



**L-Università
ta' Malta**

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT: **English Literature**
PAPER NUMBER: I – Level 1-2-3
DATE: 14th May 2026
DURATION: 2 hours 5 minutes

SECTION A – Drama

(Total: | **40 marks**)

Part A – Review of a Shakespeare text

(15 marks)

It is recommended that you spend 20 minutes on this part.

Answer the question below.

- Following your viewing of a play by Shakespeare, you would like to write a review to be published on your personal blog. Your main focus in the review is social class structure (e.g. kings and queens, nobles, commoners, servants, outsiders) in Shakespeare's time.

The title of the play you are reviewing is:

- Name **TWO** characters from the play who each represent a different social class.

i. _____

ii. _____ (1)

- What role does each character have in the play? (2)

Character	Role
i.	
ii.	

Proceed with your review by:

- explaining how the roles of characters from a different social class are important in the Shakespearean play you are writing about;
- persuading your readers to read or watch the play. (12)

[illegible]

Part B – Textual intervention**(25 marks)**

Answer only **ONE** question. It is recommended that you spend 30 minutes on this section.

1. The Merchant of Venice by William Shakespeare

Read the excerpt below taken from Act 3 Scene 2 and answer the question that follows. The excerpt includes both the original text and the modern text.

Gratiano ...And when your honors mean to solemnize The bargain of your faith, I do beseech you Even at that time I may be married too. Bassanio With all my heart, so thou canst get a wife. Gratiano I thank your lordship, you have got me one. My eyes, my lord, can look as swift as yours. You saw the mistress, I beheld the maid. You loved, I loved. For intermission No more pertains to me, my lord, than you. Your fortune stood upon the casket there, And so did mine too, as the matter falls. For wooing here until I sweat again, And swearing till my very roof was dry With oaths of love, at last—if promise last— I got a promise of this fair one here To have her love, provided that your fortune Achieved her mistress. Portia Is this true, Nerissa? Nerissa Madam, it is, so you stand pleased withal. Bassanio And do you, Gratiano, mean good faith? Gratiano Yes, faith, my lord. Bassanio Our feast shall be much honored in your marriage.	Gratiano ...And when you have your wedding ceremony to solidify your union, I beg that I may be married at the same time. Bassanio With all my heart, I say yes, if you can find a wife. Gratiano I thank you, my lord, because you have found me one. My eyes are as quick as yours, my lord. While you were looking at the mistress, I was watching her maid. You fell in love, and so did I. Just like you, I don't want to wait. Your fortune depended on the casket there, and so did mine, as it turns out. While we were standing here, I was wooing and swearing oaths of love until at last this beautiful woman here promised me her love, so long as your luck held out. Portia Is this true, Nerissa? Nerissa Madam, it is true, if you don't mind. Bassanio And are you being sincere and honest, Gratiano? Gratiano Yes, truly, my lord. Bassanio It will be our honor to celebrate your marriage, as well, at our wedding feast.
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In this part of the play, Bassanio has just won Portia's hand in marriage, and Gratiano announces that Nerissa and him will also marry.

Write a scene which takes place shortly after their marriage. Your scene should:

- show how their personalities complement or contradict each other;
- explore their reactions to the ring plot;
- reveal something new about their relationship.

The scene should be written in modern English.

OR

Please turn the page.

2. *Macbeth* by William Shakespeare

Read the excerpt below taken from Act 1 Scene 7 and answer the questions that follow. The excerpt includes both the original text and modern text.

Macbeth If we should fail? Lady Macbeth We fail? But screw your courage to the sticking-place, And we'll not fail. When Duncan is asleep— Whereto the rather shall his day's hard journey Soundly invite him – his two chamberlains Will I with wine and wassail so convince That memory, the warder of the brain, Shall be a fume, and the receipt of reason A limbeck only: when in swinish sleep Their drenchèd natures lie as in a death, What cannot you and I perform upon Th'unguarded Duncan? What not put upon His spongy officers, who shall bear the guilt Of our great quell? Macbeth Bring forth men-children only, For thy undaunted mettle should compose Nothing but males. Will it not be received, When we have marked with blood those sleepy two Of his own chamber and used their very daggers, That they have done't?	Macbeth But what if we fail? Lady Macbeth We, fail? Just get a hold of your courage, and we won't fail. When Duncan is asleep— and he surely will be soon, after this day's hard journey—I'll get his two servingmen so drunk on wine and ale that their memory will disappear in the fumes of alcohol. As they lie in their piggish sleep, so drunk they might as well be dead, you and I will be able to do what we please. What will stop us from doing what we want to the unguarded Duncan? And what will stop us from blaming the murder on his drunken servants? Macbeth May you only give birth to boys, because your fearless spirit could only create males. Are you sure that smearing the two drunken servants with blood, and using their daggers to do the deed, will really make people believe that they were the ones who did it?
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In this part of the play, Lady Macbeth has convinced Macbeth to murder King Duncan. Write an alternative scene in which Macbeth holds his ground and decides against murdering King Duncan. The scene should consider the following points:

- why Macbeth does not want to kill King Duncan;
- Lady Macbeth's reaction to this;
- how this affects their relationship.

The scene should be written in modern English.

OR

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

Read the excerpt below taken from Scene 8 and answer the question that follows.

- Doctor** Look at the letters, Elaine. Tell me which ones you can see.
- Elaine** One that's like a tree and one that's like a tent and a moon and a half a moon and they slither and slide ...
- Mum** She can't read, Doctor. Not a single word.
- Doctor** We all have our cross to –
- Elaine** It's not a cross.

In this part of the play, Elaine's mum has taken her to be checked by a doctor. The doctor asks Elaine to take an eye-test. When Mum tells the doctor Elaine cannot read, the Doctor suggests it is Elaine's "cross". Elaine says it is not.

Write an extension of the dialogue between Elaine and the Doctor. The extension should consider the following points:

- Elaine's feelings at the Doctor's surgery;
- how she feels about her struggles with reading;
- Elaine's relationship with the natural world.

OR

Please turn the page.

4. A View from The Bridge by Arthur Miller

Read the excerpt below taken from Act 2 and answer the question that follows.

Alfieri

(with a tougher tone) I heard what you told me, and I'm telling you what the answer is. I'm not only telling you now, I'm warning you – the law is nature. The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now. Let her go. And bless her. *(A phone booth begins to glow on the opposite side of the stage; a faint, lonely blue. Eddie stands up, jaws clenched.)* Somebody had to come for her, Eddie, sooner or later. *(Eddie starts turning to go and Alfieri rises with new anxiety.)* You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! *(Eddie moves off.)* Put it out of your mind! Eddie! *(He follows into the darkness, calling desperately.)*

Eddie is gone. The phone is glowing in light now. Light is out on Alfieri. Eddie has at the same time appeared beside the phone.

Eddie

Give me the number of the Immigration Bureau. Thanks. *(He dials.)* I want to report something. Illegal immigrants. Two of them. That's right. Four-forty-one Saxon Street, Brooklyn, yeah. Ground floor. Heh? *(With greater difficulty.)* I'm just around the neighbourhood, that's all. Heh?

Evidently he is being questioned further, and he slowly hangs up. He leaves the phone just as Louis and Mike come down the street.

Write a diary entry by Eddie after he places that call to the Immigration Bureau. You should consider the following points:

- how he is feeling now that he has placed the call;
- whether he has made the right decision for his family;
- how Eddie justifies his actions to himself.

OR

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

Read the excerpt below from Part 2 and answer the question that follows.

Siobhan	Hello Christopher.
Christopher	Hello.
Siobhan	Are you OK?
Christopher	I'm tired.
Judy	He's a bit upset.
Siobhan	Because of the A-Level, you said.
Judy	He won't eat. He won't sleep.
Siobhan	Yeah.
	I spoke to Mrs Gascoyne after you called.
Judy	Right.
Siobhan	She still actually has your A-Level papers in the three sealed envelopes in her desk.
Mrs Gascoyne	I still actually have the A-Level papers in my desk.
Christopher	Does that mean I can still do my A-Level?
Siobhan	I think so. We're going to ring the Reverend Peters to make sure he can still come in this afternoon. And Mrs Gascoyne is going to make a call to the examination board to say that you're going to take the exam after all. And hopefully they'll say that that's OK. But we can't know for sure. I thought I should tell you now. So you could think about it.
Christopher	So I could think about what?
Siobhan	Is this what you want to do, Christopher? If you say you don't want to do it no one is going to be angry with you. And it won't be wrong or illegal or stupid. It will just be what you want and that will be fine.
Christopher	I want to do it.
Siobhan	OK.

Write a scene set after the events of the play in which an older Christopher returns to Siobhan for advice. You should consider the following points:

- Christopher struggling with a new challenge (e.g. school, independence, relationships);
- Siobhan guiding him with clarity and empathy;
- how their relationship has evolved.

Please turn the page.

[illegible]

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

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

Read the excerpt and answer **ALL** the questions that follow.

The following excerpt is adapted from *The Highway* by Ray Bradbury.

The cooling afternoon rain had come over the valley, touching the corn in the tilled mountain fields, tapping on the dry grass roof of the hut. In the rainy darkness the woman ground corn between cakes of lava rock, working steadily. In the wet lightlessness, somewhere, a baby cried.

5 Hernando stood waiting for the rain to cease so he might take the wooden plough into the field again. Below, the river boiled brown and thickened in its course. The concrete highway, another river, did not flow at all; it lay shining, empty. A car had not come along it in an hour. This was, in itself, of unusual interest. Over the years there had not been an hour when a car had not pulled up, someone shouting, "Hey there, can we take your picture?"

10 Someone with a box that clicked, and a coin in his hand. If he walked slowly across the field without his hat, sometimes they called, "Oh, we want you with your hat on!" And they waved their hands, rich with gold things that told time, or identified them, or did nothing at all but winked like spider's eyes in the sun. So he would turn and go back to get his hat.

His wife spoke. "Something is wrong, Hernando?"

"Si. The road. Something big has happened. Something big to make the road so empty this way."

15 He walked from the hut slowly and easily, the rain washing over the twined shoes of grass and thick tyre rubber he wore. He remembered very well the incident of this pair of shoes. The tire had come into the hut with violence one night, exploding the chickens and the pots apart! It had come alone, rolling swiftly. The car, off which it had come, had rushed on, as far as the curve, and hung a moment, headlights reflected, before plunging into the river. The car was still there.

20 One might see it on a good day, when the river ran slow and the mud cleared. Deep under, shining its metal, long and low and very rich, lay the car. But then the mud came in again and you saw nothing.

He reached the highway now, and stood upon it, listening to the small sounds it made in the rain.

25 Then, suddenly, as if at a signal, the cars came. Hundreds of them, miles of them, rushing and rushing as he stood, by and by him. And there was something about the faces of the people packed into the cars, something which dropped him into a deep silence. He stood back to let the cars roar on. He counted them until he was tired. Five hundred, a thousand cars passed, and there was something in the faces of all of them. But they moved too swiftly for him to tell what this thing was.

30 Finally, the silence and emptiness returned. The swift long low convertible cars were gone. He heard the last horn fade.

The road was empty again.

It had been like a funeral cortege. But a wild one, racing, hair out, screaming to some ceremony ever northward. Why? He could only shake his head and rub his fingers softly, at his sides.

35 Now, all alone, a final car. There was something very, very final about it. Down the mountain road in the thin cool rain, fuming up great clouds of steam, came an old Ford. It was travelling as swiftly as it might. He expected it to break apart any instant. When this ancient Ford saw Hernando, it pulled up, caked with mud and rusted, the radiator bubbling angrily.

"May we have some water, please, señor!"

40 A young man, perhaps twenty-one, was driving. In the topless car the rain fell upon him and five young women packed so they could not move in the interior. They were all very pretty, but the rain got through to them, soaking their bright dresses, soaking the young man. His hair was plastered with rain. But they did not seem to care. None complained, and this was unusual. Always before they complained; of rain, of heat, of time, of cold, of distance.

45 Hernando nodded. "I'll bring you water."

1. Underline the correct answer:

The setting in the first paragraph is:

- a. A bright sunny day in the valley with farmers working.
- b. A rainy afternoon in the mountains with a woman grinding corn.
- c. A dry and chilly evening with a man ploughing the field. (1)

2. Tick (✓) the statements as TRUE or FALSE. (2)

	True	False
a. The story is narrated from a first-person point of view.		
b. The phrase "tapping on the dry grass roof of the hut" (line 2) uses sound imagery to bring a sense of isolation.		
c. The incident of the tyre crashing into the hut serves as a flashback.		
d. The repetition of "complained" (lines 43-44) towards the end of the passage emphasises how unusual their silence is.		

3. In paragraph two, Hernando notices the highway lying "shining, empty" (line 6) and reflects on its stillness. Why does this strike him as unusual?

- a. The highway's emptiness hints at an extraordinary event.
- b. The highway appears unnatural compared to the brown river.
- c. The highway is empty due to flooding because of the rain. (1)

4. Underline the **TWO** correct answers that describe Hernando's memories of tourists (lines 7-12):

- a. They often asked him to take their picture.
- b. They gave him gifts of gold and silver.
- c. They sometimes asked him to wear his hat.
- d. They always complained about the rain.
- e. They wore watches and jewellery that attracted attention.
- f. They asked him to pose with his wife. (2)

5. Underline the correct answer.

The effect created by the simile "It had been like a funeral cortege" (line 33):

- a. shows a sense of death and gloom.
- b. describes the boring way the cars were moving.
- c. exaggerates the scene in a way that feels unrealistic and distracting. (1)

6. The writer describes the tourists' accessories as "winking like spider's eyes in the sun" to:

- show that the tourists were friendly and welcoming.
- suggest wealth combined with a sense of danger.
- indicate that Hernando admired their possessions.

7. By referring closely to the text, explain how the writer creates a sense of mystery and uneasiness when describing:

- the empty highway;
 - the sudden rush of cars;
 - the final car and its passengers.
- (22)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

SECTION C – Comparative task of two set poems(Total: | 30 marks)

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

Two poems, *We Refugees* by Benjamin Zephaniah and *Caged Bird* by Maya Angelou, have been selected for the purpose of a comparative exercise.

Both poems are reproduced here for ease of reference.

<i>We Refugees</i> by Benjamin Zephaniah	<i>Caged Bird</i> by Maya Angelou
I come from a musical place Where they shoot me for my song And my brother has been tortured By my brother in my land. I come from a beautiful place Where they hate my shade of skin They don't like the way I pray And they ban free poetry. I come from a beautiful place Where girls cannot go to school There you are told what to believe And even young boys must grow beards. I come from a great old forest I think it is now a field And the people I once knew Are not there now. We can all be refugees Nobody is safe, All it takes is a mad leader Or no rain to bring forth food, We can all be refugees We can all be told to go, We can be hated by someone For being someone. I come from a beautiful place Where the valley floods each year And each year the hurricane tells us That we must keep moving on. I come from an ancient place All my family were born there And I would like to go there But I really want to live. I come from a sunny, sandy place Where tourists go to darken skin And dealers like to sell guns there I just can't tell you what's the price.	A free bird leaps on the back of the wind and floats downstream till the current ends and dips his wing in the orange sun rays and dares to claim the sky. But a bird that stalks down his narrow cage can seldom see through his bars of rage his wings are clipped and his feet are tied so he opens his throat to sing. The caged bird sings with a fearful trill of things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom. The free bird thinks of another breeze and the trade winds soft through the sighing trees and the fat worms waiting on a dawn bright lawn and he names the sky his own. But a caged bird stands on the grave of dreams his shadow shouts on a nightmare scream his wings are clipped and his feet are tied so he opens his throat to sing. The caged bird sings with a fearful trill of things unknown but longed for still and his tune is heard on the distant hill for the caged bird sings of freedom.

I am told I have no country now I am told I am a lie I am told that modern history books May forget my name. We can all be refugees Sometimes it only takes a day, Sometimes it only takes a handshake Or a paper that is signed. We all came from refugees Nobody simply just appeared, Nobody's here without a struggle, And why should we live in fear Of the weather or the troubles? We all came here from somewhere.	
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Answer **ALL** questions (**1a–4b**) on both poems as per table below.

<i>We Refugees</i>	<i>Caged Bird</i>
1a. Choose the best answer. The poem is about: i. The experience of people forced to run away due to war or disaster. ii. The speaker's nostalgia for the beauty of their homeland before it was ruined. iii. The way governments control borders to protect their people. (1)	1b. Choose the best answer. The poem is about: i. The differences between wild birds and those in cages. ii. The importance of singing to survive difficult situations. iii. The powerful wish for freedom and equality. (1)
2a. Choose the best answer. The poem is made up of: i. ten stanzas of equal length ii. ten stanzas of unequal length iii. eight stanzas of four lines each and two stanzas of eight lines each (1)	2b. Choose the best answer. The poem is made up of: i. six stanzas of equal length ii. seven stanzas of six lines each iii. six stanzas of unequal length (1)
3a. Identify and quote ONE alliteration in the eighth stanza. _____ (1)	3b. Identify and quote ONE metaphor in the first stanza. _____ (1)
4a. Underline the TWO correct answers: i. The poem is written from the point of view of a single first-person narrator. ii. There is more than one speaker in the poem. iii. The rhythm slows down in the last stanza to create a calm mood. iv. The poem repeatedly uses the pronoun "we" to emphasize the fact that anyone can become a refugee. v. The poem repeatedly uses the pronoun "we" to refer to the persona and his family. (2)	4b. Underline the TWO correct answers: i. The poem is written from the point of view of two birds. ii. The poem is written from the point of view of a third-person narrator. iii. The poem mostly has a calm atmosphere. iv. The stanzas shift between a free bird and a caged bird. v. The cage protects and safeguards the bird. (2)

5. Discuss how the **TWO** poems are similar and different by considering the following **FOUR** points:

- how the poets convey their messages in the two poems;
- how the poets use language to create the mood and/or atmosphere in the two poems;
- how the ideas are organised in both poems;
- how the poets present form and structure in both poems. (2

(20)

[illegible]

[illegible]



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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	English Literature
PAPER NUMBER:	II – Level 1-2
DATE:	14 th May 2026
DURATION:	2 hours 5 minutes

Section A: Poetry

(Total: | 40 marks)

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

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

Part A

(22 marks)

Read the poem and answer the questions below.

For my son

	Nobody listens
	Please hear my voice
	I don't mean to be 'naughty'
	I just want some choice
5	Control of my own life
	The freedom to run
	Time for exploring
	Time to climb, time for fun
	I cannot conform
10	I don't fit in the box
	Can't be trained like a dog
	A number, I am not
	 You think I am 'bad'
	Dread the sight of my face
15	Think I don't want to learn
	But I have my own pace
	Stop bracing for battle
	Take time to know me
	Let me know you
20	And then you will see
	I'm just a small boy
	Finding his way
	With potential galore
	Please hear what I say

Cheryl B-W

1. Underline the best answer for each of the following questions:

a. The poem is mainly about a child:

i. praising good behaviour.

ii. giving instructions.

iii. asking for understanding.

(1)

b. The voice in the poem is a:

i. first-person speaker.

ii. second-person speaker.

iii. third-person speaker.

(1)

c. The tone of the poem is:

i. angry and aggressive.

ii. pleading and hopeful.

iii. humorous and light-hearted.

(1)

d. The phrase "Please hear my voice" (line 2) shows that the speaker:

i. wants to be listened to.

ii. is proud of following rules.

iii. enjoys talking to others.

(1)

2. Circle the following as TRUE (T) or FALSE (F) according to the poem. Give **ONE** reason **OR** example for your answer. The first one (a) has been done for you.

a. The poem has twelve stanzas.

T **(F)**

Reason/Example: The poem has two stanzas made up of twelve lines each.

b. The poem uses a regular rhyme scheme throughout.

T **F**

Reason/Example: _____

(2)

c. The poem makes use of enjambment/run-on lines.

T **F**

Reason/Example: _____

(2)

3. a. What word is repeated between lines 5 and 9?

(1)

b. Explain what this repetition shows about the speaker's wishes for a better life.

(2)

-
4. The poet writes, "I don't fit in the box" (line 10)
- a. What literary device is used in this line?
- _____ (1)
- b. Mention **ONE** thing "the box" might be referring to in this line?
- _____ (1)
- c. What does this line suggest about the speaker's feelings?
- _____ (1)
5. a. What literary device related to sound is used in "cannot conform" (line 9)?
- _____ (1)
- b. Give another example of this literary device from stanza 2.
- _____ (1)
6. a. Who do you think the words "me" and "you" in lines 18 and 19 are referring to?
- "me": _____
- "you": _____ (1)
7. Tick (✓) the **TWO** correct statements:
- The person being addressed by the speaker:
- ☐ fails to understand him
- ☐ is a good listener
- ☐ is very friendly
- ☐ is unhappy to see the speaker
- ☐ enjoys running outdoors (1)
8. Why do you think the poem is titled *For my son*? Give a reason for your answer.
- _____
- _____ (2)
9. The speaker seems to be asking for understanding.
- In your own words, support this statement by giving **TWO** reasons from the poem.
- _____
- _____
- _____ (2)

Please turn the page.

Part B**(18 marks)**

Compare *For my son* by Cheryl B-W and *Slow Reader* by Vicki Feaver. The poem is reproduced below for ease of reference.

Slow Reader

He can make sculptures
and fabulous machines, invent
games, tell jokes,
give solemn, adult advice-
5 but he is slow to read.
When I take him on my knee
with his *Ladybird* book
he gazes into the air,
sighing and shaking his head
10 like an old man
who knows the mountains
are impassable.

He toys with words,
letting them go cold
15 as gristly meat,
until I relent
and let him wriggle free:
a fish returning
to its element,
20 or a white-eyed colt-shying
from the bit – who sees
that if he takes it
in his mouth
he'll never run
25 quite free again.

Vicki Feaver

10. Read the statements below about **both** poems and underline the **TWO** correct ones.
- a. *For my son* explores the idea of freedom in education while *Slow Reader* explores the challenges of learning.
 - b. *For my son* criticises teachers, while *Slow Reader* praises them.
 - c. Both poems are about the need to take a longer time to learn.
 - d. Both poems are about children who are reluctant to read.
 - e. Both poems deal with life at school.

(2)

11. Tick (✓) the correct statement under each column.

(4)

		<i>For my son</i>	<i>Slow Reader</i>	Both
a.	The student needs to learn at his own speed.			
b.	The poem contains imagery related to animals being controlled.			
c.	The speaker longs for individual attention.			
d.	The child is very creative.			

12. Consider how the use of literary devices in both poems helps the reader understand the poem better by underlining the correct answers in the grid below.

(6)

<i>For my son</i>	<i>Slow Reader</i>
a. Which literary device is used in the line "Can't be trained like a dog" (line 11)? (metaphor/simile/contrast) b. The word "battle" (line 17) creates (an image/personification/onomatopoeia). c. The devices in these lines help show the speaker's i. frustration at the way others see his behaviour. ii. fear of people around him, especially adults. iii. shame of his difficulties in learning.	a. Which literary device is used in the line "sighing and shaking his head/like an old man" (lines 9 and 10)? (personification/simile/alliteration) b. Which literary device is used in the line "a fish returning/to its element" (lines 18 and 19)? (personification/metaphor/simile) c. These devices help show: i. the contrasting nature of the child. ii. the contrasting nature of the speaker. iii. the similar nature of the child and the speaker.

13. The two poems are written in different forms to reflect the message the poets want to express. Fill in the blanks with words from the box below. There are two extra words in the box.

regular	free	difficulty	freedom
rhyme	two	punctuation	three

For my son is written in _____ verse and there is a lack of _____. This form reflects the _____ the child desires. *Slow Reader* is made up of _____ stanzas with different line lengths and no _____ scheme, which reflect the child's _____ to read and conform.

(6)

Please turn the page.

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

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

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

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

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

Elaine finds relief from her problems when she is immersed in nature. Write about this by answering the following questions:

Part A – Describe how the allotment is a place of relaxation for Elaine.

Part B – Describe how Elaine meets Wild Boy in the allotment.

Part C – Write about **TWO** ways how Wild Boy helps Elaine overcome her life struggles.

OR

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

Siobhan is someone Christopher trusts deeply. Write about Siobhan's role in Christopher's life by answering the following questions:

Part A – Who is Siobhan, and how does she help Christopher?

Part B – Describe **ONE** way Siobhan encourages Christopher to write or express himself.

Part C – How is Siobhan's relationship with Christopher different from his relationship with his parents?

OR

Please turn the page.

3. *Macbeth* by William Shakespeare

An important theme in the play *Macbeth* is the difference between appearance and reality. Write about how this theme features in the play by answering the following questions:

Part A – Who are the witches and why are they important?

Part B – Explain how Macbeth hides his true plans from others.

Part C – Write about how Lady Macbeth is not able to hide her secrets any longer towards the end of the play.

OR

4. *The Merchant of Venice* by William Shakespeare

Portia and Bassanio's relationship is one of the most important elements in *The Merchant of Venice*. Write about their relationship by answering the following questions:

Part A – What test must Bassanio pass to win Portia's hand in marriage?

Part B – Explain how Portia shows her loyalty to Bassanio after he wins this test.

Part C – Describe what happens when Portia tests Bassanio with the ring after the trial.

OR

Please turn the page.

5. A View from the Bridge by Arthur Miller

In *A View From The Bridge* Eddie shows he does not like Rodolfo. Write about their relationship by answering the following questions:

Part A – Give **ONE** example of how Eddie makes fun of Rodolfo.

Part B – Explain how Marco reacts when Eddie tries to make fun of Rodolfo while teaching him how to box.

Part C – Explore the reasons why Eddie reports Marco and Rodolfo to the Immigration Bureau.

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

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

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

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

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

Bruno's innocence shapes how he sees the world around him. Write about this theme by answering the following questions:

Part A – What does Bruno think the camp is when he first sees it?

Part B – Explain how Bruno's innocence is brought out in the novel by giving **TWO** examples.

Part C – Write about how Bruno's innocence makes the ending of the story more powerful.

OR

2. *Animal Farm* by George Orwell

Boxer is one of the most important characters in *Animal Farm*. Show how the hard-working animals are treated on the farm by answering the following questions:

Part A – What do Boxer’s mottos show us about his character?

Part B – Explain what happens to Boxer after he is injured and what Squealer tells the other animals about it.

Part C – Write about **ONE** other example of how the pigs take advantage of Boxer.

OR

3. Listen to the Moon by Michael Morpurgo

Lucy finds school difficult at first because everything feels new and overwhelming. She finds a friend in Alfie, who supports her. Write about their friendship by answering the following questions:

Part A – What does Alfie do to help Lucy on her first days at school?

Part B – How does Lucy react when Alfie supports her during lessons or break time? Give **ONE** example.

Part C – Why is Alfie's kindness at school important for Lucy's confidence and sense of belonging?

OR

Please turn the page.

4. *The Breadwinner* by Deborah Ellis

Courage and survival are important themes in the novel. Write about these themes in *The Breadwinner* by answering the questions below.

Part A – How does Parvana help her father at the beginning of the novel?

Part B – Write about how Parvana's disguise helps her family survive. Give **ONE** example.

Part C – Explain how Shauzia also shows courage.

OR

5. A Christmas Carol by Charles Dickens

At the beginning of the story, Fred, Scrooge's nephew, invites his uncle to dine at his house on Christmas Day. Write about this episode by answering the following questions.

Part A – Describe how Fred greets his uncle.

Part B – Write about Scrooge's reaction to his nephew's invitation and what it shows about Scrooge's character.

Part C – Comment about Fred's reaction to his uncle's words and what it shows about Fred's character.

OR

Please turn the page.

6. Stories Then and Now by Brian Hawthorn

The story *A Terribly Strange Bed* by Wilkie Collins has an unusual plot which creates a sense of fear in most readers. Write about this by answering the following questions:

Part A – Describe the gambling house that the narrator and his friend go to.

Part B – Write about the old soldier and what he tells the narrator.

Part C – Explain why the bed the narrator rests in is indeed “terribly strange”.



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MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**SECONDARY EDUCATION CERTIFICATE LEVEL
2026 MAIN SESSION**

SUBJECT:	English Literature
PAPER NUMBER:	II – Level 2-3
DATE:	14 th May 2026
DURATION:	2 hours 5 minutes

Section A: Poetry

(Total: | 40 marks)

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

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

Part A

(20 marks)

Read the poem and answer the questions below.

War is Kind

- Do not weep, maiden, for war is kind.
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
- 5 War is kind.
- Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
These men were born to drill and die.
The unexplained glory flies above them,
- 10 Great is the battle-god, great, and his kingdom—
A field where a thousand corpses lie.
- Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep.
- 15 War is kind.
- Swift, blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter,
Make plain to them the excellence of killing
- 20 And a field where a thousand corpses lie.
- Mother whose heart hung humble as a button
On the bright splendid shroud¹ of your son,
Do not weep.
- 25 War is kind.

Stephen Crane

¹ a cloth or long, loose piece of clothing that is used to wrap a dead body before it is buried

1. Underline the best answer for each of the following questions:

a. The poem:

- i. tells a story
- ii. presents an argument
- iii. expresses emotions

(1)

b. The voice in stanzas 1, 3 and 5 is a:

- i. first-person speaker
- ii. second-person speaker
- iii. third-person speaker

(1)

2. Circle the following as TRUE (T) or FALSE (F) according to the poem. Give **ONE** reason **OR** example for your answer. The first one (a) has been done for you.

a. The stanzas of the poem all have a different number of lines.

(T)

F

Reason/Example: Some stanzas have 4 lines, others have 5 or 6 lines.

b. The real message of the poem is that war is kind.

T

F

Reason/Example: _____

(2)

c. The speaker addresses more than one person.

T

F

Reason/Example: _____

(2)

3. The poem's title *War is kind* is repeated three times in the poem.

Choose the correct answers below.

a. This line is an example of:

- i. irony
- ii. hyperbole
- iii. metaphor

(1)

b. Which of the following best describes the effect of this repetition?

- i. to emphasise the point the poet wants to make about war
- ii. to genuinely praise war and encourage people to join the war
- iii. to comfort grieving families

(1)

4. Choose the correct answer.

What does the "Eagle with crest of red and gold" (line 18) on the flag symbolise?

- i. patriotism
- ii. cowardice
- iii. adventure

(1)

5. a. What literary device is used in "booming drums" (line 6)?

_____ (1)

b. What effect does it create in stanza 2?

_____ (1)

6. a. What literary device is used in "drill and die" (line 8)?

_____ (1)

b. Give another example of this literary device in the last two stanzas of the poem.

_____ (1)

7. a. Explain the effect of the use of personification in "Great is the battle-god" (line 10).

_____ (1)

b. Quote an image which describes the kingdom of the battle-god.

_____ (1)

c. What emotions are conveyed by the image of this kingdom?

_____ (2)

8. Explain the effect of the word "slaughter" in line 20.

_____ (1)

9. By referring closely to the poem, explain how the poem challenges the ideas of honour and glory at war.

_____ (2)

Please turn the page.

Part B**(20 marks)**

Compare and contrast *War is Kind* by Stephen Crane and *Dulce et Decorum Est* by Wilfred Owen.

The answer should include:

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

The poem is reproduced here below for ease of reference.

Dulce et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime...
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

Wilfred Owen

Section B: Drama(Total: | 30 marks)

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

Answer **ONE** question on **ONE** dramatic text.

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

The extract from *Wild Girl, Wild Boy*, portrays a flashback of Elaine's dad showing a lark's egg to his daughter in the allotment.

In the extract from *Skellig*, Mina takes Michael to the attic of the DANGER house to watch the owls.

Wild Girl, Wild Boy

Dad Come and see, love.

Elaine goes to him.

Elaine What is it?

Dad A lark's egg. See? Speckled white outside. And brilliant white inside. A chick came out from this. Can you believe it? A little chick made from a yellow yolk and a salty white that'll one day soon be flying over us and singing the loveliest of songs. A miracle. Look! Larks, larks, larks.

Skellig

Narration Mina gripped his hand.

Narration They watched the birds.

Narration The way their broad round faces turned to each other.

Narration The way their claws gripped the window frame.

Narration Then they went, flying silently out into the red dusk.

Mina Owls! Tawny owls! Sometimes they'll attack intruders. But they knew you were with me.

Mina points to a hole in the wall.

Mina That's the nest. There's chicks in there. Don't go near. They'll defend them to the death. Come on! Be quick!

Starting with these two extracts, discuss how the theme of nature is presented in the plays *Wild Girl, Wild Boy* and *Skellig*.

Write about:

- i. how the theme of nature is presented in these two extracts (14)
- ii. how the theme of nature is presented throughout the two plays. (16)

OR

Please turn the page

2. *The Curious Incident of the Dog in the Night-time* (play) adapted by Simon Stephens**Part 1**

In this extract, Christopher has just discovered the unopened letters from his mother hidden in his father's bedroom.

Christopher's thrashing has exhausted him.

He has been sick. He lies still for a while, wrapped in a ball. The box of his mother's letters is next to him.

Ed Christopher? Christopher?

Christopher doesn't respond.

Ed Christopher, what the hell are you doing? These are. Oh shit. Oh Christ.

Christopher doesn't move or respond.

Ed stops himself from crying.

Ed It was an accident.

Christopher doesn't respond.

Ed I don't know what to say . . . I was in such a mess . . . I said she was in hospital. Because I didn't know how to explain, it was so complicated. And once I'd said that . . . I couldn't change it. It just . . . It got out of control.

Christopher doesn't respond. After a time Ed approaches him.

Very, very gently he touches his shoulder. Christopher doesn't respond.

Ed Christopher, we have to get you cleaned up, OK? Let's sit you up and get your clothes off and get you into bed, OK? I'm going to have to touch you, but it's going to be all right.

Ed lifts Christopher on to the side of the bed. Christopher doesn't resist or fight at all.

Ed takes Christopher's jumper and shirt off.

Starting with this extract, explore how Stephens depicts the difficulties Christopher faces when dealing with emotional truth.

Write about:

- i. how Christopher's reaction in this moment shows his different way of processing emotions (14)
- ii. how Christopher's difficulty with emotional situations affects his relationships with others in the play. (16)

OR

3. *Macbeth* by William Shakespeare

Act 4 Scene 3

In this scene, Macduff is in England to try and gather Malcolm's support to overthrow Macbeth and Malcolm tests Macduff's loyalty.

Malcolm	But I have none: the king-becoming graces, As justice, verity, temperance, stableness, Bounty, perseverance, mercy, lowliness, Devotion, patience, courage, fortitude, I have no relish of them but abound In the division of each several crime, Acting it many ways. Nay, had I power, I should Pour the sweet milk of concord into hell, Uproar the universal peace, confound All unity on earth.
Macduff	O Scotland, Scotland!
Malcolm	If such a one be fit to govern, speak: I am as I have spoken.
Macduff	Fit to govern! No, not to live.—O nation miserable! With an untitled tyrant bloody-sceptred, When shalt thou see thy wholesome days again, Since that the truest issue of thy throne By his own interdiction stands accursed, And does blaspheme his breed?—Thy royal father Was a most sainted king: the queen that bore thee, Oft'ner upon her knees than on her feet, Died every day she lived. Fare thee well! These evils thou repeat'st upon thyself Have banished me from Scotland. O my breast, Thy hope ends here!

Starting with this extract analyse how Shakespeare presents the theme of Kingship in the play.

Write about:

- i. Malcolm's virtues in this extract (14)
- ii. how Malcolm's qualities contrast with Macbeth's qualities in the rest of the play. (16)

OR

Please turn the page.

4. *The Merchant of Venice* by William Shakespeare**Act 2 Scene 9**

In this extract, the Prince of Arragon tries his luck at the three caskets.

Portia Behold, there stand the caskets, noble prince;
If you choose that wherein I am contain'd,
Straight shall our nuptial rites be solemniz'd;
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Arragon I am enjoin'd by oath to observe three things:
First, never to unfold to any one,
Which casket 'twas I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage; Lastly,
If I do fail in fortune of my choice,
Immediately to leave you, and be gone.

Portia To these injunctions every one doth swear,
That comes to hazard for my worthless self.

Arragon And so have I address'd me: Fortune now
To my heart's hope!—Gold; silver; and base lead.

Starting with this extract, explore how Shakespeare presents different attitudes toward love and marriage.

Write about:

- i. how the casket test reflects ideas about love in this extract (14)
- ii. how love and marriage are shown through other characters and events in the play. (16)

OR

5. A View from *The Bridge* by Arthur Miller**Act 1**

In this extract, Eddie has gone to Alfieri to seek help and advice on what to do about Rodolpho.

- Eddie** He's a blond guy. Like . . . platinum. You know what I mean?
- Alfieri** No.
- Eddie** I mean if you close the paper fast – you could blow him over.
- Alfieri** Well that doesn't mean –
- Eddie** Wait a minute, I'm tellin' you sump'm. He sings, see. Which is – I mean it's all right, but sometimes he hits a note, see. I turn around. I mean – high. You know what I mean?
- Alfieri** Well, that's a tenor.
- Eddie** I know a tenor, Mr. Alfieri. This ain't no tenor. I mean if you came in the house and you didn't know who was singing', you wouldn't be lookin' for him you be lookin' for her.
- Alfieri** Yes, but that's not –
- Eddie** I'm tellin' you sump'm, wait a minute. Please, Mr Alfieri. I'm tryin' to bring out my thoughts here. Couple of nights ago my niece brings out a dress which it's too small for her, because she shot up like a light this last year. He takes the dress, lays it on the table, he cuts it up; one-two-three, he makes a new dress. I mean he looked so sweet there, like an angel – you could kiss him he was so sweet.

Starting with this extract, explore how Eddie emphasises his perception of Rodolpho's lack of masculinity

Write about:

- i. how Eddie's perception of masculinity is highlighted in this extract (14)
- ii. how Eddie uses his perception of Rodolpho's lack of masculinity to try and build a case against him. (16)

Please turn the page.

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

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

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

Read the following extract from Chapter Five and then answer the question that follows.

In this extract, Bruno asks his father about the people he sees from the window at Out-With.

Bruno thought about his question, wanting to phrase it exactly right this time, just in case it came out as being rude or uncooperative. 'Who are all those people outside?' he said finally. Father tilted his head to the left, looking a little confused by the question. 'Soldiers, Bruno,' he said. 'And secretaries. Staff workers. You've seen them all before, of course.' 'No, not them,' said Bruno. 'The people I see from my window. In the huts, in the distance. They're all dressed the same.' 'Ah, those people,' said Father, nodding his head and smiling slightly. 'Those people ... well, they're not people at all, Bruno.' Bruno frowned. 'They're not?' he asked, unsure what Father meant by that. 'Well, at least not as we understand the term,' Father continued. 'But you shouldn't be worrying about them right now. They're nothing to do with you. You have nothing whatsoever in common with them. Just settle into your new home and be good, that's all I ask. Accept the situation in which you find yourself and everything will be so much easier.' 'Yes, Father,' said Bruno, unsatisfied by the response.

Starting with this extract, explore how the Jews are degraded in the novel.

Write about:

- i. how this degradation is shown in this extract (14)
- ii. how this degradation is developed in other parts of the novel. (16)

OR

2. *Animal Farm* by George Orwell

Read the following extract from Chapter Ten and then answer the question that follows.

In this extract, the animals discover that the Seven Commandments have been replaced by a single one: "All animals are equal, but some animals are more equal than others."

"My sight is failing," she said finally. "Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?"

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran: ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS. After that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters. It did not seem strange to learn that the pigs had bought themselves a wireless set, were arranging to install a telephone, and had taken out subscriptions to John Bull, TitBits, and the Daily Mirror. It did not seem strange when Napoleon was seen strolling in the farmhouse garden with a pipe in his mouth – no, not even when the pigs took Mr. Jones's clothes out of the wardrobes and put them on, Napoleon himself appearing in a black coat, ratcatcher breeches, and leather leggings, while his favourite sow appeared in the watered silk dress which Mrs. Jones had been used to wear on Sundays.

Starting with this extract, discuss in the theme of inequality.

Write about:

- i. how inequality is presented in the chosen extract (14)
- ii. how the theme of inequality is developed throughout the novel. (16)

OR

Please turn the page

3. *Listen to the Moon* by Michael Morpurgo

Read the following extract from Chapter Eight and then answer the question that follows.

In this extract, Morpurgo describes how nature affects Alfie and Lucy.

They stood there for long moments, listening to the sea. Then she began to hum, that same tune, her favourite tune. Alfie hummed it with her, because he felt she wanted him to. When it was over, they stood there listening for a while longer, listening to the moon now, it seemed to Alfie, as much as to the breathing of the ocean. He could make no sense of what had happened, only he was sure it had been as precious a time for her as it had been for him, a time he would never forget.

It was while Lucy and Alfie were opening up the hens one foggy morning a week or so later, just before Alfie went off to school, that she happened to look up and see the horse. Peg came wandering out of the fog through the field towards the house, grazing as she went, tugging at the grass, swishing her raggedy tail. When the horse lay down and rolled and rolled, loving every moment of it, and snorting and farting as she did Lucy looked up at Alfie, and smiled. It was the first time Alfie had ever seen her smile.

"So you like horses, do you?" he said. "I'm telling you, you got to watch out for that Peg, Lucy. She's got a real nasty streak in her, she has. She does her work all right, but she don't like people one bit. Bites your bum whenever she can, likes to have a good kick at you too. And, whatever you do, Lucy, don't you never try to get on her and ride her."

Lucy seemed transfixed by the horse, and was clearly not listening to a word he was saying.

Starting with this extract, explore how Morpurgo develops the theme of the healing power of nature in *Listen to the Moon*.

Write about:

- i. how Morpurgo develops the idea that nature has a healing power on Lucy in this extract (14)
- ii. how Morpurgo develops this theme, both for Lucy and for other characters, throughout the novel. (16)

OR

4. A Christmas Carol by Charles Dickens

Read the following extract from Stave 1 and then answer the question that follows.

In this extract, Dickens presents an introductory description of Scrooge.

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days, and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and, when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'No eye at all is better than an evil eye, dark master!'

Starting with this extract, discuss how Dickens presents Scrooge as selfish and heartless in *A Christmas Carol*.

Write about:

- i. how Dickens portrays Scrooge as selfish and heartless in this extract (14)
- ii. how Dickens portrays Scrooge as selfish and heartless in most of the novel. (16)

OR

Please turn the page.

5. Stories Then and Now by Brian Hawthorn

Read the following extract from *The Landlady* by Roald Dahl and then answer the question that follows.

In this extract, Billy Weaver unpacks his suitcase in his room and then goes downstairs to sign his name in the guest book as instructed by the landlady.

Now, the fact that his landlady appeared to be slightly off her rocker didn't worry Billy in the least. After all, she was not only harmless - there was no question about that - but she was also quite obviously a kind and generous soul. He guessed that she had probably lost a son in the war, or something like that, and had never got over it.

So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living-room. His landlady wasn't there, but the fire was glowing in the hearth, and the little dachshund was still sleeping in front of it. The room was wonderfully warm and cosy. I'm a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guestbook lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and, as one always does with guest books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol.

That's funny, he thought suddenly. Christopher Mulholland. It rings a bell.

Now where on earth had he heard that rather unusual name before?

Was he a boy at school? No. Was it one of his sister's numerous young men, perhaps, or a friend of his father's?

Starting with this extract, discuss how Roald Dahl portrays the dangers of youthful innocence in *The Landlady*.

Write about:

- i. how Dahl portrays the dangers of youthful innocence in this extract (14)
- ii. how Dahl portrays the dangers of youthful innocence throughout this short story. (16)

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