



L-Università
ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2022 MAIN SESSION**

SUBJECT:	English Literature
PAPER NUMBER:	I
DATE:	16 th May 2022
TIME:	4:00 p.m. to 6:05 p.m.

Answer **BOTH** sections.

Candidates are reminded that:

- it is **not** necessary to repeat the words of the question in the answer.
- as far as possible, answers should be limited to the lines provided.

Section A	Section B	TOTAL

SECTION A

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

A Miracle To Behold

Seagulls soar above her surf,
The sun reflects and gleams,
While people come from miles around
To stroll upon her beach.

- 5 Her touch conveys an icy chill
Through her stinging, foamy spray,
While her thunderous waves rush to the shore,
Then gently roll away.

- 10 Her blue horizon meets the sky,
The end cannot be seen
While her salty fragrance fills the air
And floats upon the breeze.

- 15 She safely cradles in her arms
The boats that bounce upon her tides
And plays coy with all the surfers
Who beckon for another ride.

- 20 She can distract us from our worries.
She can lure and hypnotise.
With the rhythm of her movement
And her beauty in our eyes.

She's a force that can't be reckoned with,
A power to revere.
She's a lovely, sweet temptress
Who we long to settle near.

- 25 There are no words that truly tell
The splendour of her face
Or recreate that feeling,
Of such a warm and peaceful place.

- 30 The ocean is a lovely gift.
She's God's great Masterpiece.
A miracle we can behold
That gives us reason to believe.

Patricia A. Fleming

DO NOT WRITE ABOVE THIS LINE

1. Underline the correct answer.

The mood the poet is trying to convey is

- a. positive
- b. negative
- c. neutral

(1)

2. a. Quote an example of alliteration in the first stanza (lines 1-4).

_____ (1)

b. Explain its effectiveness.

_____ (2)

3. a. Underline the correct answer.

The rhyme scheme of the second stanza (lines 5-8) is

- i. a b a b
- ii. a b c d
- iii. a b c b

(1)

b. What does the poet achieve by the use of rhyme and rhythm in this poem?

_____ (1)

4. a. Quote a metaphor and an example of personification from the fourth stanza (lines 13-16).

i. metaphor: _____

ii. personification: _____ (2)

b. Explain the effectiveness of **ONE** of these figures of speech.

_____ (2)

5. In the fifth stanza (lines 17-20), the poet uses the word "hypnotise". Explain how the idea of hypnotism is further conveyed in this stanza.

_____ (2)

This section continues on next page.

SECTION B

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

5 On an afternoon in the summer of Susanna's first year, Agnes notices a new smell in the house. She is spooning meal in the waiting mouth of Susanna, saying, Here's one for you, here's another, the spoon going in laden with meal and coming out streaked and shining. Susanna is seated at the corner of the table on a chair piled high with cushions. Agnes has fastened her in place on this throne with a knotted shawl. The child is rapt, miniature hands scrolled into themselves, like the shells of snails, eyes fixed on the spoon as it travels from bowl to mouth and back again.

10 'Dat,' shouts Susanna, her mouth pitted with four blue-white teeth. Agnes repeats the sound back to her. She finds herself frequently unable to look away from her child, to remove her gaze from her daughter's face. Why would she ever want to behold anything else, when she could be taking in the sight of Susanna's ears, like the pale folds of roses, the winglike sweep of her tiny eyebrows, the dark hair, which clings to her crown as if painted with a brush?

15 'Deet,' Susanna exclaims, and, with a determined lunge, grabs at the spoon, causing meal to be splattered to the table, to her front, to her face, to Agnes's gown. Agnes is finding a cloth, wiping the table, the chairs, Susanna's disbelieving face, trying to quell the outraged roaring, when she raises her head and sniffs the air. It is a damp, heavy, acrid scent, like food gone off or unaired linen. She has never smelt it before. If it had a colour, it would be greyish green.

20 Agnes sniffs the cloth; she sniffs the air. She presses her nose to her sleeve, then to Susanna's smock. She walks about the room. What is it? It smells like dying flowers, like plants left too long in water, like a stagnant pond. Is there something damp and rotting in the house? She puts her hands on her hips, standing in the middle of the room, and draws a deep breath.

Suddenly she knows that this smell, this rotten scent, means something. It is a sign of something—something bad, something amiss. She can feel it somewhere, growing, like the black mould that creeps out of the plaster in winter.

25 Agnes walks back to the table. Her first and only thought is her daughter. Is this scent of sadness coming from her? Agnes buries her face in the child's warm neck and inhales. She smells the pear-blossom hint of Susanna's skin, the warm hair, the scent of bedclothes and meal. Nothing else.

30 Agnes and the child sing a song together, about birds nesting and bees humming, when Susanna's father comes down the stairs, into the room. Agnes is aware of him lifting a cup, filling it with water from the pitcher, of him drinking it, then another and another. He walks around them and slumps into a chair opposite.

35 Agnes looks at him. She feels herself breathe in, then out, in, out, like a tree filling with wind. The sour, damp smell is back. It is stronger. It is right here before them. It drifts off him, like smoke, collecting above his head in a grey-green cloud. He pulls it with him, this odour, as if he's enveloped in its mist.

DO NOT WRITE ABOVE THIS LINE

40

Agnes examines her husband. He looks the same. Or does he? His face, under his beard, is sallow, parchment pale. His eyes seem hooded and have purplish shadows. He stares at the window and yet doesn't. He seems not to see anything before him. He is like the picture of a man, canvas thin, with nothing behind it. How did he get like this? How did it happen? How can she not have noticed this change coming? What is it she has not seen, or chosen not to see?

(Adapted from: Hamnet by Maggie O'Farrell)

1. Underline the correct answer.

The story is being told by a

a. first-person narrator.

b. second-person narrator.

c. third-person narrator.

(1)

2. Read the two quotes below (lines 3–6) and explain what each quote suggests about the relationship between Agnes and Susanna.

a. "Susanna is seated at the corner of the table on a chair piled high with cushions. Agnes has fastened her in place on this throne with a knotted shawl."

(2)

b. "The child is rapt, miniature hands scrolled into themselves, like the shells of snails, eyes fixed on the spoon as it travels from bowl to mouth and back again."

(2)

3. The author uses a rhetorical question in the lines below (lines 9–11).

"Why would she ever want to behold anything else, when she could be taking in the sight of Susanna's ears, like the pale folds of roses, the winglike sweep of her tiny eyebrows, the dark hair, which clings to her crown as if painted with a brush?"

Explain the effectiveness of this rhetorical question.

(2)

DO NOT WRITE ABOVE THIS LINE

4. Comment on the effect of the author’s use of commas when describing Agnes’s actions and her experience of the scent in the following sentence (lines 13–16).

“Agnes is finding a cloth, wiping the table, the chairs, Susanna’s disbelieving face, trying to quell the outraged roaring, when she raises her head and sniffs the air. It is a damp, heavy, acrid scent, like food gone off or unaired linen.”

_____ (2)

5. a. Quote **ONE** simile from lines 17–20.

_____ (1)

- b. Mention **ONE** theme that is common to the similes in these lines.

_____ (1)

6. a. Quote the repetition used in lines 21–23.

_____ (1)

- b. Comment on the effectiveness of this repetition.

_____ (2)

7. a. Read lines 32–35 and complete the sentence below by adding **ONE** word.

In these lines the author appeals to the reader’s _____ . (1)

- b. Quote and explain **TWO** specific examples (lines 32–35) which convey the idea of how Agnes experiences the smell.

_____ (2)

This section continues on next page.



SUBJECT:	English Literature
PAPER NUMBER:	IIA
DATE:	19 th May 2022
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. **ANTONIO**

I must entreat of you some of that money.

VIOLA

What money, sir?

For the fair kindness you have show'd me here,
And, part, being prompted by your present trouble,
Out of my lean and low ability
I'll lend you something: my having is not much;
I'll make division of my present with you:
Hold, there's half my coffer.

ANTONIO

Will you deny me now?
Is't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.

VIOLA

I know of none;
Nor know I you by voice or any feature:
I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.

ANTONIO

O heavens themselves!

Second Officer

Come, sir, I pray you, go.

- Describe the immediate circumstances in which these words are spoken. (4)
- What is Antonio feeling at this point? Why is it important to what eventually happens in the play? (6)
- Characters do not necessarily get what they desire. Discuss this in relation to what happens to **TWO** characters in the play. (7)

OR

2. **Not** all characters in *Twelfth Night* are sensible or show common sense. Discuss this with reference to **TWO** characters.

OR

3. The play *Twelfth Night* is named after a festival where traditional social rules and roles were turned upside down. Discuss how this is reflected in the events of the play.

OR

The Merchant of Venice, W. Shakespeare

4. SHYLOCK

How now, Tubal, what news from Genoa? Hast thou found my daughter?

TUBAL

I often came where I did hear of her, but cannot find her.

SHYLOCK

Why, there, there, there, there! A diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear: would she were hearsed at my foot, and the ducats in her coffin. No news of them? Why, so: and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

TUBAL

Yes, other men have ill luck too: Antonio, as I heard in Genoa,--

SHYLOCK

What, what, what? ill luck, ill luck?

TUBAL

Hath an argosy cast away, coming from Tripolis.

SHYLOCK

I thank God, I thank God. Is't true, is't true?

- a. Describe the immediate circumstances in which these words are spoken. (4)
b. What does this show about the father-daughter relationship between Shylock and Jessica? (6)
c. What does the excerpt reveal about Shylock's character? How is this evident in the scenes that follow? (7)

OR

5. Show how the theme of friendship in the play is strongly developed through the characters of Antonio and Bassanio.

OR

6. In *The Merchant of Venice*, Shakespeare uses both humour and tension. Discuss.

OR

Macbeth, W. Shakespeare

7. MACDUFF

Your royal father's murdered.

MALCOLM

Oh, by whom?

LENNOX

Those of his chamber, as it seemed, had done 't.
Their hands and faces were all badged with blood.
So were their daggers, which unwiped we found
Upon their pillows. They stared, and were distracted.
No man's life was to be trusted with them.

MACBETH

Oh, yet I do repent me of my fury,
That I did kill them

MACDUFF

Wherefore did you so?

MACBETH

Who can be wise, amazed, temperate, and furious,
Loyal and neutral, in a moment? No man.
The expedition of my violent love
Outran the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gashed stabs looked like a breach in nature
For ruin's wasteful entrance; there, the murderers,
Steeped in the colours of their trade, their daggers
Unmannerly breeched with gore. Who could refrain,
That had a heart to love, and in that heart
Courage to make's love known?

- a. Describe the immediate circumstances in which these lines are spoken. (4)
b. What do these lines tell us about Macbeth's character at this point in the play? (6)
c. A lot of things are not what they seem in the play. Discuss. (7)

OR

8. Although we have limited examples of female characters in the play, they are strong in their own particular ways. Discuss this with reference to the characters of Lady Macbeth and Lady Macduff.

OR

Please turn the page.

9. The play *Macbeth* shows that when a sense of order is disturbed chaos follows. Discuss.

OR

A View from the Bridge, A. Miller

10. Write about the role both Beatrice and Catherine have in Eddie's destiny.

OR

11. Respect is a central idea in *A View from the Bridge*. Discuss with close reference to the play.

OR

12. In *A View from the Bridge*, Miller explores how desire drives characters into doing good and bad things. Discuss.

OR

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

13. While being a story about particular characters in a particular place at a particular time, *The Play of Kes* touches themes that will always be relevant. Write about **TWO** themes explored in the play.

OR

14. How does the element of competition affect friendships and the outcome of the play *Fast*?

OR

15. How important is peer pressure in *The Play of Kes* and *Fast*? Discuss.

AND

SECTION B: POETRY

Answer ONE question only.

The New Dragon Book of Verse

1. Write about the feeling of longing in *Sea Fever* by John Masefield and *My Parents Kept Me from Children who were Rough* by Stephen Spender. Show how each poem treats this feeling in similar and different ways.

OR

2. Discuss how the respective poets create a sense of distress and anxiety in *The Discovery* by J.C. Squire and *Wind* by Ted Hughes.

OR

3. Comment on the theme of loss by referring closely to **TWO** poems you have studied.

AND

SECTION C: PROSE

Answer ONE question only on ONE text.

Frankenstein, M. Shelley

1. Victor tells Walton, 'Seek happiness in tranquillity, and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries.' Explain why Victor says these words.

OR

2. What are the roles of Elizabeth Lavenza and Henry Clerval in *Frankenstein*?

OR

3. With close reference to the novel, show how Shelley explores the theme of prejudice in *Frankenstein*.

OR

The Great Automatic Grammatizator and Other Stories, R. Dahl

4. Dahl's stories are loaded with surprises for the unsuspecting reader. Select **TWO** stories and explain how their ending surprises the reader.

OR

5. In literature, grotesque refers to that which makes the reader feel uncomfortable. With reference to Carlos in *Man from the South* and Albert in *Royal Jelly*, explain why the reader finds their behaviour shocking.

OR

6. A number of stories present a problem and an answer to that problem. Discuss with reference to **TWO** short stories in *The Great Grammatizator and Other Stories*.

OR

Please turn the page.

Animal Farm, G. Orwell

7. Write about some of the reasons why *Animal Farm* ends as it begins, with the animals still being oppressed by cruel leaders.

OR

8. Write about Orwell's use of **THREE** symbols in *Animal Farm*.

OR

9. In *Animal Farm* Napoleon represents the idea that power corrupts. Discuss the character's leadership traits in the novel.

OR

The Boy in the Striped Pyjamas, J. Boyne

10. In his novel, Boyne portrays women during wartime in quite a submissive role. Explain this with close reference to Mother and Maria.

OR

11. In a world ruled by hatred, Shmuel and Bruno show that friendship can prosper even in difficult circumstances. Discuss.

OR

12. Upon reading the novel, the theme of loss becomes very evident. Write about the different aspects of loss in *The Boy in the Striped Pyjamas*.

OR

Private Peaceful, M. Morpurgo

13. Limiting your answer to events that happen away from the battlefield, write about the theme of courage in *Private Peaceful*.

OR

14. In class, the teacher asks Molly to tie Tommo's undone shoelaces. Tommo immediately feels he can be friends with Molly. Write about the relationship between Tommo and Molly in *Private Peaceful*.

OR

15. Throughout the novel, characters fight different forms of injustice. Discuss.

OR

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

16. Discuss how *The Other Side of Truth* explores human dilemmas as Sade and Femi struggle with the new realities of life in London.

OR

17. Explain why it is important for Sade to remember her upbringing in Africa once she is in England.

OR

18. Discuss the importance of truth in *The Other Side of Truth*.



SUBJECT:	English Literature
PAPER NUMBER:	IIB
DATE:	19 th May 2022
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. Choose **TWO** female characters who are very different and give details about how and why they are different.

OR

2. Ambition is shown in the way some characters behave in *Twelfth Night*. Choose **TWO** characters and show how this theme is brought out in the way they behave.

OR

3. Things are often **not** what they seem in Illyria. Show how this is true with reference to **TWO** scenes in the play.

OR

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

4. The Prince of Morocco and the Prince of Aragon choose the wrong caskets. Explain how their choices show their characters and why they are **not** fit to marry Portia.

OR

5. Show how Shylock is both a villain and a victim in the play.

OR

6. With reference to **TWO** events in the play, write about the importance of laws and rules in *The Merchant of Venice*.

OR

***Macbeth*, W. Shakespeare**

7. Show how Lady Macbeth's character changes throughout the play.

OR

8. With reference to **TWO** scenes in the play, write about the image of blood in *Macbeth*.

OR

9. Write about the relationship between Macbeth and Banquo.

OR

A View from the Bridge, A. Miller

10. With close reference to the play, show how *A View from the Bridge* reflects both the hardships and prosperity following the Second World War.

OR

11. Eddie is informed by Catherine, in Beatrice's presence, that she has been offered a job. Discuss the arguments that follow.

OR

12. Who is Vinny Bolzano and what is the relationship between his story and events in the play?

OR

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

13. Barry Hines came from a working class family and always set his writing against this background. With close reference to the play, show how Hines presents the working class environment in *The Play of Kes*.

OR

14. By focussing on **TWO** of the friends listed below, show how their characters develop in the play *Fast* and how they affect the group:

- Jack
- Kate
- Bor

OR

15. Write about the importance of dedication and commitment in *The Play of Kes* and *Fast*.

AND

SECTION B: POETRY

Answer ONE question only.

The New Dragon Book of Verse

1. Write about the feelings of the speaker (persona) in *The Lesson* by Edward Lucie Smith and the feelings of the rabbit in *We're Going to See the Rabbit* by Alan Brownjohn.

OR

2. Write about the sense of fear created in *The Discovery* by J.C. Squire and *My Parents kept Me from Children who were Rough* by Stephen Spender.

OR

3. Write about the theme of loneliness in **TWO** poems of your choice.

AND

SECTION C: PROSE

Answer ONE question only on ONE text.

Frankenstein, M. Shelley

1. In *Frankenstein*, Shelley gives us different sides of the creature. Write about this.

OR

2. Light is a symbol that is represented throughout *Frankenstein*. Explain the importance of this symbol in the novel.

OR

3. Write about some of the thoughts Walton shares with his sister in his letters to her.

OR

The Great Automatic Grammatizator and Other Stories, R. Dahl

4. One of the themes of *The Umbrella Man* is trust. Describe in detail how Dahl's story revolves around this theme.

OR

5. Write about the contrast between **TWO** characters in **ONE** story of your choice.

OR

6. Explore the theme of death in *The Landlady* by referring closely to the text.

OR

Animal Farm, G. Orwell

7. The human characters in *Animal Farm* cause difficulties. Explain this with reference to **TWO** of these characters:

- Frederick
- Pilkington
- Jones

OR

8. The animals recognise the Battle of the Cowshed as an important moment in the rebellion. What leads to this and what effect does it have on the animals' behaviour?

OR

9. In *Animal Farm*, Orwell uses the animals to highlight the hardships of the working classes. Discuss this by referring closely to **TWO** episodes in the novel.

OR

Please turn the page.

The Boy in the Striped Pyjamas, J. Boyne

10. Show how Gretel's character changes throughout the novel.

OR

11. In the novel, Bruno and Shmuel represent innocence and ignorance. Write about this.

OR

12. Write about the characters of Father and Grandmother and their importance in the novel.

OR

Private Peaceful, M. Morpurgo

13. Michael Morpurgo's *Private Peaceful* helps today's teenage readers get some understanding of what war meant for young soldiers. Explain with close reference to the novel.

OR

14. With close reference to the novel, show how the keeping of secrets is a repeated idea in *Private Peaceful*.

OR

15. Write about the similarities between Mr Munnings and Sergeant Hanley.

OR

The Other Side of Truth, B. Naidoo

16. Write about the importance of any **TWO** characters listed below:

- Marcia
- Mariam
- Mrs Bankole

OR

17. With close reference to **TWO** incidents in the novel, show how *The Other Side of Truth* depicts prejudice and discrimination.

OR

18. In *The Other Side of Truth*, the author explores different types of risk taking. Write about this.