depicts the life of migrants in America in *A View from the Bridge*.

**OR**

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

- 13 The opening scene of *The Play of Kes* introduces the idea of disagreement between Billy and Jud. There is conflict even before they get out of bed. Write about the clashes between Jud and Billy throughout the play.

**OR**

- 14 Explore how your reaction to Hollie and Charlie changes as their characters develop throughout *Fast*.

**OR**

- 15 Compare and contrast the protagonists' search for care and attention in *The Play of Kes* and *Fast*.

**AND**

**SECTION B: POETRY**

**Answer ONE question only.**

***The New Dragon Book of Verse***

- 1 Comment on the way in which Edward Lucie-Smith and Stephen Spenser portray children in 'The Lesson' and 'My Parents Kept me from Children who were Rough' respectively.

**OR**

- 2 The speakers in a number of poems you have studied feel trapped. Explain with reference to **TWO** poems.

**OR**

- 3 With reference to **TWO** poems you have studied, explain how poets attempt to teach the readers life lessons.

**AND**

**SECTION C: PROSE**

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

***Frankenstein, M. Shelley***

- 1 With close reference to the novel, show how **TWO** of the following narrators are impatient and eager for knowledge:
- a) Walton
  - b) Frankenstein
  - c) The creature

**OR**

- 2 The tale of *Frankenstein* has been read by millions, and adapted for stage, film, and television. Today, it remains a text with plenty to say about life and society. With close reference to the novel, write about **TWO** lessons for the modern world offered by Mary Shelley's *Frankenstein*.

**OR**

- 3 Write about the effects that the interruption of the natural order of life has on Frankenstein.

**OR**

***The Great Automatic Grammatizator and Other Stories, R. Dahl***

- 4 In Roald Dahl's short stories, there is usually an antagonist and a victim. Write about the conflicts between characters in **TWO** of the stories.

**OR**

- 5 Choose any **TWO** stories and explain how Roald Dahl blends the horrid with the humorous.

**OR**

- 6 In some of Roald Dahl's stories, female characters are first presented as domineering but eventually they lose this advantage. Explain with reference to "Mrs Bixby and The Colonel's Coat" and "Neck".

**OR**

***Animal Farm, G. Orwell***

- 7 Explore some of the negative effects that are caused by the abuse of power in *Animal Farm*.

**OR**

- 8 Propaganda plays an important part in shaping the Animalism movement. Write about the effective use of **TWO** types of propaganda used in *Animal Farm*.

**OR**

***Please turn the page.***

- 9 Write about **ONE** character you pity and **ONE** character you dislike in the novel *Animal Farm*.

**OR**

***The Boy in the Striped Pyjamas, J. Boyne***

- 10 Describe **TWO** of the following characters and explain their function in the plot:

- a) Lieutenant Kotler
- b) Mother
- c) Maria
- d) Pavel

**OR**

- 11 Bruno has several flashbacks to earlier parts of his life in the novel. Identify **TWO** flashbacks, and explain their importance to the novel as a whole.

**OR**

- 12 Explore **TWO** contrasting acts of humanity in *The Boy in the Striped Pyjamas*.

**OR**

***Private Peaceful, M. Morpurgo***

- 13 On the night before his execution, Charlie reads to Tommo a letter he receives from Molly about their baby. Write about the implications of calling the baby "Little Tommo".

**OR**

- 14 In the opening chapter of the story, Charlie offers to give Tommo a piggyback ride to make him feel better. Explain the circumstances in which this happens and how this piggyback ride is symbolic of the relationship between the two brothers.

**OR**

- 15 When Tommo returns to camp following Charlie's execution he finds other soldiers standing to attention and later six soldiers stand vigil near Charlie's grave. With close reference to the story, explain why the soldiers show such respect towards Charlie.

**OR**

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

- 16 Despite the corruption, some of the characters are capable of courageous deeds. Discuss with close reference to **TWO** characters in *The Other Side of Truth*.

**OR**

- 17 Write about the significance of Sade's extended family in *The Other Side of Truth*.

**OR**

- 18 Show how, in spite of Sade's mother being murdered at the beginning of the novel, her presence remains throughout.