



L-Università
ta' Malta

MATSEC
Examinations Board



Specimen Papers

SEC 12 English Literature

2025

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Table of Contents

Specimen Assessments: Controlled Paper LEVEL 1-2	3
Specimen Assessments: Controlled Paper LEVEL 2-3	19
Specimen Assessments: Private Candidates Controlled Paper LEVEL 1-2-3	34
Marking Schemes	50

Specimen Assessments: Controlled Paper LEVEL 1-2

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD



L-Università
ta' Malta

SECONDARY EDUCATION CERTIFICATE LEVEL SAMPLE PAPER

SUBJECT: **English Literature**

PAPER NUMBER: II - Level 1-2

DATE:

TIME: 2 Hours

Section A: Poetry

(Total: 40 marks)

Answer **both** Part A **and** Part B

You are advised to spend about 30 minutes on Part A and about 20 minutes on Part B.

Part A

(22 marks)

Read the poem and answer the questions below.

Turmoil in the countryside

There's turmoil in the countryside, turmoil in the countryside.

The deafening hum of chain saw and the roar of bulldozers are heard for miles.

Thousands upon thousands of healthy trees tumble to their death.

Forest animals of many species barely escape the rampage.

- 5** Elaborate butterflies and scores of flying and crawling insects scatter in all directions.

Flocks of rare birds flee in a frenzy.

Mounds of soil are piled high to cover ponds and streams filled with abundant aquatic life.

- 10** A blinding light flares in our presence.

Acrid¹ gray smoke permeates the once fragrant air of the woods.

The massacists² have set the stage for the future.

Margaret Marshall

¹ An acrid smell or taste is strong and bitter and causes a burning feeling in the throat

² This word is coined by the poet from the word 'massacre' and refers to the people committing the 'massacre' in the poem.

1. Underline the best answer. (1)
 The poem is about:
- i. a loud noise.
 - ii. the destruction of the countryside.
 - iii. a fire in the woods.
 - iv. a bulldozer.

2. Mark (✓) the following **TRUE (T)** or **FALSE (F)** according to the poem. (4)

	T	F
1. The forest animals find it very difficult to remain safe.		
2. Butterflies and insects moved all together in the same direction.		
3. The birds were singing peacefully.		
4. The ponds and streams were full of creatures that live in water.		

3. Underline the best answer. (1)
 The poem has
- i. a regular rhyme scheme probably to create a sense of confusion.
 - ii. a regular rhyme scheme probably to reflect nature.
 - iii. no rhyme scheme probably to reflect the disruption caused by the bulldozers.
 - iv. no rhyme scheme because it is probably meaningless.

4. a) Quote **ONE** line which shows the use of repetition. (1)

- b) Underline the best answer. (1)
 The poet probably uses repetition to:
- i. emphasise the beauty of the countryside.
 - ii. list the number of creatures in the forest.
 - iii. simplify the poem.
 - iv. stress the disturbance in the setting.

5. a) Quote **TWO** words from the line below which are an example of onomatopoeia: (2)

'The deafening hum of chain saw and the roar of bulldozers'

- i. _____
- ii. _____

- b) Underline the best answer. (1)
These onomatopoeic words may be used to
- i. compare the chain saw with the bulldozers.
 - ii. describe the colours of the chain saw and bulldozers.
 - iii. create the sounds of the machinery used.
 - iv. list the kind of machinery used.

6. Underline the best answer. (1)
In line 3, the poet creates an image using these words:
'Thousands upon thousands of healthy trees tumble to their death'.

Choose the sentence which best explains this image.

- i. Trees are dying because of a deadly disease.
- ii. The forest is on fire.
- iii. Many trees are dying like people would in a massacre.
- iv. Many trees are dying because of a devastating storm.

7. a) Quote **THREE** words or phrases from the poem which describe a large quantity. (3)
- i. _____
 - ii. _____
 - iii. _____

- b) Underline the best answer. (1)
The poet probably uses words and phrases of quantity to refer to
- i. the range of forests that have to be destroyed.
 - ii. the large scale extermination of the environment.
 - iii. the huge effort to save the forests.
 - iv. the large scale destruction of the forest as a result of a natural disaster.

8. In line 11 the poet explains that the **'acid gray smoke permeates the once fragrant air of the woods'**. This suggests that the sweet smelling forest was (1)
- i. ruined by a flood.
 - ii. created by the presence of mankind.
 - iii. ruined by mankind.
 - iv. ruined by the invasion of forest creatures.

9. Look at the last line of the poem: (5)
The **'massacists'** (line 12) have set the stage for the future
What do you think the poet might mean by this?

Part B**(18 marks)**

Compare *Turmoil in the countryside* by Margaret Marshall and *We are Going to See the Rabbit* by Alan Brownjohn. The poem is reproduced below for ease of reference.

We are Going to See the Rabbit

We are going to see the rabbit.
 We are going to see the rabbit.
 Which rabbit, people say?
 Which rabbit, ask the children?
 Which rabbit?
 The only rabbit,
 The only rabbit in England,
 Sitting behind a barbed-wire fence
 Under the floodlights, neon lights,
 Sodium lights,
 Nibbling grass
 On the only patch of grass
 In England, in England
 (except the grass by the hoardings
 Which doesn't count.)
 We are going to see the rabbit
 And we must be there on time.

First we shall go by escalator,
 Then we shall go by underground,
 And then we shall go by motorway,
 And then by helicopterway,
 And the last 10 yards we shall have to go
 On foot.

And now we are going
 All the way to see the rabbit,
 We are nearly there,
 We are longing to see it,
 And so is the crowd
 Which is here in thousands
 With mounted policemen
 And big loudspeakers
 And bands and banners,
 And everyone has come a long way.

But soon we shall see it
 Sitting and nibbling
 The blades of grass
 In – but something has gone wrong!
 Why is everyone so angry,
 Why is everyone jostling
 And slanging and complaining?

The rabbit has gone,
 Yes, the rabbit has gone.
 He has actually burrowed down into the earth
 And made himself a warren, under the earth,
 Despite all these people,
 And what shall we do?
 What *can* we do?

It is all a pity, you must be disappointed,
 Go home and do something for today,
 Go home again, go home for today.
 For you cannot hear the rabbit, under the earth,
 Remarking rather sadly to himself, by himself,
 As he rests in his warren, under the earth:
 'It won't be long, they are bound to come,
 They are bound to come and find me, even
 here.'

Alan Brownjohn

10. Read the statements about both poems below and underline the **TWO** correct ones. (2)
- i. The subject in each poem is an animal.
 - ii. Both poems reflect on how the natural environment will be destroyed in the future.
 - iii. The rabbit and the animals escape when people invade their space.
 - iv. The creatures in both poems escape from people by burrowing into the earth.
 - v. The predominant mood in each poem is sad.

11. Consider how repetition is used in the two poems and how it is related to the subject of each poem by completing the grid below. (8)

<i>Turmoil in the countryside</i>	<i>We are Going to See the Rabbit</i>
1. Underline the correct word within brackets. (2 marks)	
a. In this poem repetition creates a feeling of (happiness/distress/expectation).	b. In this poem the repetition used conveys a feeling of (sadness/disbelief/excitement).
2. Complete the sentences below: (4 marks)	
a. The poet creates this feeling through repetition to show:	b. The poet creates this feeling through repetition to show:

12. In *Turmoil in the countryside* the poet refers to “**bulldozers**” while in *We are Going to See the Rabbit* there is a reference to different modes of transport such as “**underground**” and “**helicopterway**”.
- a. How do these references to man-made means of transport make these **TWO** poems **similar**? (4)

- b. In what way do they make the **TWO** poems **different**? (4)

Section B: Drama

(Total: 30 marks)

You are advised to spend about 35 minutes on Section B.

Answer ONE question on ONE text.

Each question consists of Part A, Part B and Part C

1. *Wild Girl, Wild Boy* by David Almond

- a. Discuss the contrasting themes of freedom and regulations in *Wild Girl, Wild Boy* by writing a paragraph on each of the following:

Part A – Life at Elaine’s home

Part B – Dad and McNamara’s allotments

Part C – Elaine’s imagination and observing social rules

OR

2. *The Curious Incident of the Dog in the Night-Time* by Simon Stephens

b. Christopher’s mother and father treated him in different ways. Write about his parents and how they are presented in the play. Write a paragraph on each of the following:

Part A – Christopher’s mother, Judy

Part B – Christopher’s father, Ed

Part C – Christopher’s behaviour with his mum and dad

3. *Macbeth* by William Shakespeare

c. Macbeth and Banquo meet the witches for the first time on their return from the battlefield. Write about what the witches tell Macbeth and Banquo and how the witches' words come true by the end of the play by answering the following questions.

Part A – What do the witches tell Macbeth?

Part B – What do the witches tell Banquo?

Part C – How do the witches' words come true?

OR

4. *The Merchant of Venice* by William Shakespeare

- d. Portia is one of the most important characters in the play because she is strong, witty and intelligent. Write about Portia's character by answering the following three questions in Parts A, B and C.

Part A – Why does Portia disguise herself as Balthazar?

Part B – How does she save Antonio from death?

Part C – How does she trick Bassanio? Why?

OR

5. *A View from the Bridge* by Arthur Miller

- e. Beatrice and Catherine are the two main female characters in the play. Write about Beatrice and Catherine, as well as Beatrice’s relationship with her niece by answering the following three questions in Parts A, B and C.

Part A – Who is Beatrice Carbone?

Part B – Who is Catherine?

Part C – What advice does Beatrice give Catherine?

Section C: Prose

(Total: 30 marks)

You are advised to spend about 35 minutes on Section C.

Answer ONE question on ONE text.

Each question consists of Part A, Part B and Part C

EITHER

1. *The Boy in the Striped Pyjamas* by John Boyne

a. "Bruno's world is filled with places he is not allowed to go." Describe the boundaries Bruno comes across by writing a paragraph on each of the following:

Part A - Social boundaries (questions Bruno is not allowed to ask)

Part B - Physical boundaries (places Bruno is not allowed to go to)

Part C - What happens when the boundaries are finally broken?

OR

2. *Animal Farm* by George Orwell

b. The three main pigs – Old Major, Snowball and Napoleon – have very different ideas about leadership. Comment on how these pigs lead the animals on *Animal Farm* by writing a paragraph on each one of them.

Part A – Old Major

Part B - Snowball

Part C - Napoleon

OR

3. Listen to the Moon by Michael Morpurgo

c. Alfie and his father find a girl on an island and bring her home. Alfie's mother, Mary, looks after the girl as best she can. The girl will only say one word – "Lucy", so that is what they call her. Write about how Alfie and his parents treat Lucy by answering the three questions below.

Part A – How does Jim (Alfie's father) treat Lucy?

Part B – How does Mary (Alfie's mum) treat Lucy?

Part C – What kind of relationship does Alfie have with Lucy?

OR

4. *The Breadwinner* by Deborah Ellis

- d. Eleven-year-old Parvana can still enjoy some freedom in Afghanistan because she is still a child and not a grown woman. Write about how Parvana uses this freedom in the three situations below.

Part A – Helping her father at the market

Part B – Helping the family survive (after father’s arrest)

Part C – **ONE** of her adventures at the market

OR

5. A Christmas Carol by Charles Dickens

e. Ebenezer Scrooge is a miser and is well known for his greed and lack of generosity. His clerk, Bob Cratchit, and his nephew, Fred, are the opposite of Scrooge. Write about the three characters in the paragraphs below.

Part A – The miserly Ebenezer Scrooge

Part B – The humble Bob Cratchit

Part C – Kind-hearted Fred

OR

6. *Stories Then and Now* by Brian Hawthorn (Edited)

f. In the stories 'The Landlady' and 'Lamb to the Slaughter', the landlady and Mary Maloney appear to be warm and kind but then the reader discovers that they are murderers. Write about the two characters and what happens to Mary Maloney after she murders her husband.

Part A – The landlady is a seemingly kind woman but, she is a murderess

Part B – Mary Maloney changes from a loving wife to a murderess

Part C – How does Mary Maloney get away with murder?

Specimen Assessments: Controlled Paper LEVEL 2-3

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
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ta' Malta

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **English Literature**

PAPER NUMBER: II - Level 2 – 3

DATE:

TIME: 2 Hours

Section A: Poetry

(40 marks)

Answer **both** Question 1 **and** Question 2

You are advised to spend about 25 minutes on Part A and about 25 minutes on Part B.

Read the poem and answer the questions below.

Turmoil in the countryside

There's turmoil in the countryside, turmoil in the countryside.

The deafening hum of chain saw and the roar of bulldozers are heard for miles.

Thousands upon thousands of healthy trees tumble to their death.

Forest animals of many species barely escape the rampage.

5 Elaborate butterflies and scores of flying and crawling insects scatter in all directions.

Flocks of rare birds flee in a frenzy.

Mounds of soil are piled high to cover ponds and streams filled with abundant aquatic life.

10 A blinding light flares in our presence.

Acrid* gray smoke permeates the once fragrant air of the woods.

The massacists have set the stage for the future.

* An acrid smell or taste is strong and bitter and causes a burning feeling in the throat

Margaret Marshall

Question 1

(20 marks)

It is recommended that you spend 20 minutes on the following questions.

1. Underline the best answer. (1)

The poem is about:

- a) a loud noise.
- b) the destruction of the countryside.
- c) a fire in the woods.
- d) a bulldozer.

2. Mark (✓) the following **TRUE (T)** or **FALSE (F)** according to the poem. (2)

	T	F
a) The forest animals find it very difficult to remain safe.		
b) Butterflies and insects moved all together in the same direction.		
c) The birds were singing peacefully.		
d) The ponds and streams were full of creatures that live in water.		

3. Underline the best answer. (1)

- a) The poem uses a regular rhyme scheme probably to create a sense of confusion.
- b) The poem uses a regular rhyme scheme probably to reflect nature.
- c) The poem does not use a rhyme scheme probably to reflect the chaos caused by the bulldozers.
- d) The poem does not make use of rhyme scheme because it is a meaningless poem.

4. a) Quote **ONE** line which shows the use of repetition. (1)

- c) Underline the best answer. (1)

The poet probably uses repetition to:

- i. emphasise the beauty of the countryside
- ii. list the number of creatures in the forest
- iii. simplify the poem
- iv. emphasise the trouble in the countryside

5. a) The sentence below uses onomatopoeia. Write down the **TWO** onomatopoeic words:

(2)

'The deafening hum of chain saw and the roar of bulldozers'

- i. _____
- ii. _____

c) Underline the best answer.

(1)

These onomatopoeic words may be used to

- i. compare the chain saw with the bulldozers.
- ii. describe the colours of the chain saw and bulldozers.
- iii. create the sounds of the machinery used.
- iv. list the kind of machinery used.

6. Underline the best answer.

(1)

In line 3 (reproduced below), the poet creates an image which suggests that

'Thousands upon thousands of healthy trees tumble to their death'

- i. a large number of trees are dying like people would in a massacre.
- ii. trees dying because of a deadly disease.
- iii. the forest is burning.
- iv. many trees are dying because of the damage caused by a storm.

7. a) Quote **THREE** words or phrases from the poem which describe a large quantity.

(3)

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

c) Underline the best answer.

(1)

The poet probably uses words of quantity to refer to

- i. the number of forests that have to be destroyed.
- ii. the large scale extermination of the environment.
- iii. the huge effort to save the forests.
- iv. the large scale destruction of the forest as a result of a natural disaster.

8. In line 11 the poet explains that the '**acrid gray smoke permeates the once fragrant air of the woods**'. By this, the poet suggests that the sweet smelling forest was

(1)

- i. ruined by a flood.
- ii. created by the presence of mankind.
- iii. ruined by mankind.
- iv. ruined by the invasion of forest creatures.

9. Look at the last line of the poem:

(5)

The '**massacists**' (line 12) have set the stage for the future
What do you think the poet might mean by this?

Question 2

(20 marks)

It is recommended that you spend 30 minutes on this task.

Compare and contrast ***Turmoil in the Countryside*** by Margaret Marshall and ***We Are Going to See the Rabbit*** by Alan Brownjohn.

The answer should include:

- a comment on the possible purpose and audience of both poems;
- a comment on the viewpoints adopted in the two poems;
- a comment on the poet's choice of words, phrases and poetic devices used in the two poems;
- an explanation of how form and structure are used in the two different poems;
- your personal conclusion to the two poems by using evidence from the texts;
- use of quotations / paraphrasing when providing evidence from the text.

The poem is reproduced here below for ease of reference.

We are Going to See the Rabbit

We are going to see the rabbit.
We are going to see the rabbit.
Which rabbit, people say?
Which rabbit, ask the children?
Which rabbit?
The only rabbit,
The only rabbit in England,
Sitting behind a barbed-wire fence
Under the floodlights, neon lights,
Sodium lights,
Nibbling grass
On the only patch of grass
In England, in England
(except the grass by the hoardings
Which doesn't count.)
We are going to see the rabbit
And we must be there on time.

First we shall go by escalator,
Then we shall go by underground,
And then we shall go by motorway,
And then by helicopterway,
And the last 10 yards we shall have to go
On foot.

And now we are going
All the way to see the rabbit,
We are nearly there,
We are longing to see it,
And so is the crowd
Which is here in thousands
With mounted policemen
And big loudspeakers
And bands and banners,
And everyone has come a long way.

But soon we shall see it
Sitting and nibbling
The blades of grass
In – but something has gone wrong!
Why is everyone so angry,
Why is everyone jostling
And slanging and complaining?

The rabbit has gone,
Yes, the rabbit has gone.
He has actually burrowed down into the earth
And made himself a warren, under the earth,
Despite all these people,
And what shall we do?
What *can* we do?

It is all a pity, you must be disappointed,
Go home and do something for today,
Go home again, go home for today.
For you cannot hear the rabbit, under the earth,
Remarking rather sadly to himself, by himself,
As he rests in his warren, under the earth:
'It won't be long, they are bound to come,
They are bound to come and find me, even
here.'

Alan Brownjohn

Section B: Drama**(30 marks)**

You are advised to spend about 35 minutes on Section B.

Answer ONE question on ONE dramatic text.

1. *Macbeth* by William Shakespeare**Act 1, Scene 5**

In this extract, Lady Macbeth speaks to her husband, after she has read his letter about the witches' prophecy.

LADY MACBETH	<i>Enter MACBETH</i> Great Glamis! worthy Cawdor! Greater than both, by the all-hail hereafter! Thy letters have transported me beyond This ignorant present, and I feel now The future in the instant.
MACBETH	My dearest love, Duncan comes here tonight.
LADY MACBETH	And when goes hence?
MACBETH	Tomorrow, as he purposes.
LADY MACBETH	O! never Shall sun that morrow see! Your face, my thane, is as a book, where men May read strange matters. To beguile the time, Look like the time, bear welcome in your eye, Your hand, your tongue: look like the innocent flower But be the serpent under't. He that's coming Must be provided for; and you shall put This night's great business into my despatch; Which shall to all our nights and days to come Give solely sovereign sway and masterdom.
MACBETH	We will speak further –
LADY MACBETH	Only look up clear; To alter favour ever is to fear. Leave all the rest to me.

Lady Macbeth is presented as a strong character in this extract.

Write about:

- how Shakespeare makes Lady Macbeth appear strong in this conversation;
- how Lady Macbeth's strength is not what it seems in the rest of the play.

(30)

2. *The Curious Incident of the Dog in the Night-Time* adapted by Simon Stephens

Part 1

In this extract, Siobhan starts reading Christopher's book where he recounts the incident of the dog.

CHRISTOPHER's teacher, twenty-seven-year-old SIOBHAN opens CHRISTOPHER's book. She reads from it.

SIOBHAN It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house.

MRS SHEARS Get away from my dog.

SIOBHAN Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead.

MRS SHEARS Get away from my dog.

SIOBHAN There was garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road, two houses to the left.

MRS SHEARS Get away from my dog.

CHRISTOPHER takes two steps away from the dog.

SIOBHAN My name is Christopher John Francis Boone. I know all the countries of the world and the capital cities. And every prime number up to 7507.

MRS SHEARS Get away from my dog.

CHRISTOPHER puts his hands over his ears. He closes his eyes. He rolls forward. He presses his forehead on to the grass. He starts groaning.

Christopher does not always speak directly to the audience in the play. Stephens chose Siobhan as the narrator in this extract.

Write about:

- how Christopher's thoughts in this extract reveal the way he sees the world differently;
- how Christopher behaves in an unusual way in the rest of the play.

(30)

3. *Wild Girl, Wild Boy* and *Skellig* by David Almond

In the extract from *Wild Girl, Wild Boy*, Elaine Grew is lost in memories of the allotment where she experienced magical moments with her late father.

The narration in the extract from *Skellig* shows Michael exploring the dilapidated garage of the house that his family have just moved into.

Wild Girl, Wild Boy

Elaine crawls and laughs and moves through the wilderness of tall grasses and weeds. She sits up and smiles as she remembers.

ELAINE The allotment. Place of dreams and magic mixed with leeks and spuds and raspberries ever since I was a little little girl. Crawl crawl I went, like a little lizard, crawl crawl like a little snake. Seeds in me eyes and nose, soil on me hands and knees. Crawling crawling further and further into the wild till me dad called –

DAD Elaine! Wild girl! Time to come back out!

Skellig

NARRATION Dead bluebottles were everywhere.

There were ancient newspapers and magazines.

He was scared every moment that the whole thing was going to collapse.

There was dust clogging his throat and nose.

He knew they'd be yelling for him soon and he knew he'd better get out.

He leaned across a heap of tea chests and shone the torch into the space behind and ...

Each of these extracts describe a place which is special to the protagonists of both plays.

Write about:

- the importance of special places in *Wild Girl Wild Boy* and *Skellig*;
- how the theme of imagination and magic is used in both plays.

4. *The Merchant of Venice* by William Shakespeare

Act I, Scene 3

In this extract, Antonio tries to convince Shylock to lend him 3,000 ducats to help Bassanio in his endeavour to seek Portia's hand in marriage.

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.

This extract captures an important transaction between Antonio and Shylock and there is clear tension between the two characters.

Writ about:

- the tension between Antonio and Shylock by first referring to the extract;
- the antagonism that Shylock expresses towards Antonio which stems from his view of the Christians.

5. *A View From The Bridge* by Arthur Miller

Act 1

In this extract, taken from Alfieri's first monologue, Alfieri introduces the audience to the violent history of Red Hook in Brooklyn and his role as a lawyer.

ALFIERI You wouldn't have known it, but something amusing has just happened. You see how uneasily they nod to me? That's because I am a lawyer. In this neighbourhood to meet a lawyer or a priest on the street is unlucky. We're only thought of in connection with disasters, and they'd rather not get too close.

I often think that behind that suspicious little nod of theirs lie three thousand years of distrust. A lawyer means the law, and in Sicily, from where their fathers came, the law has not been a friendly idea since the Greeks were beaten.

I am inclined to notice the ruins in things, perhaps because I was born in Italy ... I only came here when I was twenty-five. In those days, Al Capone, the greatest Carthaginian of all, was learning his trade on these pavements, and Frankie Yale himself was cut precisely in half by a machine gun on the corner of Union Street, two blocks away. Oh, there were many here who were justly shot by unjust men. Justice is very important here.

This extract creates a sense of foreboding and tension, establishing the tragic nature of the play.

Write about:

- the idea of justice within the law and outside the law;
- how Alfieri provides a view from the bridge between the Sicilian culture of the characters and American culture.

Section C: Prose**(30 marks)**

You are advised to spend about 35 minutes on Section C.

Answer ONE question on ONE text.

1. *Listen to the Moon* by Michael Morpurgo**Chapter Nine – White-out**

In this extract, Lucy goes missing and almost all the islanders are searching for her, despite the blanket of fog that had descended on Bryher.

There were even whisperings now – and not only among the children – that maybe the story about Lucy Lost being a ghost might be true after all. She was the ghost child of St Helen’s, a poor lost soul condemned to wander there alone till the end of time. Ghosts come and go as they please, don’t they? They can be visible and invisible, materialise as and when they like, can’t they? As the search became ever more desperate, this idea, however absurd it seemed to some, gained more and more credence. Some believed it absolutely. If Lucy Lost had disappeared, and there was no sign of her, no body found, then Lucy Lost had to have been a ghost all along.

An atmosphere of mystery and desperate uncertainty is created in this extract as Lucy goes missing.

Write about:

- how the islanders deal with Lucy Lost’s sudden disappearance in this extract
- how Morpurgo uses this extract and other parts of the novel to develop the theme of social exclusion

(30)

2. *Animal Farm* by George Orwell

Chapter 10

In this extract, time has passed and the animals on the farm have increased but they are all still working hard, with the exception of the pigs, of course.

The farm was more prosperous now, and better organised: it had even been enlarged by two fields which had been bought from Mr. Pilkington. The windmill had been successfully completed at last, and the farm possessed a threshing machine and a hay elevator of its own, and various new buildings had been added to it. Whymper had bought himself a dogcart. The windmill, however, had not after all been used for generating electrical power. It was used for milling corn, and brought in a handsome money profit. The animals were hard at work building yet another windmill; when that one was finished, so it was said, the dynamos would be installed. But the luxuries of which Snowball had once taught the animals to dream, the stalls with electric light and hot and cold water, and the three-day week, were no longer talked about. Napoleon had denounced such ideas as contrary to the spirit of Animalism. The truest happiness, he said, lay in working hard and living frugally.

A number of key changes were made on the farm and these are mentioned in the extract.

Write about:

- the significance of the changes when compared to the previous events
- how the theme of corruption is highlighted through Pilkington and Napoleon in the final chapter, from where the extract has been taken

(30)

3. *The Boy in the Striped Pyjamas* by John Boyne

Chapter One – Bruno Makes a Discovery

In this extract, Bruno turns to his mother for an explanation after coming home from school and finding Maria, the family's maid, standing in his bedroom and packing his belongings.

'Mother,' he insisted. 'What's going on? Are we moving?'

'Come downstairs with me,' said Mother, leading the way towards the large dining room where the Fury had been to dinner the week before. 'We'll talk down there.'

Bruno ran downstairs and even passed her out on the staircase so that he was waiting in the dining room when she arrived. He looked at her without saying anything for a moment and thought to himself that she couldn't have applied her make-up correctly that morning because the rims of her eyes were more red than usual, like his own after he'd been causing chaos and got into trouble and ended up crying.

'Now, you don't have to worry, Bruno,' said Mother, sitting down in the chair where the beautiful blonde woman who had come to dinner with the Fury had sat and waved at him when Father closed the doors. 'In fact if anything, it's going to be a great adventure.'

Bruno is oblivious to the nature of his father's job, and the reason for having to move out of his house in Berlin. He seems uncertain and anxious as he does not quite understand what lies beneath appearances.

Write about:

- how this extract presents Bruno's anxiety;
- how Boyne develops the theme of appearance and reality in the novel.

(30)

4. *A Christmas Carol* by Charles Dickens

A Christmas Carol – Stave 3

In this extract Scrooge is awakened by a light shining through the door and a loud voice. Scrooge enters and meets the Ghost of Christmas Present.

“I am the Ghost of Christmas Present,” said the Spirit. “Look upon me.”

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warder or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

“You have never seen the like of me before.” exclaimed the Spirit.

“Never,” Scrooge made answer to it.

“Have never walked forth with the younger members of my family; meaning (for I am very young) my elder brothers born in these later years.” pursued the Phantom.

“I don't think I have,” said Scrooge. “I am afraid I have not. Have you had many brothers, Spirit.”

“More than eighteen hundred,” said the Ghost.

“A tremendous family to provide for.” muttered Scrooge.

This extract reveals the Ghost of Christmas Present.

Write about:

- how Dickens presents this Ghost;
- how the theme of the supernatural present in this extract also extends to the rest of the novel.

(30)

5. *Stories Then and Now* by Brian Hawthorn

In the following two extracts from '**Lamb to the Slaughter**' and '**The Landlady**', the readers encounter Mary Maloney and the landlady for the first time.

Extract from '**Lamb to the Slaughter**'

When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the car tires on the stones outside, the car door closing, footsteps passing the window, the key turning in the lock. She stood up and went forward to kiss him as he entered.

"Hello, darling," she said.

"Hello," he answered.

She took his coat and hung it up. Then she made the drinks, a strong one for him and a weak one for herself; and soon she was back again in her chair with the sewing, and he was in the other chair, holding the tall glass, rolling it gently so that the ice knocked musically against the side of the glass. For her, this was always a wonderful time of day.

She knew he didn't want to speak much until the first drink was finished, and she was satisfied to sit quietly, enjoying his company after the long hours alone in the house. She loved the warmth that came out of him when they were alone together. She loved the shape of his mouth, and she especially liked the way he didn't complain about being tired.

Extract from '**The Landlady**'

She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm welcoming smile.

"Please come in," she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward into the house. The compulsion or, more accurately, the desire to follow after her into that house was extraordinarily strong. "I saw the notice in the window," he said, holding himself back.

"Yes, I know."

"I was wondering about a room."

"It's all ready for you, my dear," she said. She had a round pink face and very gentle blue eyes.

"I was on my way to The Bell and Dragon," Billy told her. "But the notice in your window just happened to catch my eye."

"My dear boy," she said, "why don't you come in out of the cold?"

Roald Dahl introduces the two female characters as warm and loving in a tranquil setting.

Write about:

- how Dahl presents a false impression of the two women.
- how their real selves contrast the initial impressions.

Specimen Assessments: Private Candidates Controlled Paper LEVEL 1-2-3

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARDL-Università
ta' Malta

SECONDARY EDUCATION CERTIFICATE LEVEL

SAMPLE PAPER

SUBJECT: **English Literature**

PAPER NUMBER: I - Level 1-2-3

DATE:

TIME: 2 Hours

SECTION A – Drama**(Total: 40 marks)****Part A – Review of a Shakespeare text****(15 marks)***It is recommended that you spend 20 minutes on this part.*

Answer the question below.

1. Your local drama group is inviting readers to submit reviews for its annual Shakespeare event. The best reviews will be published on the drama group's website. This year's theme is **the role of women** in Shakespeare's time.

The title of the play you are reviewing is:

Name TWO women from the play you are reviewing

(1 mark)

a. _____

b. _____

What role does each woman have in the play?

(2 marks)

a. _____

b. _____

Proceed with your review by:

- Explaining how **ONE** woman behaves differently to what was expected of women in Shakespeare's time;
- Persuading your readers to read or watch the play.

Part B - Textual intervention

(25 marks)

Answer only ONE question.**1. *The Merchant of Venice* by William Shakespeare**

Read the exchange between Portia and Bassanio following her successful defence of Antonio against Shylock in a Venetian court of justice. The excerpt includes both the original text and the modern text.

ACT 4 SCENE I. Venice. A court of justice	ACT 4 SCENE I. Venice. A court of justice
<p>BASSANIO This ring, good sir, alas, it is a trifle! I will not shame myself to give you this.</p>	<p>BASSANIO This ring, good sir – oh, it’s a trifle! It would be shameful to give you such a worthless little thing.</p>
<p>PORTIA I will have nothing else but only this; And now methinks I have a mind to it.</p>	<p>PORTIA I want nothing else, only this. And now my mind is set on it.</p>
<p>BASSANIO There's more depends on this than on the value. The dearest ring in Venice will I give you, And find it out by proclamation: Only for this, I pray you, pardon me.</p>	<p>BASSANIO This ring is worth more than its monetary value. I will find out what is the best ring in all of Venice and give it to you. But please let me keep this one.</p>
<p>PORTIA I see, sir, you are liberal in offers You taught me first to beg; and now methinks You teach me how a beggar should be answer'd.</p>	<p>PORTIA I see you make generous offers. First you told me to beg for something from you, and now you show me how a beggar is answered.</p>
<p>BASSANIO Good sir, this ring was given me by my wife; And when she put it on, she made me vow That I should neither sell nor give nor lose it.</p>	<p>BASSANIO Good sir, this ring was given to me by my wife and when she put it on my hand she made me swear never to sell it or give it away or lose it.</p>
<p>PORTIA That 'scuse serves many men to save their gifts. An if your wife be not a mad-woman, And know how well I have deserved the ring, She would not hold out enemy for ever, For giving it to me. Well, peace be with you!</p>	<p>PORTIA That’s what many men say as an excuse not to give gifts away. And unless your wife is a crazy person, if she knows what I have done to deserve the ring, she won’t be mad forever at you for giving it to me. Anyway, peace be with you.</p>

No Fear Shakespeare

In the above excerpt, Portia is still disguised as a lawyer. She wanted to test Bassanio’s love by asking him for the ring she had given him before he left. Imagine Portia suddenly revealing herself and telling Bassanio how disappointed she is in him for giving away the ring. Extend Portia’s turn considering the following points:

- reasons why Bassanio should have kept the ring;
- an alternative exchange which Bassanio should have come up with;
- a warning for Bassanio.

The reply should be written in modern English.

OR

2. Macbeth by William Shakespeare

Read Banquo's soliloquy below and answer the question that follows.

<p>ACT 3 SCENE I. Forres. The palace.</p> <p><i>Enter BANQUO</i></p> <p>BANQUO Thou hast it now: king, Cawdor, Glamis, all, As the weird women promised, and, I fear, Thou play'dst most foully for't: yet it was said It should not stand in thy posterity, But that myself should be the root and father Of many kings. If there come truth from them-- As upon thee, Macbeth, their speeches shine-- Why, by the verities on thee made good, May they not be my oracles as well, And set me up in hope? But hush! no more.</p> <p><i>Sennet sounded. Enter MACBETH, as king, LADY MACBETH, as queen, LENNOX, ROSS, Lords, Ladies, and Attendants</i></p>	<p>ACT 3 SCENE I. Forres. The palace.</p> <p><i>Enter BANQUO</i></p> <p>BANQUO Now you have it all: you're the king, the thane of Cawdor, and the thane of Glamis, just like the weird women promised you. And I suspect you cheated to win these titles. But it was also prophesied that the crown would not go to your descendants, and that my sons and grandsons would be kings instead. If the witches tell the truth—which they did about you—maybe what they said about me will come true too. But shhh! I'll shut up now.</p> <p><i>A trumpet plays. MACBETH enters dressed as king, and LADY MACBETH enters dressed as queen, together with LENNOX, ROSS, LORDS, LADIES, and their attendants</i></p> <p style="text-align: right;"><i>No Fear Shakespeare</i></p>
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In the above excerpt Banquo's soliloquy is interrupted. Soon after he rides off on his own. Write a letter from Banquo to his son, Fleance. The letter should consider the following points:

- how Banquo feels in light of recent events;
- his interpretation of things to come;
- any advice which he gives to Fleance.

The letter should be written in modern English.

OR

3. *Wild Girl, Wild Boy – A Play by David Almond*

Read the exchange between McNamara, Elaine and Mum below and answer the question that follows.

SCENE THREE In the house.

McNAMARA I've always been concerned about you, Elaine.

ELAINE Mum! Can you not see?

MUM I'm sorry, Mr McNamara.

ELAINE I'm not! I'm not!

McNAMARA I understand. It's so difficult. A spirit like hers, and no man in the house ...

ELAINE What? Mum?

MUM Why don't you leave us, Mr McNamara? I'll calm her down.

McNAMARA exists. MUM turns angrily to ELAINE.

MUM Now, then, madam ...

In the above excerpt Mum asks Mr McNamara to leave the house. Then she turns to speak angrily to Elaine. Write an extension of this dialogue between Mum and Elaine. The extension should consider the following points:

- how Mum feels about Elaine's behaviour in this scene
- Elaine's feelings about the situation
- Mother and daughter relationship

OR

4. *A View from The Bridge* by Arthur Miller

Read the short excerpt below taken from the ending of the play and answer the question that follows.

Marco Anima-a-a-I!

Eddie lunges with the knife. Marco grabs his arm, turning the blade inward and pressing it home as the women and Louis and Mike rush in and separate them, and Eddie, the knife still in his hand, falls to his knees before Marco. The two women support him for a moment, calling his name again and again.

Catherine Eddie, I never meant to do nothing bad to you.

Eddie Then why – Oh, B!

Beatrice Yes, yes!

Eddie My B!

He dies in her arms, and Beatrice covers him with her body.

Imagine that as Eddie is lunging for Marco, Beatrice steps in to separate them and she is stabbed instead of Marco. Rewrite the ending of *A View from The Bridge* (including stage directions and dialogue), by considering the following points:

- Eddie's actions and reactions
- Catherine's reaction
- The tension between the characters

OR

5. *The Curious Incident of the Dog in the Night-Time* (play) by Simon Stephens

Christopher found a box in his dad's bedroom while he was looking for the book his dad had taken away from him. In this box, he discovered his mother's letters that were addressed to him. The excerpt below is the first letter Christopher read secretly, away from his dad:

Judy 451c Chapter Road, Willesden, London NW2 5NG. 0208 887 8907.

Dear Christopher. I'm sorry it's been such a very long time since I wrote my last letter to you. I've been very busy. I've got a new job working as a secretary for a factory that makes things out of steel. You'd like it a lot. The factory is full of huge machines that make the steel and cut it and bend it into whatever shapes they need. Also we've moved into a new flat at last as you can see from the address. It's not as nice as the old one and I don't like Willesden very much, but it's easier for Roger to get to work and he's bought it (he only rented the other one) so we can get our furniture and paint the walls the colour we want to. You haven't written to me yet, so I know you are probably still angry with me. I'm sorry, Christopher. But I still love you. I hope you don't stay angry with me for ever. And I'd love it if you were able to write me a letter (but remember to send it to the new address!).

I think about you all the time.

Lots of love,

Your Mum.

Christopher does not confront his dad after reading the first letter and goes on to read more letters.

Imagine a scene in which Christopher faces his dad and questions him about his mum. The scene should consider the following points:

- Ed's guilt for hiding the letters from his son
- Christopher's reaction to the letters
- Father and son relationship

SECTION B – Unseen Prose**(Total: 30 marks)**

It is recommended that you spend 35 minutes on this section.

Read the excerpt and answer ALL the questions below.

The following excerpt is taken from a short story titled 'Sun and Moon' written by Katherine Mansfield. Sun and Moon are brother and sister who are observing the activity of servants who are preparing for a family party which is to be held at their house.

In the afternoon the chairs came, a whole big cart full of little gold ones with their legs in the air. And then the flowers came. When you stared down from the balcony at the people carrying them, the flower pots looked like funny awfully nice hats nodding up the path.

There was nobody to look after Sun and Moon. Nurse was helping Annie alter Mother's dress which was much-too-long-and-tight-under-the-arms and Mother was running all over the house and telephoning Father to be sure not to forget things. She only had time to say: "Out of my way, children!"

They kept out of her way – at any rate Sun did. He did so hate being sent stumping back to the nursery. It didn't matter about Moon. If she got tangled in people's legs, they only threw her up and shook her till she squeaked. But Sun was too heavy for that. He was so heavy that the fat man who came to dinner on Sundays used to say: "Now, young man, let's try to lift you." And then he would try to lift Sun up but after trying hard, he'd give up saying: "Son is a perfect little ton of bricks!"

Nearly all the furniture was taken out of the dining-room. The big piano was put in a corner and then there came a row of flower pots and then there came the golden chairs. That was for the concert. When Sun looked in, a white faced man sat at the piano – not playing, but banging at it and then looking inside. He had a bag of tools on the piano and he had stuck his hat on a statue against the wall. Sometimes he just started to play and then he jumped up again and looked inside. Sun hoped he wasn't the concert.

But of course the place to be in was the kitchen. There was a man helping in a white cap, and their real cook, Minnie, was all red in the face and laughing. Not angry at all. She gave them each an almond finger and lifted them up on to the flour bin so that they could watch the wonderful things she and the man were making for supper. Cook brought in the things and he put them on dishes and trimmed them. Whole fishes, with their heads and eyes and tails still on, he sprinkled with red and green and yellow bits; he dotted almonds and tiny round biscuits on the creams. And more and more things kept coming.

1. The writer is describing the activity and atmosphere in preparation for the family party. Tick (✓) the statements as **TRUE** or **FALSE**. (2)

	TRUE	FALSE
i. The gold chairs were brought to the house in a big cart.		
ii. There were people wearing strange looking hats.		
iii. The writer is trying to create a sense of excitement about the party.		
iv. A sad atmosphere is being described.		

2. Sun and Moon are brother and sister, and they are caught up in the whole activity. Tick (✓) the correct statement. (1)

i. Sun and Moon are helping the servants with the party preparation.	
ii. Mother's party dress is very short.	
iii. Moon is like a soft toy, light and squeaky.	
iv. Sun is probably older than Moon.	

3. Underline the best answer that describes what the 'white faced' man is doing in the dining room. (1)

- a. He is destroying the piano.
- b. He cannot play the piano, so he is banging on it.
- c. He is tuning the piano to get it ready for the concert.
- d. He cannot find the tool he needs to fix the piano.

4. Underline the best answer that describes Sun and Moon's actions. (1)

- a. Sun and Moon were helping out in the kitchen.
- b. Sun and Moon were not allowed to remain in the kitchen.
- c. Sun and Moon kept getting into Minnie's way.
- d. Sun and Moon were allowed to observe the exciting activity in the kitchen.

5. Underline the best answer that describes the adults in the kitchen. (1)

- a. Minnie was concerned that they would not finish the food in time.
- b. The man in the white cap is decorating the food.
- c. Minnie was preparing all the food herself.
- d. The man in the white cap entertained the children by making them laugh.

6. Underline the best answer that describes the atmosphere in the last paragraph. (1)
- Minnie and the Cook were annoyed because of all the work they had to do in the kitchen.
 - Sun and Moon wanted to go back to their nursery because they were bored.
 - The writer describes the enthusiasm about the party by listing all the food items being prepared in the kitchen.
 - The writer describes how Cook was not helping Minnie in the kitchen.
7. Underline the best answer that explains how the writer describes the food. (1)
- The writer uses words which show colour and shapes.
 - The writer uses words which describe how the food tasted.
 - The writer uses words which create a sense of touch.
 - The writer uses words which show how heavy the dishes were.
8. Write about: (22)
- how the writer describes Sun;
 - how the other characters are presented;
 - how the writer uses language to create the atmosphere.

SECTION C - Comparative task of two set poems**(Total: 30 marks)**

It is recommended that you spend 35 minutes on this section.

Two poems, *Slow Reader* by Vicki Feaver and *First Day at School* by Roger McGough, have been selected for the purpose of a comparative exercise.

Both poems are reproduced here for ease of reference.

	<i>Slow Reader</i> by Vicki Feaver		<i>First Day at School</i> by Roger McGough
5	He can make a sculpture and fabulous machines, invent games, tell jokes, give solemn, adult advice- but he is slow to read.	5	A millionbillionwillion miles from home Waiting for the bell to go. (To go where?) Why are they all so big, other children? So noisy? So much at home they
10	When I take him on my knee with his Ladybird book he gazes into the air, sighing and shaking his head like an old man	10	Must have been born in uniform Lived all their lives in playgrounds Spent the years inventing games That don't let me in. Games That are rough, that swallow you up.
15	who knows the mountains are impassable. He toys with words, letting them go cold as gristly meat,	15	And the railings. All around, the railings. Are they to keep out wolves and monsters? Things that carry off and eat children? Things you don't take sweets from?
20	until I relent and let him wriggle free: a fish returning to its element, or a white-eyed colt-shying	20	Perhaps they're to stop us getting out Running away from the lessins. Lessin. What does a lessin look like? Sounds small and slimy. They keep them in the classrooms.
	from the bit – who sees that if he takes it in his mouth he'll never run quite free again.	25	Whole rooms made out of glass. Imagine. I wish I could remember my name Mummy said it would come in useful. Like wellies. When there's puddles. Yellowwellies. I wish she was here.
			I think my name is sewn on somewhere Perhaps the teacher will read it for me. Tea-cher. The one who makes the tea.

Answer all questions **(1a – 5)** on both poems as per table below.

A – <i>Slow Reader</i>	B – <i>First Day at School</i>
<p>1a Choose the best answer.</p> <p>The poem is about:</p> <ul style="list-style-type: none"> i. a grown-up who is angry at a boy. ii. a young boy who enjoys reading many books. iii. a young boy who is reluctant to read. iv. a grown-up who reads very slowly. <p style="text-align: right;">(1)</p>	<p>1b Choose the best answer.</p> <p>The poem is about:</p> <ul style="list-style-type: none"> i. a teacher who dislikes school children. ii. a young boy describing his experience on his first day at school. iii. a young boy who had great fun at school. iv. a young boy who is lost in the school’s playground. <p style="text-align: right;">(1)</p>
<p>2a Choose the best answer.</p> <p>The persona is:</p> <ul style="list-style-type: none"> i. a child. ii. a young girl. iii. an adult. <p style="text-align: right;">(1)</p>	<p>2b Choose the best answer.</p> <p>The persona is:</p> <ul style="list-style-type: none"> i. a teacher. ii. a young boy. iii. a headmaster. <p style="text-align: right;">(1)</p>
<p>3a In the first stanza the boy is described as being creative and sociable. Quote two separate phrases from the poem which show this.</p> <p style="text-align: right;">(1)</p>	<p>3b In the first stanza, the persona seems confused. Quote one phrase from the first stanza that shows this.</p> <p style="text-align: right;">(1)</p>
<p>4a In the last nine lines (lines 16 – 25), the adult allows the child to leave, and he draws a comparison to a fish and a young horse. What does this tell you about the child?</p> <p>Choose the best answer:</p> <ul style="list-style-type: none"> i. Probably, the child feels trapped by the adult and he is therefore happy to be set free like a fish that returns to the water and a young horse let loose. 	<p>4b In the second stanza (lines 10 – 20), the persona focusses on the school railings by imagining what these are for.</p> <p>Choose the best answer.</p> <ul style="list-style-type: none"> i. They are important to protect the school from children. ii. They imprison school children, so they do not escape from school grounds.

Marking Schemes

RATING SCALE – WRITING A REVIEW

	3	2	1 - 0
Knowledge and Understanding of Content	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • Excellent understanding of the social and historical context. 	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • Good understanding of the sociohistorical context of the text. 	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • Limited personal response. • Limited understanding of the main features of the text. • Limited understanding of the context in which the text was written.
	7 – 6	5 – 3	2 - 0
Task Achievement and Relevance	<ul style="list-style-type: none"> • Apt references integrated into the evaluation of the text. • Persuasive language is used to convince the intended audience to read the text or watch the play. 	<ul style="list-style-type: none"> • Apt references used to evaluate the text. • Justification of why a character or a particular event in the text is important or interesting. 	<ul style="list-style-type: none"> • Reference to relevant details. • Limited justification of why a character or a particular event in the text is important or interesting.
	2	1	0
Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	<ul style="list-style-type: none"> • Intermediate performance • Spelling and punctuation are considerably accurate. • Use a considerable range of vocabulary and sentence structures to achieve general control of meaning. 	<ul style="list-style-type: none"> • Threshold performance • Spelling and punctuation are reasonably accurate. • Use a reasonably accurate range of vocabulary and sentence structures and errors to not hinder meaning in the response. 	<ul style="list-style-type: none"> • Poor performance in spelling, punctuation, vocabulary and sentence structure.

TEXTUAL INTERVENTION

	7 – 6	5 – 4	3 – 2	1 – 0
Use of the base text by staying within feasible parameters of the narrative	<ul style="list-style-type: none"> Thoughtful, developed response to the base text. Apt references integrated into interpretation of the base text. 	<ul style="list-style-type: none"> Clear, explained response to the base text. Effective use of references to support explanation of the base text. 	<ul style="list-style-type: none"> Some explained response to the base text. References used to support a range of relevant observations in the base text. 	<ul style="list-style-type: none"> Simple comments relevant to the base text. Reference to relevant details from the base text.
	5	4 – 3	2	1 – 0
Control of any chosen style(s)	<ul style="list-style-type: none"> Effective and appropriate style when reshaping the base text. (E.g., reflecting the character’s role / respecting the relationship between characters / reflecting the situation/setting) Sensitive to the context throughout the reshaping. 	<ul style="list-style-type: none"> Appropriate choice of style while reshaping the base text. (E.g., reflecting the character’s role / respecting the relationship between characters / reflecting the situation/setting) Sensitive to the context for most of the reshaping. 	<ul style="list-style-type: none"> Appropriate choice of style while reshaping the base text but with some lapses (E.g., reflecting the character’s role / respecting the relationship between characters / reflecting the situation/setting) Partially sensitive to the context of the reshaping. 	<ul style="list-style-type: none"> Hardly appropriate choice of style while reshaping the base text. (E.g., reflecting the character’s role / respecting the relationship between characters / reflecting the situation/setting) Minimally sensitive to the context in the reshaping.
	10 – 7	6 – 5	4 – 3	2 – 0
Creation of a new and insightful piece of writing	<ul style="list-style-type: none"> Thoughtful and well-developed intervention. Contributes to a revised insight of the base text, effectively. 	<ul style="list-style-type: none"> Well-developed intervention. Contributes to a revised insight of the base text. 	<ul style="list-style-type: none"> Limited development of the intervention. Partially contributes to a revised insight of the base text. 	<ul style="list-style-type: none"> Poorly developed intervention. Hardly any contribution to a revised insight of the base text.
	3	2	1	0
Use a range of vocabulary and sentence structures for clarity, purpose and effect,	<ul style="list-style-type: none"> High performance Spelling and punctuation are consistently accurate. 	<ul style="list-style-type: none"> Intermediate performance Spelling and punctuation are considerably accurate. 	<ul style="list-style-type: none"> Threshold performance Spelling and punctuation are reasonably accurate. 	<ul style="list-style-type: none"> Poor performance in spelling, punctuation, vocabulary and sentence structure.

with accurate spelling and punctuation.	<ul style="list-style-type: none">• Vocabulary and sentence structures consistently achieve effective control of meaning.	<ul style="list-style-type: none">• Vocabulary and sentence structures generally achieve control of meaning.	<ul style="list-style-type: none">• Vocabulary and sentence structures do not hinder meaning in the response.	
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RATING SCALE – COMPARE AND CONTRAST

Question 5				
(7 marks)	7 – 6	5 – 4	3 – 2	1 – 0
Read, understand & respond to both poems. (Focus on the relationship between the poems).	<ul style="list-style-type: none"> Thoughtful, developed response to both poems. Apt references integrated into interpretation. 	<ul style="list-style-type: none"> Clear, explained response to both poems. Effective use of references to support explanation. 	<ul style="list-style-type: none"> Some explained response to both poems. References used to support a range of relevant comments. 	<ul style="list-style-type: none"> Simple comments relevant to both poems. Reference to some relevant details.
(10 marks)	10 – 7	6 – 5	4 – 3	2 – 0
Analyse the language, form and structure used by the poets to create meanings and effects, using relevant subject terminology where appropriate. (Focus on the relationship between the poems).	<ul style="list-style-type: none"> Examination of poets' methods with subject terminology used effectively to support consideration of methods. Examination of effects of poets' methods to create meanings. Clear focus on the relationship between the methods used to create meanings. 	<ul style="list-style-type: none"> Clear explanation of poets' methods with appropriate use of relevant subject terminology. Understanding of effects of poets' methods to create meanings. Focus on the relationship between the methods used to create meanings. 	<ul style="list-style-type: none"> Explained/relevant comments on poets' methods with some relevant use of subject terminology. Identification of effects of poets' methods to create meanings. Some focus on the relationship between the methods used to create meanings. 	<ul style="list-style-type: none"> Awareness of poets making choices. Possible reference to subject terminology. Hardly any focus on the relationship between meaning creation.
(3 marks)	3	2	1	0
Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	<ul style="list-style-type: none"> High performance Spelling and punctuation are consistently accurate. Consistent in the use of vocabulary and sentence structures to achieve effective control of meaning. 	<ul style="list-style-type: none"> Intermediate performance Spelling and punctuation are considerably accurate. Use a considerable range of vocabulary and sentence structures to achieve general control of meaning. 	<ul style="list-style-type: none"> Threshold performance Spelling and punctuation are reasonably accurate. Use a reasonably accurate range of vocabulary and sentence structures and errors to not hinder meaning in the response. 	<ul style="list-style-type: none"> Poor performance in spelling, punctuation, vocabulary, and sentence structure.

Indicative Content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

(Read, understand & respond to the poems.)

- candidates may write about the theme of childhood
- details of the presence or absence of adults
- how the children struggle with the world in different ways
- candidates may refer to different points of view (e.g., adult vs. child)

(Analyse the language, form and structure used by the writer to create meanings and effects.)

- language used to paint an image of the children's behaviour and their surroundings
- compare how one poet uses similes to describe the child and the other uses repetition and questions by the child
- how run-on-lines are used in both poems but in a different way and with a different purpose
- how the form of each poem differs to reflect the manner in which the children's reluctance (e.g., to read and to adapt to the new environment) is manifested
- candidates may write about how both children are somewhat trapped or confined

RATING SCALE – UNSEEN PROSE

Question 8 – Unseen prose				
(7 marks)	7 – 6	5 – 4	3 – 2	1 – 0
Read, understand & respond to the text.	<ul style="list-style-type: none"> Thoughtful, developed response to the text. Apt references integrated into interpretation. 	<ul style="list-style-type: none"> Clear, explained response to the text. Effective use of references to support explanation. 	<ul style="list-style-type: none"> Some explained response to the text. References used to support a range of relevant comments. 	<ul style="list-style-type: none"> Simple comments relevant to the text. Reference to relevant details.
(12 marks)	12 – 9	8 – 6	5 – 3	2 – 0
Analyse the language and structure used by the writer to create meanings and effects, using relevant subject terminology where appropriate.	<ul style="list-style-type: none"> Examination of writer’s methods with subject terminology used effectively to support consideration of methods. Examination of effects of writer’s methods to create meanings. 	<ul style="list-style-type: none"> Clear explanation of writer’s methods with appropriate use of relevant subject terminology. Understanding of effects of writer’s methods to create meanings. 	<ul style="list-style-type: none"> Explained/relevant comments on writer’s methods with some relevant use of subject terminology. Identification of effects of writer’s methods to create meanings. 	<ul style="list-style-type: none"> Awareness of writer making choices. Possible reference to subject terminology.
(3 marks)	3	2	1	0
Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	<ul style="list-style-type: none"> High performance Spelling and punctuation are consistently accurate. Consistent in the use of vocabulary and sentence structures to achieve effective control of meaning. 	<ul style="list-style-type: none"> Intermediate performance Spelling and punctuation are considerably accurate. Use a considerable range of vocabulary and sentence structures to achieve general control of meaning. 	<ul style="list-style-type: none"> Threshold performance Spelling and punctuation are reasonably accurate. Use a reasonably accurate range of vocabulary and sentence structures and errors to not hinder meaning in the response. 	<ul style="list-style-type: none"> Poor performance in spelling, punctuation, vocabulary and sentence structure.

Indicative Content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

(Read, understand & respond to the poems.)

- candidates may write about the theme of childhood
- details of the presence or absence of adults
- how the children struggle with the world in different ways
- candidates may refer to different points of view (e.g., adult vs. child)

(Analyse the language, form and structure used by the writer to create meanings and effects.)

- language used to paint an image of the children's behaviour and their surroundings
- compare how one poet uses similes to describe the child and the other uses repetition and questions by the child
- how run-on-lines are used in both poems but in a different way and with a different purpose
- how the form of each poem differs to reflect the manner in which the children's reluctance (e.g., to read and to adapt to the new environment) is manifested
- candidates may write about how both children are somewhat trapped or confined

RATING SCALE – LITERATURE ESSAY for Paper II

Literature Essay				
(10 marks)	10 – 7	6 – 5	4 – 3	2 – 0
Read, understand & respond to the text.	<ul style="list-style-type: none"> Thoughtful, developed response to the text. Apt references integrated into interpretation. 	<ul style="list-style-type: none"> Clear, explained response to the text. Effective use of references to support explanation. 	<ul style="list-style-type: none"> Some explained response to the text. References used to support a range of relevant comments. 	<ul style="list-style-type: none"> Simple comments relevant to the text. Reference to some relevant details.
(16 marks)	16 – 13	12 – 8	7 – 4	3 – 0
Analyse the language and structure used by the writer to create meanings and effects, using relevant subject terminology where appropriate.	<ul style="list-style-type: none"> Examination of writer's methods with subject terminology used effectively to support consideration of methods. Examination of effects of writer's methods to create meanings. 	<ul style="list-style-type: none"> Clear explanation of writer's methods with appropriate use of relevant subject terminology. Understanding of effects of writer's methods to create meanings. 	<ul style="list-style-type: none"> Explained/relevant comments on writer's methods with some relevant use of subject terminology. Identification of effects of writer's methods to create meanings. 	<ul style="list-style-type: none"> Awareness of writer making choices. Possible reference to subject terminology.
(4 marks)	4	3	2	1 – 0
Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.	<ul style="list-style-type: none"> High performance Spelling and punctuation are consistently accurate. Consistent in the use of vocabulary and sentence structures to achieve effective control of meaning. 	<ul style="list-style-type: none"> Intermediate performance Spelling and punctuation are considerably accurate. Use a considerable range of vocabulary and sentence structures to achieve general control of meaning. 	<ul style="list-style-type: none"> Threshold performance Spelling and punctuation are reasonably accurate. Use a reasonably accurate range of vocabulary and sentence structures and errors do not hinder meaning in the response. 	<ul style="list-style-type: none"> Basic to poor performance in spelling, punctuation, vocabulary and sentence structure. Errors hinder meaning in the response.