

ASSESSING THE LEARNING OF LITERATURE

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Abstract

This paper will analyse the current systems of assessing literature in Maltese and English. In today’s world, the humanities are generally considered “non-productive”, in that they do not produce a specific commodity. We need to convince the general public that literature is useful, it is a unique subject and needs to be handled with care. Given that literature is also a subject taught in schools and on the syllabuses that eventually lead to public examination, we must not only inculcate a love for literature but also improve on present methods of assessment. Literature is currently assessed on matters relating to knowledge, understanding, interpretation and responsiveness. This paper will try to show how literature can be assessed without hindering the pleasures that one can enjoy in studying literature. After all literature uses language to examine life and present a world view. The paper will try to show that although literature is assessed, the active learning of literature will still sharpen the student’s critical thinking and builds refined and mature communication skills essential to professional performance and social activity.

GENERAL INTRODUCTION :The Concept of Assessment

Assessment is an essential element of teaching and learning, and contributes towards the effectiveness of any school and any methodology for imparting knowledge. The assessment criteria, as expressed in the Maltese National Minimum Curriculum (Ministry of Education, 1999) are in line with current ideas developing in the international scene (Gipps, 1994; Gipps &

Murphy, 1994). They are based on the rationale that assessment stands in dynamic interaction with teaching (Grima, 2002).

Student assessment of educational progress is important as a way of certifying that standards have been reached, of informing the student (and parents) of progress made, and of providing evidence to inform teaching decisions.....Valid student assessments provide information for teachers on the learning progress of each student

(Izard, 2002: 241).

While assessment is an ongoing process and an integral part of the educational experience of each child, a test is a particular kind of assessment that usually consists of a series of questions administered during a fixed period of time under reasonably comparable conditions for all students (Linn & Gronlund, 1995). Testing and assessment have for a long time been acknowledged for their role and importance in the educational system. Because of the demand of higher level of qualifications required for various jobs, exams and assessments have acquired more importance for both teachers and pupils (Hildebrand cited in Gipps & Murphy, 1996).

Malta's Cultural Policy

In view of Malta's cultural policy¹ the study of literature is seen as an affirmation of our cultural identity and as a means to promote international cultural cooperation with special focus on European and Mediterranean aesthetic output. Malta believes in culture "as the expression of far reaching personal, societal, and economic values"² and consequently it adopts "an open cultural policy that also gives due importance to all other cultures."³ The policy statement of the Islands, based mainly on the guiding principles of the *Akkademja tal-Malti*, "acknowledges literature as a powerful tool 'for the scrutiny of social and psychological issues' and should present Malta 'as a forward-looking and dynamic country' as well as construct a crucial profile for Malta at international level through national identification."⁴ This means that nationally there is a healthy and a positive outlook towards literature which is quite compatible with the European Union's policy on linguistic and cultural diversity, since the EU recognises the right of a nation for its language and fosters cultural aspects within its boundaries. Languages are very much related to this cultural identity, and therefore the argument in favour of cultural diversity includes regional and national diversity of languages and their literatures within its frontiers.

Communicative Language Testing

¹ It should be noted that Malta will be formally joining the European Union on 1st May 2004.

² The Ministry of Education, *Cultural Policy in Malta* (Malta 2001), p.ix.

³ *ibid.*

⁴ *ibid.*, p.60.

Language can be referred to as the dynamic interaction of intended meaning among human beings in a particular situation (Bachman & Palmer, 1996).

*'The overwhelming bulk of human knowledge is stored
and transmitted in language.'*

(Langacker, 1986: 3)

Language is primarily a system of communication among humans. When comparing the structure and organization of quite a number of languages one notices remarkable similarities, although, Lado (1961) claims that:

*'each language is a unique system of communication, self-contained with its
own structure.'*

(Pg. 8)

Language testing is nearly always done for a specific purpose and in a particular context. It is widely acknowledged for its backwash effect in that it provides goals for language teaching and gives feedback to both teachers and students about their success in reaching these goals (Davies, 1990).

*'As sources of feedback on learning and teaching, language tests can
thus provide useful input into the process of language teaching.'*

(Bachman, 1990: 3)

Davies (1990) in treating the purposes of language testing establishes a number of test uses, amongst which one finds achievement or attainment; a test that concerns itself with measuring what has been learnt and its content is based on the syllabus taught.

Tests are normally constructed on a stipulated syllabus that has a set of established aims and objectives, as is the case of the Maltese Syllabuses (at Primary and Secondary Level) and of the Maltese SEC and MATSEC⁵ Syllabuses. Lado (1961), in treating the subject of native language testing contends that writing is a skill that must be taught separately and it incorporates a number of abilities (such as word formation, sentence construction, correct use of grammar and other characteristics concerned with writing the native language) that must be tested.

Matsec's Treatment of Literature

The status of languages examined within the Matsec Board is defined as follows:

Language	Status
<i>Maltese</i>	Native and official language
<i>English</i>	Second and official language
<i>Italian, French, Spanish, German, Arabic, Russian</i>	Foreign languages

⁵ SEC (Secondary Education Certificate), MATSEC (Matriculation and Secondary Education Certificate).

<i>Greek, Latin</i>	Classical languages
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In these subjects, literature is given its due importance and it features as indicated below:

Language	Level	Literature
<i>Maltese</i>	SEC	One out of two papers
<i>English Literature</i>	SEC	Two out of two papers
<i>Greek, Latin</i>	SEC	One out of two papers

Language	Level	Literature
<i>Maltese, English, Italian, French, Spanish, German, Arabic, Russian, Greek, Latin</i>	IM only one paper is set in all subjects	All these languages have literary / cultural components

Language	Level	Literature
<i>Maltese, English</i>	AM	Two papers out of three
<i>Italian, French, Spanish, German, Arabic, Russian</i>	AM	One paper out of three
<i>Greek, Latin</i>	AM	One paper out of two

The programmes of study for these literary components all aim at developing a critical sense and skills for interpreting texts. Students are encouraged to enjoy and appreciate in a disciplined and critical way the literature prescribed in the syllabuses. Consequently, in the examinations they are expected to demonstrate their ability to respond in detail to texts in a critical and sensitive way basing their arguments on textual evidence. This involves exploring the contribution of language and structural forms to textual interpretation.

The Testing of the Maltese Language in a Maltese Context

Preamble

The Maltese language has had quite an interesting historical development, both as a language spoken by a nation and also as an area of scholarly concern. Although Maltese was spoken by most Maltese inhabitants for many centuries, yet its struggle for official recognition was clouded by difficulties and opposition⁶.

⁶ At the time the Malta Matriculation Examination was the standard exam that was taken at the end of secondary education (Form VI) for University entry, even though there existed external foreign exams (G.C.E. Exams – General Certificate of Education – prepared by the Oxford and London University Examination Boards) that had been introduced in Malta from the end of the 19th century.

After 1934 the teaching of the Maltese language made progress and gained the importance it deserved in the educational sector. In 1935 the Maltese Language and Literature Exam was introduced for the first time on the list of subjects in the Malta Matriculation Exam⁷. From this session, the Maltese language never looked back but continued to gain momentum, popularity and importance. In 1937 the first syllabus for the Maltese Matriculation Exam was published (Appendix A). In 1941 the Maltese Matriculation Exam adopted the format of two Papers where Paper 1 was grammar based and Paper 2 on literature (Appendix B).

The Maltese Language Exam, in all levels of Maltese education⁸ includes a component on Maltese Literature, while the *Maltese Language and Literature National Exam*⁹ has retained the 1941 format to this very day, and the 18+ Maltese Language exams¹⁰ are more literature based. Although Paper 2 has always been literature based, it never discouraged students from sitting for the exam. On the contrary the number of candidates sitting for the *Maltese Language and Literature* Exam has increased by 6123 percent since 1935. The 1935/36 University Report states that the number of candidates that sat for the Maltese Language Matriculation exam was 84 and this continued to increase in June and September of the following year. From this session, the Maltese language never looked back but continued to gain momentum, popularity and importance to this very day; as the 5143 candidates that will sit for the *SEC Maltese Language and Literature* 2004 clearly shows.

Table 1: Some statistics on the number of Candidates who sat for the SEC Maltese Language and Literature since (1994)

Dates of Sessions	Number of Candidates
1994	3601
1995	3423
1996	3433
1997	4078
1998	4302
1999	4585
2000	4533
2001	4551
2002	4764

⁷ At the time the Malta Matriculation Examination was the standard exam that was taken at the end of secondary education (Form VI) for University entry, even though there existed external foreign exams (G.C.E. Exams – General Certificate of Education – prepared by the Oxford and London University Examination Boards) that had been introduced in Malta from the end of the 19th century.

⁸ Primary (year 4, 5 & 6); Secondary (Forms 1 to 5); and Post-Secondary (end of 1st Year test).

⁹ The SEC Maltese Language and Literature 16+ exam.

¹⁰ The MATSEC 18+ Maltese Language (Intermediate and Advanced Level) exams.

2003	4945
2004	5143

Between 1969 and 1994 the content of the *Maltese Language Matriculation Examination* underwent certain changes, but the two papers were kept - Paper 1 grammar based and Paper 2 testing knowledge of Maltese Literature (Traditionally in these exams, Maltese Literature meant works originally written in Maltese). The changes that were carried out were in the format and content of each paper. Between 1940 and 1979 the format of Paper 2 of the Maltese Language and Literature 16+ exam remained, more or less, the same¹¹. In 1980, the Paper was divided into three sections¹² that contained two-reference to the context type questions and two essay-type questions. The final change in Paper 2 was made in 1994 with the introduction of the new SEC System. Unlike the previous syllabuses, there was now one set text and Paper 2 became a two-tier Paper¹³. This format has been retained to this very day. A sample of these Papers can be seen in Appendix C. The historical development of the Maltese Language and Literature exam in combining language and literature in one examination is based on traditional, cultural and pedagogical reasons. (Briffa, 2002: 47)

The fact that the study of Maltese literature does not appear to be waning should be a good enough reason not to stop teaching Maltese literature and assessing it in a combined examination. If we stopped teaching and assessing Maltese literature altogether, we would be failing the many young people who actively want to study it, and we would also be closing down an important social space given over, purely, to the exchange of ideas and to non-utilitarian thinking.

The National Policy for the Teaching and Assessing of the Maltese Language.

Maltese is a basic subject in the National Minimum Curriculum¹⁴ (NMC, 77 –81) and embodies a particular criterion: that which combines the study of language and literature in one subject. Objective 3 of the NMC – *Developing a Sense of Identity through Creative Expression* – states, among other policies, that:

The educational system should enable students to acquire

¹¹ A number of reference to the context questions and three short essay type questions.

¹² Section One- Poetry, Section Two – Prose, and Section Three a controlled literary criticism exercise.

¹³ Paper 2 is a two-level paper which is meant to reflect different abilities; for the high achievers (Paper 2A) and low achievers (Paper 2B).

¹⁴ The National Minimum Curriculum (NMC) is a framework establishing parameters within which every school will be empowered to design and propose an educational provision that meets its particular curricular needs. This document is national because it is applicable to all State, Church and Independent schools alike.

knowledge and information in the following areas:

- *Maltese language and literature;*
- *Malta's folklore and other traditions;*' (NMC, 1999: 50)

By virtue of the curricular experience, the students will be able to develop certain skills and attitudes that will help them become fluent in the Maltese language, their native tongue. They will also acquire an ability to describe the aesthetic value of Maltese, and develop a critical appreciation of Malta's cultural heritage, among other areas: its linguistic and literary aspects. The General Aims of the NMC give importance to what the student has gained from his/her Maltese schooling experience. On completion of one's education in a Maltese school one should have become conscious of one's Maltese identity, among other acquired skills. To achieve this one has to, among other things:

-*know the language and literature of the country;*
- *Critically appreciate our cultural heritage and contemporary artistic production.....*

(NMC, 1999: 95)

Such emphasis on the Maltese language and its literature is also found in the *Maltese Language and Literature* Syllabuses of the Secondary schools¹⁵, which considers language as central in the students' intellectual, emotional and social development. The schools should create opportunities that will help the students feel, communicate, think and work through language. One of the aims and objectives of the teaching of the Maltese language at Secondary level is to help in the personal development of the students through the Maltese language, its literature and aspects of the Maltese national identity (The *Maltese Language and Literature* Syllabus for Secondary Schools, 2001). This objective seems to follow on the same lines of Eagleton's own views, which held that literature uses language in peculiar ways, and that: '*Literature transforms and intensifies ordinary language,*' (Eagleton, 1995: 2) As a result of this direct affinity between language and literature, literature does not simply dramatize everyday speech, but also helps us to gain a fuller understanding of life. After all literature is the art of language because it helps the writer to create his literary work. The writer uses language and its linguistic techniques, coupled with literary structures to universalise his inner thoughts and feelings, which are the 'natural' consequence of the experience the author has gained from his world.

The rationale of the *Maltese Language and Literature* syllabus for Secondary schools continues to state that for its aims and objectives to be achieved, the teachers should provide experiences so as to help the students develop the skills to communicate, think, feel and work with the help of language. Furthermore, students should be introduced to Maltese books and Maltese literature because these are the source of life experiences. The reader understands a

¹⁵ The Maltese State School System of Education caters for the high achievers (who attend a Junior Lyceum – a kind of English Grammar school) and the low achievers (who attend one of the area Secondary Schools). The Church Schools and Independent Schools organizations follow the same syllabuses but do not differentiate between the high and low achievers as the State Schools do.

piece of Literature because it actualises those experiences of life that would otherwise have remained dormant. In the 1920s and 1930s, in Cambridge, a group of critics including F.R. Leavis, Q.D. Leavis and I.A. Richards propagated the idea that to study literature was to study what it was to be a human being. *'It was the epitome of scholarliness and moral living simultaneously.'* (Sinéad Morrissey, 2003: 2).

THE MALTESE LANGUAGE AND LITERATURE SECONDARY EDUCATION CERTIFICATE EXAMINATION

The University MATSEC Board of National Exams¹⁶ does not work in a vacuum. Its rationale and objectives are a continuum of the goals set by NMC for the Secondary schools sector.

'The University MATSEC Board should work closely with the Education Division to ensure that the ordinary level examinations (SEC) do not hinder the attainment of the goals set for the Secondary Schools sector.'

(NMC, 1999: 80)

This form of liaison, between the MATSEC and the Education Division is sustained by the fact that the chairperson of the *SEC Maltese Language and Literature* Syllabus panel is the Education Officer for the Maltese Language and teachers of Maltese representing the State Schools, Church and Independent Schools.¹⁷ The SEC Maltese has come a long way, and its historical background shows that steps were always taken wisely and to improve the status and importance of our mother tongue. The SEC Maltese is part of a new examination system that will:

'.....help to bring closer together the work of the schools, the requirements of the University and the greater unification of the education system.'

(Zammit Mangion, 1992: 356)

As a result, the syllabus of the *SEC Maltese Language and Literature* strengthens the combination of language and literature in one examination underlined in the NMC. This objective, highlighted in the MATSEC Board booklet of 1994, states - among other objectives – that *'The SEC has been tailored to meet the needs of the National Minimum*

¹⁶ The central government had placed the MATSEC, since its inception, under the umbrella of the highest academic institution, the University of Malta because in Maltese society examinations are given tremendous importance by the schools, parents and the public in general.

¹⁷ The Education Officer's role in the Education Division is to coordinate and oversee the teaching of the subject, be it a language, a science or other aesthetic subject, in the State Schools (i.e. schools run by the Education Division), Church Schools (i.e. schools run by the religious orders) and Independent Schools (i.e. private schools) operating in Malta.

Curriculum' (The University of Malta Matriculation and SEC Board – The New Format, 1994).

The syllabus of the *SEC Maltese Language and Literature* also echoes the aims and objectives of the SEC System¹⁸ in that it was tailored to help the candidates recognise their positive qualities and at the same time obtain grades that reflect their '*knowledge of the language and the Maltese literary culture.*' (Cutajar, 2000: 129) The aims of the *SEC Maltese Language and Literature* are:

- To show the ability to use the language effectively, for the purposes of practical communication.
- To show the ability to appreciate the variety of the language.
- To show the ability to analyse and criticise a text.

Format of the *SEC Maltese Language and Literature*

The Exam is composed of two papers, each of a two-hour duration. **Paper 1** is made up of two parts – the oral part¹⁹ and the written part²⁰. The two parts incorporate different components and each tests different skills. **Paper 2** (the differentiated paper) is literature based. Both papers consist of four different components, which are meant to test the candidate's knowledge of the set poems and prose passages classified under five different themes, his ability in literary appreciation and literary essay writing and the candidate's language competence²¹.

According to the *SEC Maltese Language and Literature* Syllabus, Paper 2 is designed to test:

- The candidate's knowledge on the set textual items
- The candidate's knowledge of the historical backgrounds and literary aspects of the set poems and prose passages
- The candidate's ability in literary appreciation
- The candidate's ability in literary essay writing

¹⁸ The SEC's objectives that address the language courses indicate one common purpose, that of helping the students of different abilities use their communicative language skills and simultaneously apply their amassed knowledge from learning language learning to practical life skills.

¹⁹ The **Oral** tests the communicative oral approach (reading and conversing in Maltese)

²⁰ The **Written** tests the communicative written approach. It contains three components (Essay, Comprehension and Grammar based questions and Letter/Report that tests the candidates' skill in direct and precise expression in a limited number of works.)

²¹ The components of Paper 2 are: Two reference-to-the-context questions (a set of questions on a poem and a prose passage chosen from the set items in the set text) and two essay type questions based on four of the five themes set for the exam.

- The candidate's ability in the use of language.

Marks and grading for the different papers

The *SEC Maltese Language and Literature* papers, as in other subjects, are set by the Setters' Panel and corrected by the Markers' Panel that includes the members of the Setters' Panel.

The presence of the members of the Setters' Panel on the Markers' Panel makes it easier for the markers to know the Setters' expectations. Following a session aimed at achieving standardisation, especially in components that involve a great deal of subjectivity²², markers work on their own. Contact is maintained with the Chairperson, who acts as monitor and moderator, taking samples of scripts from the markers²³. The markers are provided with guiding descriptors and mark schemes.

Candidates sitting for Paper 1 and Paper 2A may qualify for the grades 1 to 5 and those candidates who do not reach this standard remain unclassified (U). Candidates sitting for Paper 1 and Paper 2B may qualify for grades 4 to 7 and those who fail this grade remain unclassified (U). Grades 1 to 5, from both papers make the student eligible for certain post-secondary institutions, while grades 6 and 7 give the student the right to a SEC certificate in the subject, but not the right to proceed to further education in the subject.

The reference to the markers' criteria for Paper 2 reminds students that wrong use of language will be penalized. This implies that the markers' criteria places emphasis on the proper use of the Maltese language, even in Paper 2. After all, literature is the art of language. The language of literature is one of the varieties of language, such as Scientific Language, the Language of Home Economics, of Technical Studies and other subjects. All these different varieties of language have one common objective: that of communicating ideas. Language, which is defined as: *'The human and non-instinctive method of communicating ideas, feelings and desires by means of a system of sounds and sound symbols.'* (Hornby, 1974) encompasses the purpose of literature, which represents the author's personal thoughts and feelings in words.

Examiners' Reports of the *SEC Maltese*

On the completion of the scoring of papers, each marker has to submit to the chairperson of the SEC Maltese Language and Literature Board a short report containing relevant comments and observations on the components he or she has scored. With the help of this material, the Chairperson compiles a report on the outcome of the exam. A report is then sent to every

²² Every **Essay**, in the two Papers, is corrected by two markers.

²³ To enhance marker reliability, a marker corrects only one component from all the components of the two Papers.

secondary school in Malta and Gozo to be reviewed by both subject-coordinators and Form V teachers of Maltese. The report serves as feedback to the teachers²⁴. Each annual report is a continuity of the criteria established by the markers the previous year. As the Principal Subject Area Officer for Languages on the MATSEC Board stated in one particular interview:

'A report cannot be seen in isolation but must be analysed and compared with past reports. In this way one can establish a continuum.'

(Cutajar, 2000: 41)

The content of the reports presents the observations of the markers on orthography, syntax, idiomatic expression, coherence, knowledge of literary texts, aspects and appreciation, and organisation of ideas separately.

One observation, common to all the reports since 1995, is that the responses to the literary essays, especially those of Paper 2A, are simply a regurgitation of published notes or the teacher's notes. Markers have observed that in the answers of Paper 2, rote learning is not only rampant but also flagrant. It was pointed out that students, very often, fail to understand the question because much of what they write is irrelevant. They simply present parrot-like answers.

Although such an attitude towards learning literature and expressing one's knowledge of that literature can be discouraging, what needs to be addressed is the way literature is taught. The combination of language and literature is strongly supported by many a teacher of Maltese, especially in the given Maltese social context.

Unfortunately in Malta, being a bilingual country²⁵, a substantial percentage of the population does not give the Maltese Language (their mother tongue) the priority it deserves because they frequently converse in English rather than Maltese. The aims and objectives of the *SEC Maltese Language and Literature* cater for such individuals and the students have to communicate in Maltese both orally and in writing. The rising number of candidates sitting for the exam, coupled with the rising number of passes is enough proof that many are keeping abreast with the Maltese Language and its Literature. This also demonstrates that the average school-leaver has a taste and knowledge of literary culture.

²⁴ *The report is meant for the teachers to give them an overall (positive and negative) picture of the students' language skills in their mother tongue and also to make them aware of the weaknesses and shortcomings of the students, to point out which components need more attention and inform them about the expectations of the examiners. Pointing out the components in which the candidates, overall, did badly helps the teacher to concentrate on these components and the language skills implied.'* (SEC Maltese Language Chairperson, 2002)

²⁵ Maltese and English are recognised, constitutionally, as the two official languages of the Maltese Archipelago.

Maltese Literature as Part of the SEC Maltese Examination

Arguments against

A number of Maltese sceptics are in favour of separating the two papers of the *SEC Maltese Language and Literature* into two exams so that *Maltese Language* is examined separately from *Maltese Literature*, even though, with some reservations, they believe that having a literature paper integrated with a language paper is not wrong in itself. Their criticism is based on three main arguments:

1. They believe that literature is not being taught properly at Secondary Level because of the curriculum that creates the time constraints they have to work in. They contend that, as a result, the way literature is tackled is far from ideal. These sceptics are aware that rote learning is rampant, which unfortunately does not help the student gain the right skills for any form of literary analysis. Because of time constraints and having to teach a vast syllabus in so short a time to a mixed ability class, the approach adopted undermines one of the main objectives of teaching literature: teaching students to appreciate Maltese literary works. In this regard Cutajar (2000), who in his research on the *SEC Maltese Language and Literature* conducted a number of interviews among teachers of Maltese writes:

'We believe that teachers are failing in the objective of teaching literature because today the student is not encouraged to do any research but prepares four essays and regurgitates the material in the exam. As a result these students are not enhancing their skills in studying Maltese literature. The set texts are read in class and the student is spoon-fed the required material that will help him pass the Maltese SECE.'

(Pg. 134)

2. They contend that the marks scored by the students for the components of Paper 2 were compensating for any shortcomings that they may have had in any of the components of Paper 1. These sceptics base their argument on certain comments in the SEC Maltese Language and Literature Examiners' Reports which say that a large number of the literary essays are a regurgitation of other people's material.
3. They contend that it is a reality that today the students do not read and therefore, unlike what students did in the past, do not take the initiative and carry out research. The end

result is that they are equipping themselves with information that would help them understand the true meaning of literature. They continue to claim that one of the causes for lack of interest in reading books in Maltese is the type of reading books they have to read throughout the primary and secondary years. Many feel that students have to study texts, set for the *SEC Maltese Language and Literature* that is either difficult or inaccessible:

'Most of the content material does not appeal to the students. Most of the compiled works, in the set text, are detached from their realities. The students need dynamic material that challenges them. The students feel that they need material that challenges the intelligence of the student living in the 21st Century.'
(Cutajar, 2000:135)

Such sceptics contend that not only, most of the set poems and prose passages that students have to study for the SEC Maltese Language and Literature Paper 2, are detached from teenagers' experiences and therefore develops in the students a dislike for Maltese literature; but also contend that preparing students for a literature paper should not imply teaching them language through literature.

Arguments in favour

'Language and literature in *Maltese* complement each other in a significant way, and failure in this 16+ national exam is the result of low achievement in all three components of *SEC Maltese Language and Literature*.' (Briffa, 2002) This argument could be underlined by various literary and linguistic theories that developed throughout the ages. Formalists who applied linguistics to the study of literature, were concerned with how literary texts actually worked. They contended that 'literature was a particular organization of language.' (Eagleton: 1995)

Many (Quirk, 1970; Todd, 1991; & Williams, 1990) contend that language could be conceived as an instrument used by men for specific and distinguishable purposes. It is a set of signals and articulated sounds by which humans communicate ideas and thoughts. A. Ingham in 1903²⁶ categorised the use of language under linguistic functions, amongst which we find that language is used to communicate ideas and to give delight merely as sound. (Quirk, 1970) These articulated sounds that we create and utter have rhythm because they are affected by the rise and fall of speech according to stress and all words consist of long and/or short sounds, like the notes in music (e.g. *moon, ordinary, tap*). It is this natural rhythm of living speech that the writer – poet, dramatist or novelist – shapes and controls in making his words conform to a regular rhythmical pattern. In poetry the interplay of stress and vowel length determine the rhythm of a poem. For example:

Letters of thanks, letters from banks,
Letters of joy from girl and boy,

²⁶ Swain School Lectures, pp. 121-182

Receipted bills and invitations
To inspect new stock or visit relations

From **Night Mail** by W. H. Auden

The short vowel sounds and stressed rhymes in this verse convey the quick rhythm of the train as it speeds along the railway track. The arrangement of sounds in these lines, clearly convey to the reader the sound of a moving train. In so doing, these arranged sounds, that form words, give delight. This is the beauty of language, which can be transformed into literature. Therefore, literature, being a variety of language, is functional because language is functional. Both language and literature have a basic function, to communicate thoughts and ideas.

‘All linguists claim that literature, whether written or oral, is composed of language and so is amenable to linguistic analysis. Literary stylistics is the area of study where the linguist combines with the critic to achieve a fuller understanding and appreciation of literature, and studies have shown that a knowledge of phonology, morphology, vocabulary, syntax, rhetorical and graphological devices can help to make obvious what the sensitive reader of literature has always been covertly aware of’. (Todd, 1991) Stylistics, which is a branch of linguistics²⁷, exploits our knowledge of linguistic variety, our awareness of the correct use of certain combinations and provides us with the right skills to enrich our awareness and knowledge of literature.

Those Maltese who support the combination of language and literature in one examination base their arguments on traditional, cultural and pedagogical. Ever since Maltese literature has been a component of the Matriculation Exam (1937-38), it has always been a combined component of the Maltese Language exam and not a separate one. ‘Present day syllabus panels believe they have to keep up the tradition’ (Briffa 2002) of having a literary component in the SEC Maltese Language and LiteratureE. Considering the cultural aspect, those who support the literary component argue, that having a literature component in the exam ensures that 16 year olds have an exposure of our cultural heritage. They propagate this exposure even though they are aware that the less academically able would be able to show only a superficial awareness of Maltese literature. They strongly contend that one can only truly say that he knows the language when one is also exposed to one of its varieties, the literary register. In understanding literary works one is learning language because a literary piece of work is presented in a grammatical, syntactical and controlled form. When one comprehends literature one will be able to appreciate the thought, attention and hours of work that has gone into the production of a particular piece of literature work. In understanding literature the student is showing both a literary and linguistic competence. They maintain that when a student has achieved a successful grade in the Maltese SECE, the implication is that the student has acquired an awareness of Maltese literary culture. This means that the Maltese student has been exposed to the literary works of Maltese writers and has heard about Dun Karm, Anton Buttigieg, Mario Azzopardi, Trevor Zahra, Frans Sammut and many other writers. All those students who sit for the *SEC*

²⁷ Usually defined as ‘the scientific study of language’.

Maltese Language and Literature 16+ exam are exposed to a wide spectrum of Maltese Literature. They finally stress the point that if the examined varieties of our national heritage²⁸ are separated into two exams, a large number of students will not sit for the *Maltese Literature* exam and Maltese literature will lose its exposure. This will definitely be a set back to our national cultural heritage and the language. After all literature is the cultural expression of a language.

Closing comment

Turning one's attention to the *SEC Maltese Language and Literature* one has to admit that although rote learning is at the heart of the students' newly acquired knowledge, contact with the Maltese Cultural heritage has been established, even though not in an ideal way. However students need to be exposed to literary material that is neither remote from their experiences, nor pitched at a level that is beyond them.

Maltese society as a whole, especially students, parents and certain educators at tertiary level, needs to believe that the Maltese Language is rich enough to serve its users, whatever the needs. Educators, especially those in Independent schools and in certain Church schools need to instil in the children, from Primary Level, the importance of the Maltese Language and its Literature as part of our national identity, and to stop treating *Maltese* as a second language. Unless this is done, students attending such schools will always look on their mother tongue with indifference and consider the language and its literature a burden.

ENGLISH LITERATURE IN MALTA

Preamble

Within the examination framework of the Matsec Examinations Board, ²⁹ *English*³⁰ and *English Literature* are separate subjects which can be studied at SEC Level (16+). *English* is a core subject in the National Curriculum³¹ and a requisite subject for further studies at post-secondary level, including entry into the University of Malta. The justifications for studying

²⁸ Linguistically and literary

²⁹ The Matriculation and Secondary Education Certificate (Matsec) Examinations Board is Malta's examining board which is part of the University of Malta but works in conjunction with the Education Division. It caters for three levels: (a) Secondary Education Certificate (SEC) which is equivalent to the traditional GCE "O" Level; (b) Advanced Matriculation (AM) equivalent to the GCE "A" Level; and (c) Intermediate Level (IM) considered to be a level between the other two and it requires one-third of the teaching time of an AM subject at 6th Form.

³⁰ At SEC Level only, *English* means English Language.

³¹ Malta's National Minimum Curriculum (NMC) has a basic philosophical principle of a bilingual (Maltese and English) education which is quite coherent and consistent with present-day needs in the wider social sphere.

English in Malta are constitutional, social, communicational, commercial, political, educational, and cultural. *English Literature* is one of a large number of subjects which can be taken as an option at the end of Form V (i.e. at the end of obligatory schooling). It is generally felt that *English Literature* enriches the reading requirements for *English* at SEC Level.³²

SEC English Literature: Aims

The Matsec Examinations Board recognises that the aim of a SEC course in *English Literature*³³ is to present it as a subject that is

- humane because it is sensitive to existing values,
- social because works are set within a context, and
- expansive because it tends to expand human thoughts and feelings.

The promotion of “a love of reading in English” {Matsec Examinations Board, *SEC Syllabus: 2002-2004* (University of Malta, 2000), p.112.} (which is the first aim of the SEC syllabus for *English Literature*) implies (a) that reading can be recreational: a source of pleasure which in turn intimates to the educators that the more capable the learner is the more pleasure s/he derives from reading literature; and (b) that reading can be functional: English has a unique relevance to Malta because apart from being an international language, it is one of Malta’s official languages. {Malta Government, *The Constitution of Malta*: Paragraph 5(2)}. These functional and recreational purposes subsume the learning of literature as a support to “the teaching of the English Language” (which is the fourth aim of the SEC Syllabus).³⁴ Learning literature is an intellectual activity that involves the rebuilding of the author’s messages and interpreting them employing a perception within a relevant context in the reader’s range of knowledge. This means that the learner is required to engage in critical thinking “to respond to different types of literary texts” (the second aim of the SEC Syllabus) and to explore “different cultural backgrounds as evidenced in texts” (the third aim of the SEC Syllabus).

All this confirms that the SEC *English Literature* is designed to be a humane, social, and expansive subject.

SEC English Literature: Structure

³² Examinations in Malta serve useful functions: mainly for selection purposes, as tests of attainment, and as incentives.

³³ Within the definition of the syllabus, texts written originally in English are set for examination. Normally this excludes translations.

³⁴ The point that literature can be engaged to aid the learning of language by refining one’s sensibilities to good usage was developed in Briffa, C., “Assessing Literature at Secondary School Level: the Maltese Experience” paper read in the Second International Conference of the Association of Commonwealth Examination and Accreditation Bodies in March 2002 and published in Ventura, F., Grima, G., ed., *Contemporary Issues in Educational Assessment* (Matsec Examinations Board, University of Malta, 2003), p.44 ff. The present paper is a continuation of the 2003 paper.

Before proceeding further, it is necessary to describe briefly the format of the examination that the course leads to. Two papers are set of two hours each. Paper 1 gives “two unseen texts (poetry, prose, or drama) followed by a series of short questions.” (SEC Syllabus: 2002-2004, p.113.) Both are compulsory and have equal weighting. The assessment objectives for this part of the examination are specified as follows:

“Candidates are expected to:

- a. recognise differences between prose (fiction and non-fiction), poetry, and drama;
- b. recognise differences within a range of literary forms and purposes (e.g. the biography, the autobiography, the sonnet, the lyric);
- c. extract meaning beyond the literal;
- d. explain how choice of language (e.g. vocabulary, word order, figures of speech) affects communication and can be used to achieve different purposes.”(ibid., p.112.)

Whereas in Paper 2 “Candidates are required to answer a question on three of the prescribed texts”.³⁵ Paper 2 has two versions, 2A and 2B: the former being more demanding than the latter. Candidates have to choose either one or the other. Those choosing 2A, however, will have access to Grades 1-5, and those choosing 2B will have access to Grades 4-7: Grade 1 being the highest grade and Grade 7 the lowest certifiable grade. The assessment objectives for these two versions are given as follows:

Paper 2A	Paper 2B
<p>“In addition to objectives set out for Paper 1, candidates are expected to:</p> <ol style="list-style-type: none"> a. show both a general and a detailed knowledge of the chosen texts as well as an awareness of theme, characterisation, and style; b. give a personal response to the chosen works supported by both reference to and quotation from the text; c. see the connection between people and the time and cultures they live in as revealed in the texts; d. show an awareness of drama in performance.” 	<p>“In addition to objectives set out for Paper 1, candidates are expected to:</p> <ol style="list-style-type: none"> a. show a general comprehension of the text including an understanding of theme, plot, and characterisation; b. show a personal response to the chosen works supported by reference to texts.” (Ibid)

³⁵ ibid., p.112. Matsec terminology distinguishes between “unseen texts” which are unprepared passages or poems (never specified in the Syllabus) for analysis, and “prescribed texts” laid down in the Syllabus for detailed study.

An Integrated Approach

The aims and objectives of the SEC *English Literature*, therefore, assume that at the end of the course students are capable of explaining the literary merits of a text and that they have acquired a reasonable degree of linguistic sensitivity and a fair amount of cultural awareness. The SEC *English Literature* examiners' panel for 2003 noted that candidates who were "linguistically weak produced awkward and often incomprehensible answers." {Matsec Examinations Board, *Examiners' Report for SEC English Literature 2003* (University of Malta, 2003), p.2.}

Examiners expected candidates to be good in language, in fact later on they remarked that "the more linguistically competent and literary mature candidates managed to get beyond the literal meaning of the poem" and enter its universal implications. (ibid., p.2.) At the same time they observe that although the focus of a question might have been on the theme, "cultural conditioning" could have interfered with some of the candidates' answer.(ibid., p.4) Furthermore, a major comment in this report was that the weaker candidates were "unaware of the use of language to create a literary effect."(ibid., p.3.)

The interpretation of this syllabus rests on a pedagogical principle that relates to a stylistic approach to the study of literature — an approach (fostered by the examiners' comments above) that integrates three attitudes: the linguistic, the cultural, and the artistic perspectives. It is a principle that is felt to be still very valid in a Maltese context in the beginning of the 21st century. ³⁶ This stylistic method in literary studies treats literature as discourse which is a form of communication that makes use of the language system for the creation of artistic messages. The learner must therefore regard literature as a linguistic corpus that is given artistic shape by the writer's perception of reality. It is a stylistic perspective that aims at treating *English Literature* as a linguistic, a cultural, and an artistic subject.

- *English Literature* as a linguistic subject: students have to study the manner in which literary texts in English convey particular meanings through language use;
- *English Literature* as a cultural subject: students must gain insight into the beliefs, traditions, and values of English-speaking societies;
- *English Literature* as an artistic subject: students must understand and be able to explain satisfactorily the literariness of a text.

³⁶ I have always adopted such a stylistic approach in literary studies during most of my 30 year teaching career. Some of the ideas on the integrated approach have been inspired by Widdowson, H.G., *Stylistics and the Teaching of Literature* (Longman, UK, 1988). However, Widdowson does not distinguish between "cultural" and "literary" qualities, and his suggestion is the integration of the linguistic and the cultural methods: see Chapter 5 of his book.

Among the benefits of learning English literature in Malta one finds the opportunity to become aware of the subtleties of English usage. Literary effects can be identified through an exploration of the use of English within a particular context. Much of the significance of a work can only be recognised through an analysis of the linguistic presentation. At the same time, students must be directed to identify the literary nature of texts. In addition, Maltese students become acquainted with viewpoints characteristic of English-speaking cultures with which Malta has close socio-historical and commercial ties.

SEC *English Literature*: the Examination

Some of the questions in the SEC *English Literature* are directed at the linguistic nature of literature, others are directed specifically at its literary nature, and others aim at the cultural aspects of the texts. The integration of the three perspectives can be explained briefly from the SEC *English Literature* examination paper set in May 2003 (Appendix D).

A Koriyama's poem "Jetliner" was set as one of the unseen texts. The first part of Question 1 is culture-bound because candidates must recognise the characteristics of athletics to be able to answer correctly. Then the second part leads the candidates to elicit a figure of speech and Question 2 makes them focus linguistically on the uniqueness of the article-less title. The second unseen text is a prose passage from D.H. Lawrence depicting a typical English countryside with English weather. The mental style reveals a positive attitude towards birds despite the fact that they are facing bitter weather conditions. All this presented difficulties and the examiners' report had to state the following: "Another problem might have been of a cultural dimension. It is an inescapable fact that many Maltese people (and foreigners?) equate dead birds with hunting. And this unhappy association threw a good number of candidates off the scent! Perhaps, also, the weather conditions described in the passage might have been to unfamiliar to some candidates, especially those who do not read."³⁷ Then, of course, the questions are sometimes linguistic in nature (e.g. "6. The doves are described as cooing 'slowly and awkwardly' and 'with a laboured sound', while the wild birds 'began to whistle faintly' (second paragraph). What is the effect created by these descriptions?") and sometimes literary (e.g. "7. The metaphors 'little silver bugles' (line 16) and 'threads of silver noise' (line 18) are used to describe the first songs of the birds. Explain the effectiveness of the underlined words in these two metaphors.").

Paper 2 demands the writing of literary essays, and candidates are expected to reveal an adequate knowledge of each chosen text, relate the answer to the question set, and present a coherent essay. This means that learners must train to select textual material relevant to the question at hand and to present appropriate commentary and discussion to fit the full extent of the question. These two processes help them to explore the literary aspects relevant to the situation. The main concern in paper 2, therefore, is the appreciation of texts in literary terms. Even here the stylistic approach in learning can be very useful to analyse form and content.

³⁷ *Examiners' Report for SEC English Literature 2003*, p.4. The idea of the frost is a case of unfamiliarity with Maltese students because in Malta we have no frost.

The Teaching of *English Literature* in Malta

A Pedagogical Justification

The teaching of *English Literature* in the Secondary School must suit particular pedagogic purposes based on its relevance as a subject. *English Literature* as a curriculum activity is a significant pursuit that has a wide cognitive dimension and a valid contribution to make on the quality of life.³⁸ If it is properly assimilated, it illuminates different areas of human life so that the learner might deepen his/her views on the quality of living. It contributes to the business of living and may alter a person's outlook of the world. The concept of ambition might develop serious overtones after studying Macbeth's motives and our attitude towards Bin Laden's mission might alter after reading Giles Foden's *Zanzibar*. The learner is educated in modes of thought that equip him/her with a cognitive disposition that may be transferred to other areas of human behaviour and may eventually transform his/her view of life in general. As a significant pursuit, literature shapes the learner's attitudes and transforms his/her understanding of humanity. And to be properly assimilated, the subject has to be pursued systematically so that the learner develops mental schemes that transform his/her attitudes to other activities in life. This is all part of the concept of 'education for life' because if the learner has been properly educated in literary studies his/her conceptual designs and evaluative strategies, into which s/he has been initiated, will continue to develop when s/he leaves school.

Literature can be seen as an aesthetic exploration and literary studies include recognition of the creative aspect and appreciation of this creativity. As an aesthetic exploration, its concern is with truth and as such literature may be seen as an aspect in the process of awareness of the world that very often is pursued for some significant cause (like morality or human curiosity) with great concern about human predicaments. Literature presents human consciousness of life's possibilities and consequently through the study of literature the learner will develop a responsibility for truth within his mental style.

Pedagogical Practices

But so much depends on the way literature is taught in the classroom. Teachers must develop strategies to nourish desirable qualities of mind. They must modify their methods to teach

³⁸ English has got a very high status in Malta. And the general attitude in education is that students who do very well in English are often high achievers in other subjects. English is often seen as the key to a future successful career.

strategies of understanding, and avoid the repetition of ready-made critical comments. These desirable mental qualities must include:

- Developing intelligence (embracing analytical and critical thinking)
- Coaching for precision of response (embracing refined communicative skills)
- Cultivating sensibility (incorporating perceptibility)
- Nurturing awareness (embracing sensitivity to human issues).

Teachers must avoid reducing the subject to a repository of literary (and sometimes even non-literary) facts or of a summary of ideas (resulting mainly from paraphrasing works). The dangers of inappropriate teaching practices include the giving of the wrong impression of the nature of literature and generating a mental resistance to literature in the students. If teachers reduce a literary work to a series of simple ideas, students will view the author's creative complexity as unnecessary and the point that literature matures the learner into the subtleties of the language will be lost. What is being proposed here (reinforced by the implications of the Syllabus and the expectations of the examiners) is a stylistic approach that integrates linguistic, cultural, and literary methods to make the study of literature in the Secondary School more meaningful and interesting.

Another Suggestion

I further propose the application of lateral thinking³⁹ techniques to this stylistic approach.⁴⁰ Lateral thinking can be used to generate new ideas or new approaches. For instance, learners can be trained to do a PMI⁴¹ to scan a literary characteristic or element when otherwise scanning is deemed unnecessary. This can be done to support a view that is already held. It is an attention-directing exercise to help students focus, in a deliberate and disciplined manner, first on the advantages (Plus) of an element used in a text, then on the disadvantages (Minus) of the same element, and finally on the interesting points that normally do not fall under either pro or

³⁹ Lateral thinking, invented by Professor Edward De Bono, is a process that develops the ability to alter one's perception and to continue changing perception if need be. The aim is to provide deliberate means of pattern-switching. For an exposition of this thinking course one could consult the BBC's *De Bono's Thinking Course* (London, 1989).

⁴⁰ In Briffa, C., "Assessing Literature at Secondary School Level: the Maltese Experience" in Ventura, F., Grima, G., ed., *Contemporary Issues in Educational Assessment* (ACEAB, Malta, 2003), p.55, there are other suggestions to show how "Students can be helped to study literature actively through lateral thinking techniques which promote holistic thinkings skills." And the two thinking exercises mentioned are: the TEC and the OPV. In the present paper, I have tackled other exercises. Other application of lateral thinking techniques for literary interpretation may be found Briffa, C., "Loiterature or Fixed Structures in a Novel", paper presented at the Fourth International Conference on Creative Thinking held in July 2000 and published in Dingli, Sandra M., ed., *Creative Thinking: an Indispensable Asset for a Successful Future* (Malta University Press, 2002).

⁴¹ The PMI (Plus, Minus, Interesting) is an attention-directing thinking exercise in which learners deliberately direct their attention first towards the advantages, then towards the disadvantages, and finally towards the interesting points of an idea or an element. The usefulness of this exercise in the literature classroom is the fact that the PMI is a scanning process of thought that sets the mood of objectivity in a literary discussion.

con. The teacher can, as a follow-up, assign an activity for each item specified in the exercise. The following may be taken as a sketchy example:

Look at Koriyama’s poem and do a PMI on the personification: *the jetliner is an athlete*.

Specified items in PMI	Teacher’s activities
<p>P:</p> <ul style="list-style-type: none"> • vehicle illustrates and enriches tenor • comparison provides the poet’s attitude towards the jetliner 	<ul style="list-style-type: none"> • Explain how this is done. • Choose the words and phrases that describe this attitude
<p>M:</p> <ul style="list-style-type: none"> • Vehicle might misguide the reader • Personification might strain the comparison 	<ul style="list-style-type: none"> • Is there any danger of confusing the subject or missing the theme? • Comment on “he shakes off the earth’s pull / softly lifting himself into the air”
<p>I:</p> <ul style="list-style-type: none"> • Interesting to see the converging patterns of the poets imagination • Interesting to examine the transference of meaning 	<ul style="list-style-type: none"> • Explain the ground of the comparison • Make a list of the words that belong to the athlete and another that might be associated with the jetliner

In the case of a longer text like an entire novel, students can do exercises like the EBS, ADI, and OPV for constructive critical thinking. These are exploratory exercises to direct the learner’s attention to the different points of view. For instance, a teacher can start by doing an EBS with his/her class on Giles Foden’s novel *Zanzibar* (2002) to draw the implied parallelism between Christianity and Islam or between the American West and the East. These are parallelisms that are essential to the novel’s themes of twisted spirituality and political distortion. EBS stands for Examine Both Sides: students explore in a neutral way the points of view of the main ideologies put forward by the novel and at the same time they can examine the language of diplomacy for its implications. This may be followed by an ADI, which stands for Agreement, Disagreement, and Irrelevance: when they finish from the EBS, students can isolate the three different areas of agreement, disagreement, and irrelevance for further discussion. Then they move on to take all the presented ideas and do an OPV, which stands for Other People’s Views, so that students will try to put themselves in the shoes of different characters on both sides of the political scene in order to look at the world in action from the different ideological positions. The entire task is a mapping exercise to give a broader and a clearer view of the

situation: they are mapping methods that can determine the concepts and perceptions available for the different sides; and it means determining the language that they use as well. ⁴²

The main concern of the teacher in all this should be the development in his/her students of interpretative procedures and I believe that lateral thinking techniques can pave the way for a meaningful and an appealing encounter with literature. Furthermore, the introduction of a coursework component in the SEC *English Literature*, which will provide another route of assessment as it will be school-based, may find lateral thinking techniques very useful tools. Literary coursework must be based on the texts set for the SEC *English Literature* and candidates will be required to submit an assignment that enables them to respond critically and sensitively to relevant literary issues and at the same time they have to understand how meanings and ideas are conveyed by means of language, structure, and form.

Some examples of assignments could be:

- A comparison between short stories referring to details to support arguments
- A presentation of a theme (from poetry or from fiction) in detail
- A comparison of works from different sections (i.e. a narrative poem compared with a short story)
- An exposition showing recognition of some of the main characteristics of an author's techniques
- An appreciation of a single author's use of language and style
- An analysis of character in the context of a novel

As I said: lateral thinking techniques could be quite useful.

Closing Comment

The aims and objectives of the Syllabus and the examiners' expectations sustain the systematic study of *English Literature* and I would add that the integrated approach suggested here provides both:

- a. for those students who do not proceed to study literature beyond Secondary education: because the study of *English Literature* provides further learning in the language without formal instruction and thus it develops an awareness of the linguistic potential of English;
- b. and for those students who carry on with their literary studies in their Post-Secondary education: *English Literature* provides a basis for further literary studies, especially if students intend going in for literary criticism or the study of literature at University level.

⁴² Widdowson's example of developing in the student of literature "an awareness as to how literary discourse differs from conventional modes of expression" is an excellent way of continuing the exercise given as an illustration here: Widdowson (1988), op.cit., ch. 6. The idea then would be to show how literature set for the syllabus can exemplify more general principles of communication.

English Literature supplies educational value as a result of its cognitive concern. Stylistic analysis of texts can be beneficial for several disciplines at university such as in the study of Languages, Linguistics, Law, Communications, Theatre Studies, Translation, and Education.

General Conclusion

All stakeholders need to inculcate a love of the language in students and the parents by presenting it to them in an enjoyable and motivating environment. To achieve this goal, an awareness of the importance of the national cultural heritage should be stressed not only at primary, secondary and post-secondary level, but also at tertiary level. Only in this way can a love of the language and its literature which reflect the Maltese bilingual heritage, through the study of the mother tongue and the second language and their literature, be instilled.

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APPENDICES

Appendix A:

The Maltese Matriculation Syllabus – 1937

*‘Candidates (for matriculation on admission to the University must pass a written test in Maltese.....Text Book – **Ward ta’ Qari***

Malti

= **L-Ewwel Ktieb** – migbur minn Saydon u Aquilina.

1. *Dictation (Orthography of the Ghaqda)*
2. *Translation from English to Maltese and vice-versa*
3. *Paraphrase with lexical and grammatical explanations’*

(Marshall, 1971: 72)

Appendix B:

SYLLABUS FOR THE MALTESE MATRICULATION EXAMINATION 1940/41

Maltese

Maximum – 400 marks

Paper 1 – 3 hours

- (a) Composition including paraphrase from unseen works – (150 marks).
- (b) Translation from English into Maltese – (50 marks).

Paper 2 – 3 hours

Literature – (200 marks)

Questions testing knowledge of the following texts, including passages from (i) and (ii) to be explained with reference to the context and the allusions therein contained.

- (i) Saydon – Aquilina – *Ward ta' Qari Malti* – it-tieni Ktieb, pp. 1-157.
- (ii) Dun Karm – *X'Emmen il-Poeta*.
- (iii) For less detailed study:
G Bonnici – *Il-Qawwa ta' l-Imhabba*.

(The Orthography to be used is that of the Ghaqda¹)

¹ The Ghaqda was a Maltese Society whose members were linguists, writers and academics whose area was Maltese Language and Maltese Literature.

Appendix C:

SEC.22/1 M2003

II-BORD TA' L-EZAMIJIET
GHAC-CERTIFIKAT TAL-MATRIKOLA U TA' L-EDUKAZZJONI
SEKONDARJA
L-UNIVERSITÀ TA' MALTA, L-IMSIDA
L-EZAMI GHAC-CERTIFIKAT TA' L-EDUKAZZJONI
SEKONDARJA
MEJJU 2003

SUGGETT:	IL-MALTI
NUMRU TAL-KARTA:	I
DATA:	3 TA' MEJJU 2003
HIN:	9.00 sa 10.45

Wiegeb it-taqsimiet kollha tal-karta. L-izbalji fl-idjoma, fis-sintassi, u fl-ortografija jnaqqsu hafna l-marki.

L-EWWEL TAQSIMA

II-Komponent

(25 marka)

Ikteb madwar 400 kelma dwar wiehed minn dawn is-suggetti:

- a. Ir-ricerka xjentifika tista' tintuza kemm ghal ghanijiet tajbin kif ukoll hziena. Ikkummenta.
- b. Qatt ma hsibt li
- c. "Kliem ix-xih zomm fih." Taqbel li dan il-qawl ghadu jghodd ghaz-zminijiet ta' illum? Ghaliex?
- d. L-ghalliema tieghi.
- e. Kburi li jien Malti/Maltija. Iddiskuti u uri wkoll kif ta]seb li dan il-kumment nistghu napplikawh fir-realtà?
- f. Il-loghob tan-nar f'pajjizna.

IT-TIENI TAQSIMA

Fehim it-Test.

(50 marka)

Aqra sewwa din is-silta.

Dal-ghodu gietni ttwegiba. Kif ghamilt ghal dawn l-ahhar jiem, f'nofs in-nhar waqt li Robert baqa' l-isptar, jien ghedt li kelli naghmel xi visti barra u bqajt gej dritt nara x'posta waslitilna.

Illum sibt zewg ittri, wahda ghalija, l-ohra ghal Robert, b'bolla Libjana fuqhom. Tbissimt biered wahdi. Fl-ahhar, dak li kont ili nhewden fuqu tant, seh. Minghajr ghagla xejn, ftaht l-ittra tieghi. Bdejt naqra.

Qalbi kienet ghoddha se tispodi. Gismi hassejtu jiksah u fl-istess hin demmi tela' ghal rasi. "Grazzi ta' l-applikazzjoni tieghek," kienet tghid l-ittra. "Ghandna ninfurmaww li did-darba ma rnekk. Il-post riklamat gie mimli. Se nzommu l-partikolaritajiet tieghek f'kaz li tinqala' vakanza izjed 'il quddiem."

Bdejt nirtogħod u hassejtni ninqata' minn saqajja, b'bidu ta' hass hazin fuqi. Qalb id-damdim ta' mohhi fegg hsieb li sar suspett, suspett ikreh; insistenti. Bhal mignun carratt berah l-envelop indirizzat lil Robert: "Ghandna pjacir ninfurmaww" Hezhizt snieni. L-ittra ghaffigħa ndannat. F'widnejja kelli tahbit qisu t-tisbit \orr tal-mew[f'bahar iswed imqalleb. Ghajnejja saru homor nirien. Li kelli nibda nfarrak, kont inkisser kull m'hemm.

Bil-mod il-mod ikkalmajt. Deffist l-ittri fil-but. Tlaqt 'il barra. Meta l-tqajt ma' Robert l-isptar u x'hin gejna lura Hejla, kellimtu qisu m'iniex jien bjal dak iz-zmien meta konna għadna qisna zewg ahwa. Imbagħad ghedtlu li nhossni ghajjen u dhalt norqod. Ma damx ma dahal hu wkoll u f'qasir zmien ghajnu marret bih ghax nghasu jigih helu daqs tarbija ghalkemm nifsu ma jinstemax dejjem sewwa; kultant bhal jinqatagħlu u jkollu jqum bil-qieghda sa ma jigi f'tieghu.

Qomt mis-sodda bla hoss. Harist lej: wiccu kellu tbissima fuqu: ukoll fl-irqad deher kuntent. Mort fil-kamra l-ohra. Ftaht il-bagalja. Hriġt is-siringa kbira vojta, izda bil-labra mwahħla għal-lest. Ergajt dhalt magenb Robert. Għadu jitbissem. Dejjem jitbissem.....

(Mehuda u addattata mill-ktieb *Anatomija* ta' Lino Spiteri – Klabb Kotba Maltin, 1980.)

A. Mistoqsijiet

Wiegeb kull mistoqsija fi KLIEMEK. Jitnaqqsu l-marki jekk it-twegibiet ikunu kkupjati kelma b'kelma mis-silta.

a. Ghaliex in-narratur tbissem meta rcieva l-ittra u fetahha ming'ajr ghagla ta' xejn?

(3

marki)

b. Min kien Robert?

(marka)

c. Ikteb erba' verbi mis-silta li juru li n-narratur kien irrabbjat hafna.

(2 marki)

- d. X'tahseb li kien ix-xoghol tan-narratur? (marka)
- e. Ghaliex in-narratur kien jghid li ried imur jaghmel xi visti barra? (2 marki)
- f. Ghaliex tahseb li n-narratur ghadha dan il-kumment dwar Robert:
“... ukoll fl-irqad deher kuntent?” (2 marki)
- [. X'tahseb li kien se jaghmel bis-siringa n-narratur? (marka)

B. Gharfien tal-lingwa fl-aspetti varji taghha

- (i) Fisser fi kliemek l-erba' epressjonijiet b' sing tahtom skond is-sens tas-silta.
(8 marki)
- (ii) Liema kliem jew frazijiet fis-silta ghandhom din it-tifsira:
a. kontinwu u perseveranti
b. gara
` raqad
d. bla telf ta' zmien (8 marki)

C. Grammatika

- a. Aghti l-gherq tal-verb sibt.
- b. X'inhil-funzjoni grammatikali ta' l-ittri lna fil-kelma “waslitilna”?
` F'liema forma qieghed il-verb tinqala’?.
- d. Fis-silta n-narratur jghid “Illum sibt zewg ittri.” Li kieku sab 17, x'kien jghid? “Illum sibt”
- e. Aghti l-mamma ta' mexxilekx.
- f. Ohrog nom minn nirtoghod.
- [. Ohrog verb minn suspett.
- g. Sib nom mis-silta li qieghed fl-ghadd imtenni.
- gh Aghti l-plural ta' wicc.
- h. Ikteb l-ewwel persuna plural fil-perfett ta' deher.
-]. Aghti n-negattiv ta' tela'.
- i. Sib verb kwadrilitteru mis-silta.
- ie. Sib nom mis-silta li qieghed fis-singular kollettiv.
- j. Aghti l-femminil ta': ghajnu marret bih.

(14-il marka)

D. Aspett Simboliku

1. Aghzel it-tifsira t-tajba ta' dan il-qawl:

Alla ma jhallasx bin-nhar ta' Sibt – a. Ghandna naghrfu l-importanza t'Alla f'hajjitna.

b. Il-kastig tista' tiehdu wara hafna zmien li tkun ghamilt il-hazin.

` Taqtax qalbek ghax tigik wahda hazina.

2. Aghzel l-parti t-tajba li tkompli mal-qawl li gej:

Min jaghmilha maz-zopp, - a. mhux pastaz.

- b. jaqa' u jmut zopptu.
` . f' ghelug is-sena jsir zopp bhalu.

Ikteb sentenza b'kull wa]da minn dawn l-idjomi li jtkellmu dwar **iz-zmien u l-hin** biex tohrog it-tifsira taghhom.

1. fis-siegħa u l-hin
2. għomru u zmienu
3. lejl u nhar
4. minn mument għal iehor

(8 marki)

IT-TIELET TAQSIMA

Wiegeb mistoqsija WAHDA:

a) Għadu kemm hareg prodott fis-suq li permezz tiegħu tista' zzomm id-dehra tiegħek mill-isbah. Aghti isem lil dan il-prodott u f'madwar 100 kelma ikteb l-istruzzjonijiet ta' kif għandu jintuza biex jitgawdex il-beneficċji kollha tiegħu.

JEW

b) M'ilux, dehret ittra f'gazzetta lokali miktuba minn persuna li kienet f'Malta b]ala turista f'it ta' zmien ilu. F'din l-ittra, jinglad li s-sewqan f'Malta huwa ta-l-biza' u li s-sewwieqa Maltin huma indixxiplinati għall-ahhar. Ikteb ittra ta' madwar 100 kelma lill-Editur ta' gazzetta lokali biex turi l-fehma tiegħek dwar dan il-kumment. Iffirma ismek Tonio/Tania Attard.

L-indirizz tiegħek huwa: 28, Triq il-Kbira, Haz-Zgħir. MST 02.

L-indirizz ta'gazzetta huwa: *Lehinna*, Triq il-Fjuri, Birkirkara BKR 03.

(10 marki)

IL-BORD TA' L-EZAMIJET
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L-EZAMI GHAC-CERTIFIKAT TA' L-EDUKAZZJONI SEKONDARJA
MEJJU 2003

SUGGETT:	IL-MALTI
NUMRU TAL-KARTA:	IIA
DATA:	3 TA' MEJJU 2003
HIN:	4.00 sas -6.00

Wiegeb erba' mistoqsijiet:

- ***tnejn** minn **Taqsim**a (I) - Ir-Referenza ghall-Kuntest - (wahda poezija u wahda proza)*

u

- ***tnejn** minn **Taqsim**a (II) – Il-Komponent Letterarju, (komponent wiehed minn kull sezzjoni ta' din it-taqsim).*

***Taqsim**a (I): Ir-Referenza ghall-Kuntest*

***Tema:** L-Ambjent Naturali*

Taqsim Poezija

Agh\el **WAHDA** minn Poezija (A) jew Poezija (B):

L-EWWEL MISTOQSIJA - POEZIJA (A)

Aqra sewwa din il-poezija u wiegeb il-mistoqsijiet dwarha: (15-il marka)

GHAJN RIHANA ta' Gorg Zammit

Nixxiegha ta' l-ilma, li sserrep
U tgelgel u tfawwar mal-wied,
Li ssahhar 'il-hdura bi gmielek
U twennes b'ghanjietek is-skiyet;
Nixxiegha li tigrì, titgerbeb, 5
Dahkana, ferhana se ttir,
'Tiheli dik l-ghanja, misruqa
Minn sema ikhal nir.

Bhal shaba li ttir wahdanija
Fil-berah ta' sema bla tmiem, 10
Bhal kewkba li tlellex u tghaddi,
Bhal sejha ta' farag, ta' sliem,
Int tghaddi u titbissem. 'Tiheli
Dik l-ghanja fis qabel tintemm,
GHax l-ghana hallieni, u din qalbi 15
Midfuna fil-hemm.

Int tghaddi u titbissem – ghanjietek
Ma tafx hlief bil-hena u l-gid.
X'tinkedd jekk is-sajf ghad inixxfek?
Int taf li trid tigi mill-gdid. 20
Illum qed isaltan il-biki,
Id-demm qed jixxerred gelgul:
Int to]lom li ghada, bhal lberah,
Jixxejjer is-sbul.

Wiegeb:

1. Fit-tieni strofa, il-poeta jqabbel il-ghajn ma' tliet affarijiet:

- a) X'inhi l-figura tad-diskors li qiegħed ihaddem il-poeta meta jagħmel dan il-paragun?
b) Semmi t-tliet affarijiet li magħhom il-poeta jqabbel l-ghajn.
) Fisser fid-dettall l-effett ta' dan il-paragun? (4 marki)

2. Ikkummenta dwar it-**TON** tal-poeta tul il-poezija:

- a) Kif tiddekrivih? (marka)
b) Kif jinbidel? (2 marki)

3. Ikkummenta dwar il-metrika u r-rima uzati fil-poezija. (4 marki)

4. X'karatteristici għandha l-poezija li jorbtuha mat-tema ta' l-**Ambjent Naturali** (4 marki)

JEW

IT-TIENI MISTOQSIJA - POEZIJA (B)

Aqra sewwa din il-poezija u wiegeb il-mistoqsijiet dwarha: (15-il marka)

WIED IL-LUQ ta' Joe Friggieri

Ghaddew is-snin biex kibru
das-si[ar kbar ta-luq
is-snin u s-sekli gerbu
sa firxu fl-art l-gheruq.

Ghaddew minn tahthom jigru
filghodu t-tfal henjin
ma' nzul ix-xemx gew lura
mill-girja ghajjenin.

5

Qasira l-hajja taghna
bhal girja ta]t il-luq,
mis-seher ta' tfulitna
ghall-hemda ta' l-gheluq.

10

Wiegeb:

1. L-a]]ar vers ta-l-poezija hu eżempju ta' metafora:
 - a) X'inhuma z-zewg affarijiet li qieghed iqabbel il-poeta? (2 marki)
 - b) Fisser il-metafora. (2 marki)
 -) X'inhu t-ton f'dan l-ahhar vers? (marka)
2. Fl-ewwel zewg strofi l-poeta jinqeda bl- '*enjambment*' (bin-nuqqas ta' punteggjatura bejn vers u iehor, bhalma naraw fl-ewwel u fit-tieni strofa) biex johloq effett fil-poezija. Ikkummenta billi tghid x'effett qed johloq il-poeta, u ghaliex? (2 marki)
3. Ikkummenta dwar **R-RITMU** u **R-RIMA** ta-l-poezija. (4 marki)
4. Din il-poezija tidhol taht it-tema ta' l-*Ambjent Naturali*. X'karatteristici tinnota f'din il-poezija li jiggustifikaw dan? (4 marki)

Aqleb wara

Taqsuma (1): Ir-Referenza ghall-Kuntest
Tema: *L-Ambjent Socjali*

Taqsuma Proza

Aghzel **WAHDA** minn Proza (A) jew Proza (B):

L-EWWEL MISTOQSIJA - PROZA (A)

Aqra sewwa din is-silta u wiegeb il-mistoqsijiet dwarha:

(15-il marka)

Silta minn MALTA GENNA TA' L-ART ta' Guzè Ellul Mercer

'Fjur tad-dinja'; 'Perla tal-Mediterran'; 'Estremo lembo del lido italico' (nghidu ahna: Imtarfa tax-Xatt Taljan); u tant u tant ismijiet ohra mill-aktar helwin gew moghtija minn issa lura lil din l-ghaziza Malta taghna minn kull xorta ta' kittieba u kelliema li kitbu u kantaw fuq din il-gawhra tal-Mediterran; u ghaldaqstant ma jkun fiha xejn jekk ahna wkoll naghtuha isem iehor helu, u nsejhulha : 'Genna ta' l-Art!'

Genna ta' l-art, ghaliex mimlija sa ru] ommha bi bnedmin li ma jafux x'inh u qerq, x'inh u ghelt, x'inh u mibeghda, x'inh u tnassis, x'ji[ifieri inganni, dahk fil-wi`, superstizzjoni, gideb, zewgt ucuh, fanatizmu, farizeizmu, nepotizmu, despotizmu, u l-bqija ta' l-imi li bidlu lid-dinja minn gnien li jghaxxaq f'infern li jwaxxek tahseb biss fih.

M'hemm x' ghalfejn tkun gharef bosta, u lanqas jehtieglek zmien twil biex tintebah li din ic-ckejkna Malta, din il-gawhra tal-Mediterran, jixirqilha tassew l-isem ta' 'Genna ta' l-Art'. Bizzejjed tkun tifhem bil-Malti, bizzejjed tkun taf tithaddet u taqra bil-Malti, bizzejjed taghmlha f'it man-nies, bizzejjed taghmel erbat ijiem tmur f'kazin jew f'hanut, bizzejjed taghmel gimgha toqghod fi triq twila xibrejn li fiha jghammru xi tmien mitt ruh, sabiex tintebah li din Malta taghna jixirqilha l-isem ta' 'Genna ta' l-Art' daqskemm jixirqilha dak ta' 'l-Imtarfa tax-Xatt Taljan'.

Ilsien in-nies m'hux hag'ohra ghajr muzika l-aktar helwa li tghaxxaq lil kull min jismaghha. Ilsien in-nies sthajluh ward bla xewk; hurrieq li ma jniggizx, sikkina li, flok tinfed u toqtol, issahhah u tfejjaq, velenu hadrani li, flok jintoska, ikattar il-hajja (bhall-operazzjoni tal-Professor Voronov), nar imlebleb, li flok jahraq u jeqred, isebbah u jkabbar!

Wiegeb:

1. Fl-ewwel paragrafu tas-silta l-awtur jinqeda b'erba' frazijiet moghtija lil Malta mill-awtur stess u mill-kittieba barranin. Ikkummenta billi tghid:
 - a) X'inh u l-forma letterarja ta' dawn il-frazzijiet? (marka)
 - b) X'inh u t-ton marbut maghhom fil-kuntest tas-silta kollha? (3 marki)
2. L-awtur jikteb b'certu stil li johrog car ma' l-espressjoni 'X'Utopja' fl-ahhar ta' din il-kitba li nsibu fil-Qawsalla. Filwaqt li tghid x'inh u dan l-istil, ghid x'tahseb li kien l-iskop ta' l-awtur meta nqeda b'dan l-istil. (3 marki)
3. Wara li ssib metafora mis-silta, li tidher hawn fuq, ikkummenta dwarha billi tghid liema huma z-zewg oggetti li nsibu fil-metafora li ghazilt u fissirha. (4 marki)
4. Ikkummenta dwar il-karatteristici li jorbtu din il-kitba mat-tema ta' l-Ambjent So`jali. (4 marki)

JEW

IT-TIENI MISTOQSIJA - PROZA (B)

Aqra sewwa din is-silta u wiegeb il-mistoqsijiet dwarha:

(15-il marka)

Silta minn IL-MANDRAGG ta' Guzè Orlando Smith

Salvu kien qalli illi f'xi kmamar minn dawk li konna ghaddejjin minn hdejhom kienet toqghod familja shiha, omm u missier bi tmienja, jew aktar, ulied imdawrin magghom imgezza ma' xulxin qishom xehda nahal. Bniet u subien. Kulhadd hallatat ballata. Wahda mill-irkejjen aktarx li kienet tkun maqtugha ghaliha b'xi erba' xkejjer mehjutin ma' xulxin u mwahhla minn tarf ghal iehor. Ir-rokna ta' wara dawk l-ixkejjer kienet l-imkien mohbi biex fiha jinqdew ghal kull htiega li jrid jaghmel kull wiehed li kien jghix f'dik il-kamra minghajr ma jarawh l-ohrajn kollha.

Familja li fil-Mandragg kellha zewgt ikmamar kienet tghodd ruhha xxurtjata u dawk il-ftit hafna li kienu jghixu f'zewgt ikmamar u raff jew tlett ikmamar, kienu jghoddu ruhhom bhala dawk l-ghonja li jghixu fil-frugha tal-Mandragg.

Il-Mandragg huwa tebgha mhux biss ghall-belt ewlenija ta' Malta, izda ghall-[ens kollu. Li kieku l-maghruf kaptan Frangisk Laparelli, l-inginier li l-Papa Piju VI kien baghat f'Malta biex imexxi l-bini tal-belt il-gdida, baqa' haj biex jara x'sar mid-dahla tal-bahar li kellu fi hsiebu biex fiha jin]bew ix-xwieni, zgur li kien jibqa' mghaggeb kif warajh twieldu nies li kellhom hila joholqu kawlata ta' bini bhal dak.

Donnu l-Kavallieri ta' San Gwann kienu hallew li jitla' dak il-bini biex minn go fih kienu jkunu jistghu jsibu lil dawk il-qaddejja li jin]tiegu sabiex jinqdew mill-faqar tagghom kif iridu ghall-ghanijiet kollha li seta' kellhom. Id-djar, il-bereg u l-palazzi li zejnu l-belt bihom ghall-hena tagghom juru li dawk l-ulied il-ghonja ta' l-Ewropa kellhom dehen u ghaqal kbir f'dak li jolqot lilhom, izda f'ghajnejhom il-poplu ma kienx jisthoqqlu li jigi meqjus ahjar minn ftit zrameg, mohbija taht l-art u mdawra minn kullimkien b'hitan gholja sabiex jahbu dak il-qabar minn ghajnejn kulhadd.

Wiegeb:

1. X'tahseb li kien il-ghan ta' l-awtur f'din il-kitba? (3 marki)
2. a) Sib u ikteb **metafora** mis-silta
b) Uri x'qieghed iqabbel l-awtur u ma' xiex?
c) Fisser l-effett li jrid johloq biha l-awtur. (5 marki)
3. X'insejhulha din il-kwalità ta' kitba u ghaliex? (3 marki)
4. Ikkummenta dwar il-karatteristici ta' din is-silta li jorbtuha mat-tema ta' ***l-Ambjent Socjali***. (4 marki)

Taqsim (II) : Il-Komponent Letterarju (35 marka kull wiejed)

Agh\el **WIEHED** minn **KULL** sezzjoni ta' din it-taqsim u ikteb komponent letterarju ta' madwar **400 kelma**.

MA TISTAX TAGHMEL REFERENZA GHAS-SILTJET MOGHTIJA FL-EWWEL TAQSIMA TA' DIN IT-TIENI KARTA TAL-MALTI (jigifieri FIT-TAQSIMA - REFERENZA GHALL- KUNTEST).

Sezzjoni A:

- a. Il-kultura Maltija tant halliet impatt fuq l-awturi Maltin li serviet bhala sfond għall-kitbiet tagħhom. Uri dan billi tirreferi għal xi siltiet li studjajt fit-tema ta- **FOLKLOR** .

JEW

- b. Kemm il-poeti kif ukoll il-prozaturi jipprezentaw kwadri varji dwar in-nuqqas ta' relazzjoni tajba bejn membri ta-familja, mahbubin u mizzewgin. Uri kif il-kittieba juru dan f'xi siltiet li studjajt fit-tema **RELAZZJONIJIET**.

MA TISTAX TAGHMEL REFERENZA GHAS-SILTJET MOGHTIJA FL-EWWEL TAQSIMA TA' DIN IT-TIENI KARTA TAL-MALTI (jigifieri FIT-TAQSIMA - REFERENZA GHALL- KUNTEST).

Sezzjoni B:

- a. L-ambjent naturali Malti nebbah hafna lill-awturi Maltin u serva bhala sfond għal kitbithom biex jesprimu l-hsibijiet gewwiena tagħhom dwar tigris il-hajja kif ukoll bhala dokumentarju ta-lokal Malti. Ikkummenta dwar dan billi tagħmel referenza għal xi poeziji li studjajt fit-tema ta' **L-AMBJENT NATURALI MALTI**.

JEW

- b. Ir-realtà ta-hajja tjalli l-marka tagħha fuq l-umanità kollha, izda minhabba li kull bniedem hu uniku u għandu rwol differenti fil-*lajja*, l-effetti huma differenti għal kulhadd. Insibu individwi li jiftakru mumentu minn tfulithom (kemm sbieh kif ukoll qarsa) li baqgju mwahhlin ma-memorji tagħhom, u nsibu missirijiet li jkunu jridu jippreparaw lil uliedhom għall-hajja għax ga daqu t-tigris tagħha. Billi tagħmel referenza għal siltiet ta' proza u poeziji li studjajt fit-tema **TAT-TFULIJA** uri kemm dan japplika għall-kittieba Maltin.

SEC.22/2B M2003

IL-BORD TA' L-EZAMIJIET

GHAC-CERTIFIKAT TAL-MATRIKOLA U TA' L-EDUKAZZJONI
SEKONDARJA

L-UNIVERSITÀ TA' MALTA, L-IMSIDA

L-EZAMI G}AC-CERTIFIKAT TA' L-EDUKAZZJONI SEKONDARJA

Mejju 2003

SUGGETT:	IL-MALTI
NUMRU TAL-KARTA:	IIB
DATA:	3 ta' Mejju 2003
HIN:	mill-4.00 sas-6.00

Wiegeb *erba'* mistoqsijiet:

- **tnejn** minn Taqsima (I) - Ir-Referenza ghall-Kuntest - (wahda poezija u wahda proza)

u

- **tnejn** minn Taqsima (II) – Il-Komponent Letterarju, (komponent wiehed minn kull sezzjoni ta' din it-taqsima).

Taqsima (1): Ir-Referenza ghall-Kuntest

Tema: L-Ambjent Naturali

Taqsima Poezija

Agh\el **WAHDA** minn Poezija (A) jew Poezija (B):

L-EWWEL MISTOQSIJA - POEZIJA (A)

Aqra sewwa din il-poezija u wiegeb il-mistoqsijiet dwarha:

(15-il marka)

GHAJN RIHANA ta' Gorg Zammit

Nixxiegha ta' l-ilma, li sserrep
U tgelgel u tfawwar ma-wied,
Li ssahhar 'il-hdura bi gmielek
U twennes b'ghanjietek is-skiet;
Nixxiegha li tigri, titgerbeb,
Dahkana, ferhana se ttir,

5

'Tiheli dik l-ghanja, misruqa
Minn sema ikhal nir.

Bhal shaba li ttir wahdanija
Fil-berah ta' sema bla tmiem, 10
Bhal kewkba li tlellex u tghaddi,
Bhal sejha ta' farag, ta' sliem,
Int tghaddi u titbissem. 'Tiheli
Dik l-ghanja fis qabel tintemm,
GHax l-ghana hallieni, u din qalbi 15
Midfuna fil-hemm.

Int tghaddi u titbissem – ghanjietek
Ma tafx hlief bil-hena u l-gid.
X'tinkedd jekk is-sajf ghad inixxfek?
Int taf li trid tigi mill-gdid. 20
Illum qed isaltan il-biki,
Id-demm qed jixxerred gelgul:
Int to]lom li ghada, bhal lbierah,
Jixxejjer is-sbul.

Wiegeb:

1. Ikteb fi kliemek il-hsieb ta' din il-poezija. (4 marki)
2. Mill-poezija sib u ikteb:
 - a) SIMILITUDNI
 - b) ONOMATOPEA
 - c) VERS TRONK
 - d) PERSONIFIKAZZJONI (4 marki)
3. Fil-bidu tal-poezija it-TON jinstama' li hu ferriehi filwaqt li lejn it-tmiem tal-poezija dan it-ton jinbidel. Ghid ghaliex jinbidel?. (3 marki)
4. X'karatteristi`i ghandha l-poezija li jorbtuha mat-tema ta' *L-Ambjent Naturali*? (4 marki)

JEW

IT-TIENI MISTOQSIJA - POEZIJA (B)

Aqra sewwa din il-poezija u wiegeb il-mistoqsijiet dwarha: (15-il marka)

WIED IL-LUQ ta' Joe Friggieri

Ghaddew is-snin biex kibru
das-si[ar kbar ta-luq
is-snin u s-sekli gerbu
sa firxu fl-art l-gheruq.

Ghaddew minn tahtom jigru 5
filghodu t-tfal henjin
ma' nzul ix-xemx gew lura
mill-girja ghajjenin.

Qasira l-hajja taghna
bhal girja ta't il-luq,
mis-seher ta' tfulitna
ghall-hemda ta' l-gheluq.

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Wiegeb:

1. a) **Aghzel** wahda: Din il-poezija ghandha tema NOSTALGIKA, FERRIEHA, jew ta' MHABBA? (marka)
- b) **Aghzel** wahda: Din il-poezija tittratta dwar IL-HAJJA, IT-TROBBIJA jew IS-SIGRA TAL-LUQ. (marka)
- `) Xi jrid ifisser il-poeta fl-a]]ar vers ta'poezija? (2 marki)
2. Mill-poezija sib u ikteb: SIMILITUDNI u fissirha. (3 marki)
3. Ikteb dwar IR-RIMA u R-RITMU ta'poezija. (4 marki)
4. Din il-poezija nsibuha taht it-tema ta' *L-Ambjent Naturali*. Ikkummenta dwar dak kollu li nsibu fil-poezija li jorbotha ma' din it-tema. (4 marki)

Taqsuma (1): Ir-Referenza ghall-Kuntest
Tema: *L-Ambjent So`jali*

Taqsuma Proza

Aghzel **WAHDA** minn Proza (A) jew Proza (B):
L-EWWEL MISTOQSIJA - PROZA (A)

Aqra sewwa din is-silta u wiegeb il-mistoqsijiet dwarha: (15-il marka)

Silta minn **MALTA GENNA TA' L-ART** ta' Guzè Ellul Mercer

'Fjur tad-dinja'; 'Perla ta-Mediterran'; 'Estremo lembo del lido italico' (nghidu ahna: Imtarfa tax-Xatt Taljan); u tant u tant ismijiet ohra mill-aktar helwin gew moghtija minn issa lura lil din l-ghaziza Malta taghna minn kull xorta ta' kittieba u kelliema li kitbu u kantaw fuq din il-gawhra ta-Mediterran; u ghaldaqstant ma jkun fiha xejn jekk ahna wkoll naghtuha isem iehor helu, u nsejhulha : 'Genna ta' l-Art!'

Genna ta' l-art, ghaliex mimlija sa ru] ommha bi bnedmin li ma jafux x'inhu qerq, x'inhu ghelt, x'inhu mibeghda, x'inhu tnassis, x'ji]ifieri inganni, dahk fil-wi``, superstizzjoni, gideb, zewgt ucuh, fanatizmu, farizeizmu, nepotizmu, despotizmu, u l]bqija ta' l]mi li bidlu lid-dinja minn gnien li jghaxxaq f'inferr li jwaxxek tahseb biss fih.

M'hemmx ghalfejn tkun gharef bosta, u lanqas jehtieglek zmien twil biex tintebah li din ic-ckejkna Malta, din il-gawhra ta-Mediterran, jixirqilha tassew l-isem ta' 'Genna ta' l-Art'. Bizzejjed tkun tifhem bil-Malti, bizzejjed tkun taf tithaddet u taqra bil-Malti, bizzejjed taghmelha ftit man-nies, bizzejjed taghmel erbat ijiem tmur f'kazin jew f'hanut, bizzejjed taghmel gimgha toqghod fi triq twila xibrej li fiha jghammru xi tmien mitt ruh, sabiex tintebah li din Malta taghna jixirqilha l-isem ta' 'Genna ta' l-Art' daqskemm jixirqilha dak ta' 'l-Imtarfa tax-Xatt Taljan'.

Ilsien in-nies m'hux hag'ohra ghajr muzika l-aktar helwa li tghaxxaq lil kull min jismaghha. Ilsien in-nies sthajluh ward bla xewk; hurrieq li ma jniggizx, sikkina li, flok tinfed u toqtol, issahhah u tfejjaq, velenu hadrani li, flok jintoska, ikattar il-hajja (bhall-operazzjoni ta-Professor Voronov), nar imlebleb, li flok jahraq u jeqred, isebbah u jkabbar!

Wiegeb:

1. Aghti l-Isieb ta' din is-silta fi kliemek. (4 marki)
2. X'inhu t-ton ta' l-awtur, u x'hemm x'juri dan ? (3 marki)
3. Ghas-silta li tidher hawn fuq l-awtur ju\ a l-espressjoni **MALTA GENNA TA' L-ART** :
 - a) X'qiegheed iqabbel?
 - b) Ma' xiex?
 - \) Kif insejhuha din l-espressjoni fil-letteratura ? (3 marki)
4. X'inhuma l-elementi li jorbtu din is-silta Malta Genna ta' l-Art mat-tema ta' l-Ambjent So`jali? (4 marki)

JEW

IT-TIENI MISTOQSIJA - PROZA (B)

Aqra sewwa din is-silta u wiegeb il-mistoqsijiet dwarha: (15-il marka)

Silta minn IL-MANDRAGG ta' Guzè Orlando Smith

Salvu kien qalli illi f'xi kmamar minn dawk li konna ghaddejjin minn hdejhomet kienet toqghod familja shiha, omm u missier bi tmienja, jew aktar, ulied imdawrin maghhom imgezza ma' xulxin qishom xehda nahal. Bniet u subien. Kulhadd hallatat ballata. Wahda mill-irkejjen aktarx li kienet tkun maqtugha ghaliha b'xi erba' xkejjer mehjutin ma' xulxin u mwahhla minn tarf ghal iehor. Ir-rokna ta' wara dawk l-ixkejjer kienet l-imkien mohbi biex fiha jinqdew ghal kull htiega li jrid jaghmel kull wiehed li kien jghix f'dik il-kamra minghajr ma jarawh l-ohrajn kollha.

Familja li fil-Mandragg kellha zewgt ikmamar kienet tghodd ruhha xxurtjata u dawk il-ftit hafna li kienu jghixu f'zewgt ikmamar u raff jew tlett ikmamar, kienu jghoddu ruhhom bhala dawk l-ghonja li jghixu fil-frugha ta-Mandragg.

Il-Mandragg huwa tebgħa mhux biss għall-belt ewlenija ta' Malta, izda għall-[ens kollu. Li kieku l-magħruf kaptan Frangisk Laparelli, l-inginier li l-Papa Piju VI kien bagħat f'Malta biex imexxi l-bini ta' belt il-gdida, baqa' haj biex jara x'sar mid-dahla ta' bahar li kellu fi hsiebu biex fiha jin]bew

ix-xwieni, zgur li kien jibqa' mghaggeb kif warajh twieldu nies li kellhom hila joholqu kawlata ta' bini bhal dak.

Donnu l-Kavallieri ta' San Gwann kienu hallew li jitla' dak il-bini biex minn go fih kienu jkunu jistghu jsibu lil dawk il-qaddejja li jin]tiegu sabiex jinqdeu mill-faqar taghhom kif iridu ghall-ghanijiet kollha li seta' kellhom. Id-djar, il-bereg u l-palazzi li zejnu l-belt bihom ghall-hena taghhom juru li dawk l-ulied il-ghonja ta' l-Ewropa kellhom dehen u ghaqal kbir f'dak li jolqot lilhom, izda f'ghajnejhom il-poplu ma kienx jisthoqqlu li jigi meqjus ahjar minn fit zrameg, mohbija taht l-art u mdawra minn kullimkien b'hitan gholja sabiex jahbu dak il-qabar minn ghajnejn kulhadd.

Wiegeb:

1. a) **Aghzel wa]da:** Din is-silta hija kitba REALISTIKA, ARGUMENTATTIVA jew FILOSOFIKA. (marka)
b) Ghaliex tahseb hekk? Sahnah dak li tghid billi tikkwota mis-silta. (3 marki)
2. Sib metafora mis-silta u:
a) Iktibha, (marka)
b) Liema huma z-zewg oggetti li qed iqabbel l-awtur. (marka)
) Fissirha. (2 marki)
3. X'inhu t-TON tas-silta? Ikkwota mis-silta biex tiggustifika dan. (3 marki)
4. Din is-silta hija mehuda minn kitba li nsibuha fit-tema ta' ***l-Ambjent So`jali***. Waqt li taghmel referenza ghas-silta, ikteb dwar il-karatteristici li jorbtuha ma' din it-tema. (4 marki)

Taqsimu (II) : Il-Komponent Letterarju (35 marka kull wiehed)

Aghzel **WIEHED** minn **KULL** sezzjoni ta' din it-taqsimu u ikteb komponent letterarju ta' madwar **200 kelma**.

MA TISTAX TAGHMEL REFERENZA GHAS-SILTJET MOGHTIJA FL-EWWEL TAQSIMA TA' DIN IT-TIENI KARTA TAL-MALTI SEC (jigifieri FIT-TAQSIMA - REFERENZA GHALL- KUNTEST).

Sezzjoni A:

- a. Kull pajjiz ghandu d-drawwiet tieg]u marbuta mac-cerimonja tat-tieg. Ikteb dwar id-drawwiet li huma marbuta mac-cerimonja tat-tieg Malti ta' l-imghoddi billi taghmel referenza ghal **xi siltiet** li studjajt fit-tema tal-***Folklor***.

JEW

- b. Hafna drabi **S-SOLITUDNI** u **D-DIZILLUZJONI** jwasslu lill-kittieba biex jesprimu ruhhom fil-kitba. Uri dan billi taghmel referenzi ghal **xi xoghlijiet** li studjajt fit-tema ta' ***Relazzjonijiet***.

Sezzjoni B:

- c. Il-lokal u l-pajsagg Malti sabu posthom fil-letteratura Maltija billi kienu ghajn ta' ispirazzjoni ghall-kittieba Maltin. Uri dan billi tiddiskuti u taghmel referenza ghal **xi kitbiet** li studjajt fit-tema ta' **L-AMBJENT NATURALI MALTI**.

JEW

- d. Ghal xi awturi Maltin, it-tifkiriet tat-tfulija huma xhieda tal-kultura Maltija. Ikkummenta dwar dan billi tirreferi ghal **xi xoghlijiet** li studjajt fit-tema **TAT-TFULIJA**.

Appendix D:

SECONDARY EDUCATION CERTIFICATE EXAMINATION

MAY 2003 SESSION

SUBJECT: **English Literature**
PAPER NUMBER: I
DATE: 21st May 2003
TIME: 4:00 p.m. to 6:00 p.m.

Answer both sections
SECTION A

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

Jetliner

now he takes his mark
at the very farthest end of the runway
looking straight ahead, eager, intense

with his sharp eyes shining

he takes a deep, deep breath
with his powerful lungs
expanding his massive chest
his burning heart beating like thunders

then ... after a few ... tense moments ... of pondering
he roars at his utmost
and slowly begins to jog
kicking the dark earth hard
and now he begins to run
kicking the dark earth harder
then he dashes, dashes like mad, like mad
howling, shouting, screaming, and roaring

then with a most violent kick
he shakes off the earth's pull
softly lifting himself into the air
soaring higher and higher and higher still
piercing the sea of clouds
up into the chandelier of stars

A. Koriyama

1. Throughout the poem the jetliner is compared to _____. Thus the poet is using (figure of speech) _____ to describe the plane. (2 marks)
2. The title of the poem is not preceded by an article (**the** or **a**). Can you suggest a reason for this? (2 marks)
3. Why do you think the poem begins with the word “now”? (2 marks)
4. In the following line there is a simile and a metaphor:
“his burning heart beating like thunders” (line 8)
Choose one _____
Now answer these questions:
 - a) What two things are being compared? (2 marks)
 - b) What effect does the poet achieve by this? (2 marks)
5. Although the poet hardly uses punctuation in the poem, line 9 is lengthened by the use of dots. What effect is created by this device? (2 marks)
6. a) Comment on the frequency of verbs in the third stanza. (2 marks)
b) A number of these verbs end in *ing*. Suggest a reason for this.

7. a) Pick out two words in the last stanza which seem to be a direct contrast to each other. (1 mark)
- b) What effect does the poet achieve by this? (1 mark)
8. a) How does enjambment affect the reading of the poem? (2 marks)
- b) Suggest two reasons why the poet creates this effect. (1 mark)
9. Comment on the last two lines of the poem, focusing especially on the words “piercing” and “chandelier”. (2 marks)
- (4 marks)

SECTION B

The frost held for many weeks, until the birds were dying rapidly. Everywhere in the fields and under the hedges lay the ragged remains of lapwings, starlings, thrushes, redwings, innumerable ragged bloody cloaks of birds, when the flesh was eaten by invisible beasts of prey.

Then, quite suddenly, one morning, the change came. The wind went to the south, came off the sea warm and soothing. In the afternoon there were little gleams of sunshine, and the doves began, without interval, slowly and awkwardly to coo. The doves were cooing, though with a laboured sound, as if they were still winter stunned. Nevertheless, all the afternoon they continued their noise, in the mild air, before the frost had thawed off the road. At evening the wind blew gently, still gathering a bruising quality of frost from the hard earth. Then, in the yellow-gleamy sunset, wild birds began to whistle faintly in the blackthorn thickets* of the stream.

It was startling and almost frightening after the heavy silence of the frost. How could they sing at once, when the ground was thickly strewn with the torn carcasses of birds? Yet out of the evening came the uncertain, silvery sounds that made one's soul start alert, almost with fear. How could the little silver bugles sound the rally so swiftly, in the soft air, when the earth was yet hard? Yet the birds continued their whistling, rather dimly and brokenly, but throwing the threads of silver noise into the air.

There is another world. The winter is gone. There is a new world of spring. The voice of the dove is heard in the land. But the flesh shrinks from so sudden a change. Surely the call is premature while the earth is still frozen and the ground is littered with the remains of wings! Yet we have no choice. In the bottoms of impenetrable blackthorn, each evening and morning now, out flickers a whistling of birds.

D.H. Lawrence

*blackthorn thicket – *type of thorny shrub/plant which has white blossoms before the leaves appear.*

1. Underline the correct answer:
The passage is about
 - a. hunting birds
 - b. a walk in the countryside
 - c. death and rebirth
 - d. cold weather

(1 mark)
 2. Lapwings, starlings, thrushes and redwings are all types of birds. Why does the author list them?

(2 marks)
 3. Explain in full the image: “ragged bloody cloaks of birds”. (line 3)

(3 marks)
 4. Comment on the punctuation and its effect in the opening sentence of the second paragraph.

(3 marks)
 5. Explain the effectiveness of the /w/ and /s/ sounds in the sentence:
“The wind went to the south, came off the sea warm and soothing.” (lines 5-6)

(4 marks)
- The doves are described as cooing “slowly and awkwardly” and “with a laboured sound”, while the wild birds “began to whistle faintly” (second paragraph). What is the effect created by these descriptions?

(2 marks)

The metaphors “little silver bugles” (line 16) and “threads of silver noise” (line 18), are used to describe the first songs of the birds. Explain the effectiveness of the underlined words in these two metaphors.

(3 marks)

 8. What is the effect of the two questions in the third paragraph?

(2 marks)
 9. Why do you think the author uses three short sentences at the beginning of the fourth paragraph?

(3 marks)
 10. What does the author mean when he says: “Yet we have no choice”? (line 22)

(2 marks)

SECONDARY EDUCATION CERTIFICATE EXAMINATION

MAY 2003 SESSION

SUBJECT:	English Literature
PAPER NUMBER:	IIA
DATE:	22 nd May 2003
TIME:	4:00 p.m. to 6:00 p.m.

Answer all Sections.

Each section carries equal marks.

**SECTION A
DRAMA**

Answer ONE question only on ONE text.

A MIDSUMMER NIGHT'S DREAM (W. Shakespeare)

1. "No, no, I am as ugly as a bear,
For beasts that meet me run away for fear.

Therefore no marvel though Demetrius
Do, as a monster, fly my presence thus.
What wicked and dissembling glass of mine
Made me compare with Hermia's sphery eyne?"

- a. By whom and in what circumstances are these words spoken?
 - b. What do they tell you about the speaker?
 - c. How is this extract related to the theme of appearance and reality in the play?
2. How are various aspects of love and its effects presented and developed in the play?

3. "The lunatic, the lover, and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold;"

How does imagination influence the actions of the characters in the play?

MACBETH (W. Shakespeare)

4. "We have scorched the snake, not killed it;
She'll close, and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead
Whom we, to gain our peace, have sent to peace
Than on the torture of the mind to lie
In restless ecstasy."

Explain the significance of the above lines in relation to a) the plot or action of the play and b) what it reveals about the speaker's frame of mind.

5. "The atmosphere of evil which pervades the play is central to Macbeth's downfall." Discuss.
6. Duncan, Macbeth and Malcolm all have leadership qualities. How do they differ in their style of leadership and who do you think is most fit to be King?

THE LONG AND THE SHORT AND THE TALL (W. Hall)

7. Compare and contrast Mitchem's and Macleish's attitudes to killing in times of war.
8. Human dignity is one of the main themes of the play. How does Hall's portrayal of the Japanese soldier help to establish this?
9. Bamforth is the only one who is prepared to kill the Japanese prisoner when the latter is first captured. Yet he is the only one who defends him at the end. With close reference

to the play a) describe and b) give reasons for this change in Bamforth's attitude to the Japanese prisoner.

THE GLASS MENAGERIE (T. Williams)

10. "... his presence ... hung like a sentence passed upon the Wingfields." Discuss why Tom makes such a drastic statement about the gentleman caller.
11. Who do you think is the protagonist of the play – Laura, Amanda, Tom or Jim? Write an essay giving reasons for your choice and referring closely to the play.
12. Amanda, Tom and Laura are all characters who cannot come to terms with reality. Show how this is revealed in each of these characters.

BURNING EVEREST and MARIZA'S STORY (A. Flynn) (M. Celeste)

13. The Welland family is important to Jim's coming to terms with the truth. Explain the role each member of the Welland family plays in the boy's understanding of his situation.
14. Although *Mariza's Story* has been performed successfully in schools, it has not as yet been produced professionally for a young theatre audience. One of the reasons for this is that the story is felt to be too strong and tragic for a young audience. Do you agree that Celeste writes a strong story? Do you feel it should be staged for a young theatre audience? Give reasons.
15. The abuse experienced by Jim and Mariza is both physical and emotional. With close reference to the plays show how Flynn and Celeste manage to show the pain these two children go through.

SECTION B

POETRY

Answer ONE question only.

In your answer you are to refer only to poems taken from the following prescribed text:

The New Dragon Book of Verse

1. Which two poems helped you to form a positive opinion about their writers? Refer closely to the poems (by two different poets) and give reasons for your choice.

2. Poetry is important because it helps you to appreciate life in new and surprising ways. By referring to two poems show how poetry helped you to understand ideas, people or animals differently.
3. A friend believes that in prose, writers can explain themselves better because they use more words. With specific reference to two poems, explain to your friend why this impression may not necessarily be correct.

SECTION C

PROSE

Answer ONE question only on ONE text

DR JEKYLL AND MR HYDE (R. L. Stevenson)

1. Most of the novel is seen through the eyes of Mr Utterson. What qualities does the man have and why is he used as the source through which the reader evaluates the story?
2. Dr Jekyll and Dr Lanyon differ in their attitude to science and man's nature. Contrast their opposing views and explain the importance of their opinions in the novel.

STORIES THEN AND NOW (Hawthorn and Hawthorn eds.)

3. In *The Landlady* and *Lamb to the Slaughter* Roald Dahl introduces the female protagonists as warm and loving characters in a tranquil setting. Explain how and why the author gives this impression.
4. Both *The Son's Veto* and *Survival* deal with a form of sacrifice. In what way are the strong decisions taken by Sophy and Alice different, and how do these choices change the women?

LORD OF THE FLIES (W. Golding)

5. On the island the boys are soon divided into two groups under the leadership of Jack and Ralph. What makes the boys support their respective leaders?
6. Piggy is an important character in the novel, sometimes coming up with very good ideas. Yet he is bullied by the others and even ends up dead. Write about a) Piggy's role in the novel and b) why you think he is treated badly by the others.

INTO THE WIND (B. Wade ed.)

7. Discuss the main theme of the story *A Woman on a Roof* by Doris Lessing, considering the different attitudes of the three men towards the woman, as well as her attitude towards them.
8. The story *A Man Called Horse*, by Dorothy M. Johnson, deals with the search for identity. Discuss how the protagonist comes to feel reassured that he is at last "the equal of any man on earth".
