



L-Università  
ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE  
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL  
2024 MAIN SESSION**

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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	I
DATE:	15 <sup>th</sup> May 2024
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

**SECTION A**

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

**Perhaps the World Ends Here**

The world begins at a kitchen table. No matter what we must eat to live.

The gifts of earth are brought and prepared, set on the table. So it has been since creation, and it will go on.

- 5 We chase chickens or dogs away from it. Babies teethe at the corners. They scrape their knees under it.

It is here that children are given instructions on what it means to be human. We make men at it, we make women.

At this table we gossip, recall enemies and the ghosts of lovers.

- 10 Our dreams drink coffee with us as they put their arms around our children. They laugh with us at our poor falling down selves and as we put ourselves back together once again at the table.

This table has been a house in the rain, an umbrella in the sun.

- 15 Wars have begun and ended at this table. It is a place to hide in the shadow of terror. A place to celebrate the terrible victory.

We have given birth on this table, and have prepared our parents for burial here.

At this table we sing with joy, with sorrow. We pray of suffering and remorse. We give thanks.

- 20 Perhaps the world will end at the kitchen table, while we are laughing and crying, eating of the last sweet bite.

*Joy Harjo*

1. Underline the best answer. (1)

The poem can be described as:

- a. narrative.
- b. reflective.
- c. descriptive.

2. Give **ONE** reason why this could be considered a contemporary poem. (1)

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3. Discuss **TWO** ways in which the poet captures the reader’s attention in the first line. (2)

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4. Comment on the repeated use of ‘we’ in the poem. (2)

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5. a. Quote **TWO** examples of tactile images between lines 1 to 6.

i. \_\_\_\_\_ (1/2)

ii. \_\_\_\_\_ (1/2)

b. Explain what is being conveyed through the use of these two images. (2)

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6. a. Mention **TWO** themes explored in the poem. (1)

i. \_\_\_\_\_

ii. \_\_\_\_\_

***This question continues on next page.***

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b. Briefly explain each of the **TWO** themes with close reference to the poem. (3)

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7. In lines 10 to 12 a literary device is used to vividly portray "dreams".

a. Identify the literary device used. (1)

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b. Discuss what the speaker might want to convey through the use of this literary device in these lines. (2)

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8. In lines 16 to 19 the table links **TWO** different contrasts.

a. Quote the **TWO** words used for **EACH** contrast. (1)

i. \_\_\_\_\_

ii. \_\_\_\_\_

b. Discuss the effectiveness of these **TWO** contrasts. (2)

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- .....
9. With reference to **THREE** different metaphors, comment on the symbolic meanings the table is given throughout the poem. (6)

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**(Total: 25 marks)**

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**SECTION B**

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

"I don't think I will sign them."

"Why not sign them? You can't really suppose that the property is your own. You could not even get it if you did think so."

5 "I don't know how that may be; but I had rather not sign them. If I am to be married, I ought not to sign anything except what he tells me."

"He has no authority over you yet. I have authority over you. Marie, do not give more trouble. I am very much pressed for time. Let me call Mr Croll."

"No, papa," she said.

10 Then came across his brow that look which had probably first induced Marie to declare that she would endure to be 'cut to pieces', rather than to yield - in this or that direction. The lower jaw squared itself, and the teeth became set, and the nostrils of his nose became extended, - and Marie began to prepare herself to be 'cut to pieces'. But he reminded himself that there was another game which he had proposed to play before he resorted to anger and violence. He would tell her how much depended on her compliance. Therefore he relaxed his frown, - as well as he  
15 knew how, and softened his face towards her, and turned again to his work.

"I am sure, Marie, that you will not refuse to do this when I explain to you its importance to me. I must have that property for use in the city tomorrow, or - I shall be ruined."

The statement was very short, but the manner in which he made it was not without effect.

"Oh!" shrieked his wife.

20 "It is true. These harpies\* have so beset me about the election that they have lowered the price of every stock in which I am concerned, and have brought the Mexican Railway so low that they cannot be sold at all. I don't like bringing my troubles home from the city; but on this occasion I cannot help it. The sum locked up here is very large, and I am compelled to use it. In point of  
25 fact it is necessary to save us from destruction." This he said, very slowly and with the utmost solemnity.

"But you told me just now you wanted it because I was going to be married," rejoined Marie.

A liar has many points in his favour, - but he has this against him, that unless he devotes more time to the management of his lies than life will generally allow, he cannot make them tally\*\*. Melmotte was thrown back for a moment, and almost felt that the time for violence had come.  
30 He longed to be at her that he might shake the wickedness, and the folly, and the ingratitude out of her. But he once more condescended to argue and to explain.

"I think you misunderstood me, Marie. I meant you to understand that settlements must be made, and that of course I must get my own property back into my own hands before anything of that kind can be done. I tell you once more, my dear, that if you do not do as I bid you, so that I may  
35 use that property the first thing tomorrow, we are all ruined. Everything will be gone."

"This can't be gone," said Marie, nodding her head at the papers.

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"Marie, - do you wish to see me disgraced and ruined? I have done a great deal for you."

"You turned away the only person I ever cared for," said Marie.

"Marie, how can you be so wicked? Do as your papa bids you," said Madame Melmotte.

40 "No!" said Melmotte. "She does not care who is ruined, because we saved her from that reprobate\*\*\*."

"She will sign them now," said Madame Melmotte.

45 "No; - I will not sign them," said Marie. "If I am to be married to Lord Nidderdale as you all say, I am sure I ought to sign nothing without telling him. And if the property was once made to be mine, I don't think I ought to give it up again because papa says that he is going to be ruined. I think that's a reason for not giving it up again."

\* **harpies** - evil creatures in Greek mythology that are part woman and part bird

\*\* **tally** - to match or agree with something else

\*\*\* **reprobate** - a person of bad character and habits

(Adapted from: *The Way We Live Now* by Anthony Trollope)

1. Underline the correct answer.

The passage starts in the middle of an argument which is mainly between:

- a. Marie and her husband.
- b. Marie and her mother.
- c. Melmotte and his daughter.
- d. Melmotte and his wife (1)

2. Identify a theme explored in the passage. Support your answer with evidence from the text.

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(1)

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3. Quote **TWO** examples of repetition from lines 1 to 8 **AND** explain how these convey the different approach of each character to the argument.

i. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2)

ii. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2)

4. a. The phrase 'cut to pieces' is repeated twice in lines 9 to 15. What figure of speech is this phrase?

\_\_\_\_\_ (1)

b. Comment on its effectiveness.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2)

5. a. Quote the visual images in lines 9 to 18 that show a contrast in Melmotte's behaviour.

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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2)



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b. How does this depiction of Melmotte contribute to the atmosphere of the passage?

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(3)

6. Comment about the portrayal of Madame Melmotte with close reference to her utterances in the passage.

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(3)

7. With reference to the third person narration and direct speech used in lines 27 to 35, comment on the behaviour of Melmotte.

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(3)

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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	IIA
DATE:	16 <sup>th</sup> May 2024
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. **ORSINO**

If music be the food of love, play on.  
Give me excess of it, that, surfeiting,  
The appetite may sicken and so die.  
That strain again! It had a dying fall.  
O, it came o'er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odor. Enough; no more.  
'Tis not so sweet now as it was before.  
O spirit of love, how quick and fresh art thou,  
That, notwithstanding thy capacity  
Receiveth as the sea, naught enters there,  
Of what validity and pitch soe'er,  
But falls into abatement and low price  
Even in a minute. So full of shapes is fancy  
That it alone is high fantastical.

**CURIO**

Will you go hunt, my lord?

**ORSINO**

What, Curio?

**CURIO**

The hart.

**ORSINO**

Why, so I do, the noblest that I have.  
O, when mine eyes did see Olivia first,  
Methought she purged the air of pestilence.  
That instant was I turned into a hart,  
And my desires, like fell and cruel hounds,  
E'er since pursue me.

- Describe the immediate circumstances in which these words are spoken. (4)
- Explore Orsino's state of mind as revealed by this extract. (5)
- Discuss the theme of unreturned love as shown in the extract above and the rest of the play. (8)

**OR**

2. With close reference to *Twelfth Night*, discuss how **TWO** characters take advantage of the foolishness of others.

**OR**

3. Discuss the theme of selfishness in *Twelfth Night*.

**OR**

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

4. **PORTIA**

What mercy can you render him, Antonio?

**GRATIANO**

A halter gratis; nothing else, for God's sake.

**ANTONIO**

So please my lord the duke and all the court

To quit the fine for one half of his goods,

I am content; so he will let me have

The other half in use, to render it,

Upon his death, unto the gentleman

That lately stole his daughter:

Two things provided more, that, for this favour,

He presently become a Christian;

The other, that he do record a gift,

Here in the court, of all he dies possess'd,

Unto his son Lorenzo and his daughter.

**DUKE**

He shall do this, or else I do recant

The pardon that I late pronounced here.

**PORTIA**

Art thou contented, Jew? what dost thou say?

**SHYLOCK**

I am content.

- a. Describe the immediate circumstances in which these words are spoken. (4)  
b. What does this extract reveal about Antonio's character? (5)  
c. Shylock does not receive a fair hearing. Discuss. (8)

**OR**

5. With close reference to the text, discuss how women are portrayed in *The Merchant of Venice*.

**OR**

6. In *The Merchant of Venice* love conquers various challenges. Discuss with reference to the text.

**OR**

**Macbeth, W. Shakespeare**

7. **MACBETH**

She should have died hereafter;  
There would have been a time for such a word.  
To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

**(enter a Messenger)**

Thou comest to use thy tongue; thy story quickly.

**MESSENGER**

Gracious my lord,  
I should report that which I say I saw,  
But know not how to do it.

**MACBETH**

Well, say, sir.

**MESSENGER**

As I did stand my watch upon the hill,  
I look'd toward Birnam, and anon, methought,  
The wood began to move.

**MACBETH**

Liar and slave!

**MESSENGER**

Let me endure your wrath, if't be not so:  
Within this three mile may you see it coming;  
I say, a moving grove.

- a. Describe the immediate circumstances in which these lines are spoken. (4)
- b. What does Macbeth's soliloquy, before the messenger enters, reveal about his feelings at this point in the play? (5)
- c. The messenger's news about Birnam woods is a reminder of the part the witches play in Macbeth's downfall. Discuss. (8)

**OR**

8. Discuss the theme of betrayal in the light of **TWO** personal relationships in *Macbeth*.

**OR**

9. At the end of the play *Macbeth*, the audience is left with a sense of justice. Discuss with close reference to the text.

**OR**

***Please turn the page.***

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

10. Explore some of the difficulties faced by the migrants in 1950s America as presented in *A View from the Bridge*.

**OR**

11. Eddie's need to enforce his male authority leads to his tragedy in *A View from the Bridge*. Discuss with close reference to the text.

**OR**

12. Discuss how the bridge is both a symbol of opportunity and conflict in *A View from the Bridge*.

**OR**

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

13. Explore the different types of bullying found in *The Play of Kes*.

**OR**

14. The play *Fast* teaches its audience about the consequences of popularity. Discuss.

**OR**

15. With reference to *The Play of Kes* and *Fast*, explore the experiences that lead to a positive change in the protagonists.

**AND**

**SECTION B: POETRY**

**Answer ONE question only.**

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

1. The speakers in "Sonnet LX" and "Ozymandias" are in awe of the effect that time has on beauty and power respectively. Discuss how this is conveyed in both poems.

**OR**

2. Man either fears nature or is fascinated by it. Discuss with reference to "Wind" and "The Tiger".

**OR**

3. Discuss the theme of bullying in childhood as explored in the poems "The Lesson" and "My Parents Kept me from Children who were Rough".



**AND**

**SECTION C: PROSE**

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

***Frankenstein, M. Shelley***

1. With close reference to the novel, discuss what Victor Frankenstein could have done differently so the creature would not have turned into a monster.

**OR**

2. Discuss the role secrecy has in shaping the events in the novel *Frankenstein*.

**OR**

3. Discuss the effectiveness of **THREE** of the following symbols in the novel *Frankenstein*.
  - a. Light and darkness
  - b. Nature
  - c. Fire
  - d. The creature

**OR**

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

4. Comment on how Roald Dahl builds suspense in *The Landlady* and *Man from the South*.

**OR**

5. Discuss the theme of corruption with reference to *Parson's Pleasure* and *The Great Automatic Grammatizator*.

**OR**

6. Roald Dahl's short stories can be compared to modern fairytales where good triumphs over evil. Explore this statement with reference to any **TWO** short stories in the collection.

**OR**

***Please turn the page.***

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

7. Discuss how despite being a secondary character, Benjamin is a valuable addition to *Animal Farm*.

**OR**

8. The Battle of the Cowshed gives a glimpse of the true colours of some animals on the farm. Discuss with reference to **TWO** characters in *Animal Farm*.

**OR**

9. The animals' trusting nature is one of the causes that leads to the tragedy of *Animal Farm*. Discuss.

**OR**

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

10. Discuss the importance of the productions Bruno used to be involved in with Grandmother in *The Boy in the Striped Pyjamas*.

**OR**

11. Explore the life of the Jews under the Nazis' control as depicted in *The Boy in the Striped Pyjamas*.

**OR**

12. Lieutenant Kotler and Father are very similar in many ways and yet Bruno sees them as being very different. Discuss.

**OR**

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

13. Loss of innocence is one of the main themes explored in *Private Peaceful*. Discuss.

**OR**

14. In *Private Peaceful*, Michael Morpurgo shows the qualities of maternal love through the characters of Molly and Mother. Discuss.

**OR**

15. In *Private Peaceful* some characters put the needs of others before their own. Discuss this statement in the light of any **TWO** characters in the novel.

**OR**

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

16. In *The Other Side of Truth*, it becomes clear that Sade's parents have a very strong influence on her character. Discuss.

**OR**

17. Discuss how the theme of deception plays an important role in *The Other Side of Truth*.

**OR**

18. With reference to **TWO** instances in *The Other Side of Truth*, explore how the authorities' indifference creates further difficulties for the brother and sister.




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SUBJECT:	<b>English Literature</b>
PAPER NUMBER:	IIB
DATE:	16 <sup>th</sup> May 2024
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. With reference to **TWO** characters write about the suffering caused by love in *Twelfth Night*.

**OR**

2. Compare and contrast the characters of Olivia and Viola in *Twelfth Night*.

**OR**

3. Write about **EITHER** 'truth and lies' **OR** 'loyalty and betrayal' in *Twelfth Night*.

**OR**

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

4. Write about **TWO** instances in *The Merchant of Venice* where unfortunate events are finally resolved.

**OR**

5. Describe any **TWO** of the following characters in *The Merchant of Venice*:

- Gratiano
- Lorenzo
- Jessica

**OR**

6. With reference to **TWO** relationships in the play, explore the theme of conflict in *The Merchant of Venice*.

**OR**

***Please turn the page.***

**Macbeth, W. Shakespeare**

7. Write about what Lady Macbeth's sleepwalking scene reveals about her character.

**OR**

8. Explore the theme of power and its corrupting influence in the play *Macbeth*.

**OR**

9. Write about how Malcolm and Macduff fight Macbeth's tyranny in the play.

**OR**

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

10. The female characters in *A View from the Bridge* are helpless in changing their reality. Write about this statement with close reference to the play.

**OR**

11. With reference to any **TWO** characters in *A View from the Bridge*, write about how innocent people can still suffer tragic consequences.

**OR**

12. With close reference to the play *A View from the Bridge*, explore any **TWO** of the following themes:  
a. Loyalty  
b. Justice  
c. Honour

**OR**

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

13. Write about the contrasting characters of Billy and Jud in *The Play of Kes*.

**OR**

14. Explore the theme of friendship in the play *Fast*.

**OR**

15. Billy's challenges in *The Play of Kes* cannot be compared to those faced by the protagonists in the play *Fast*. Write about this statement.

**AND**

**SECTION B: POETRY**

**Answer ONE question only.**

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

1. Explore the extreme emotions that the situations in the “The Discovery” and “Dulce et Decorum Est” evoke in the speakers.

**OR**

2. Experiences in life have an impact on individuals. Examine how this is explored in “Not Waving but Drowning” and “My Parents Kept me from Children who were Rough”.

**OR**

3. With reference to **TWO** poems of your choice, explore how poets convey a tense atmosphere and its effect on the speakers.

**AND**

**SECTION C: PROSE**

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

***Frankenstein, M. Shelley***

1. Write about the loss of innocence in the novel *Frankenstein*.

**OR**

2. Describe **TWO** aspects of Victor Frankenstein’s life which he had to give up because of his ambition.

**OR**

3. Social acceptance is easier when appearances are favourable. Write about this statement with reference to the creature in the novel *Frankenstein*.

**OR**

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

4. Explore the similarities and differences between the husbands in *Mrs Bixby and the Colonel’s Coat* and *Neck*.

**OR**

5. Write about the two young female characters who feature in Roald Dahl’s *Katina* and *The Umbrella Man*.

**OR**

6. In some of Roald Dahl’s short stories the protagonists’ true identities remain hidden until the end of the story. Write about this with reference to any **TWO** stories.

**OR**

***Please turn the page.***

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

7. Write about **TWO** examples of the ways the pigs go against their principles.

**OR**

8. *Animal Farm* is a modern fable. Write about **TWO** life lessons that George Orwell teaches his readers in *Animal Farm*.

**OR**

9. Choose **TWO** of the following and write about their importance in *Animal Farm*:

- a. Boxer
- b. the dogs
- c. the sheep

**OR**

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

10. With reference to **TWO** incidents in *The Boy in the Striped Pyjamas*, write about the relationship between Bruno and Gretel.

**OR**

11. Explore what *The Boy in the Striped Pyjamas* teaches readers about human nature.

**OR**

12. With close reference to the text, write about **TWO** incidents which show how Bruno fails to understand the truth of what is happening to Shmuel.

**OR**

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

13. Not all adult characters in *Private Peaceful* are the best role models. Write about this statement with reference to any **TWO** characters in the novel.

**OR**

14. With reference to any **TWO** incidents in *Private Peaceful*, write about the theme of loyalty as it is portrayed in the novel.

**OR**

15. Choose any **TWO** of the following characters and write about their importance in *Private Peaceful*:

- a. Big Joe
- b. The Colonel
- c. Sergeant Hanley

**OR**

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

16. Explore the power of friendship bonds as it is shown in *The Other Side of Truth*.

**OR**

17. Describe ways any **TWO** characters deal with loss in *The Other Side of Truth*.

**OR**

18. Write about **TWO** different forms of injustice that are present in *The Other Side of Truth*.