

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2013

SUBJECT: ENGLISH
PAPER NUMBER: Oral

Examiner's Paper

The Oral Session carries 6% of the global mark and should last approximately **15 minutes**. Examiners are to assess the candidate's oral skills (see the **Rating Scale** to assist you in assessing the candidate's performance).

PART 1 – Guided Examiner-to-Candidate Conversation (about 3 minutes – 4 marks)

The examiner tells the candidate:

Good morning/afternoon. Please have a seat.

Can you tell me your index number?

Thank you.

In this part of the test, I am going to ask you some questions about yourself. May I remind you to please speak up so that I may hear you, and remember to answer questions as fully as possible.

Let's talk about you.

1. How do you normally spend your summer?
2. Do you look forward to winter? Why?
3. Do you like reading? Why?
4. How do you feel about writing?
5. Are you an introvert or an extrovert? Why?
6. Is social media an important part of your life? Why?

[If the candidate answers a question too briefly or is unable to move beyond one- or two- word responses, the examiner should move on to the next question or to the next part of the examination.]

After the candidate has answered all the questions in the set, the examiner says:

Thank you. Now we shall proceed to Part 2 of the test.

PART 2 – Guided Examiner-to-Candidate Conversation (about 4 minutes – 6 marks)

The examiner tells the candidate:

In this part of the test, you are going to be given two pictures to talk about. Then I shall be asking you some questions. Here are the pictures. Please take some time to look at them.

The examiner hands the visual prompt to the candidate. After 30 seconds, the examiner prompts the candidate:

Please describe what you see in the pictures. You have about 1 minute, so don't worry if I stop you.



[If the candidate is unable to sustain his/her turn for ONE minute, the examiner should proceed to the second stage of this part of the examination.]

After the candidate has finished describing the pictures, the examiner asks a set of questions and prompts the candidate accordingly.

The examiner tells the candidate:

You've described two pictures of photos being taken of landscapes and persons. Now let's explore this further.

The examiner proceeds to ask the following questions:

1. What do you consider to be the main difference between the two pictures?
2. Why are photos important in our lives?
3. Is it always possible to capture the moment or the expression in a photo? Why?
4. One would associate photos with travelling and happy memories. With what else can we associate them?

[If the candidate answers a question too briefly, the examiner should move on to the next question or to the next part of the examination.]

After the candidate has answered all the questions in the set, the examiner says:

May I have the paper back, please? Thank you. Now we shall proceed to Part 3 of the test.

The examiner collects the candidate's paper.

PART 3 – Candidate-to-Examiner Long Turn (about 3 minutes – 8 marks)

The examiner tells the candidate:

*In this part of the test, you are to speak for about **three minutes** on the topic you've chosen. Before you start your presentation, you have two minutes to recollect your thoughts on the topic. Here's a sheet of paper and a pencil to make some notes. You may refer to these notes during your presentation.*

The examiner hands a sheet of paper and a pencil to the candidate and waits for two minutes. At the end of the two minutes, the examiner tells the candidate:

All right? Which title have you chosen?

The examiner waits for the candidate to pronounce the title. The examiner then says:

You may begin.

Titles:

1. Music brings to life visual action in films.
2. All work and no play makes Jack a dull boy.
3. A small school population may lead to better learning.
4. How are makeover shows influencing the viewers?
5. Wikileaks – the not-for-profit media organisation.

[If the examiner notes that the candidate is unable to maintain discourse for the required **THREE minutes, the examiner should pose just **ONE** prompt to assist the candidate. If the candidate is still unable to proceed, then the examiner should bring the test to an end.]**

After the candidate has concluded the presentation, the examiner says:

May I have the paper back, please? Thank you. This is the end of the speaking test.

The examiner collects the paper and pencil, and the candidate's paper.

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Candidate's Classroom Paper

PART 2 – Guided Examiner-to-Candidate Conversation (about 4 minutes – 6 marks)



PART 3 – Candidate-to-Examiner Long Turn (about 3 minutes – 8 marks)

Choose one of the titles given below and prepare a three-minute presentation on the topic. Before your presentation the examiner will give you two minutes to recollect your thoughts on the topic. The examiner will give you a sheet of paper and a pencil to make notes. You will be allowed to refer to these notes during your presentation.

Choose one of the following:

1. Music brings to life visual action in films.
2. All work and no play makes Jack a dull boy.
3. A small school population may lead to better learning.
4. How are makeover shows influencing the viewers?
5. Wikileaks – the not-for-profit media organisation.

At the end of the test, please give this paper back to the examiner, together with the sheet of paper and the pencil.

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Candidate's Corridor Paper

PART 3 – Candidate-to-Examiner Long Turn (about 3 minutes – 8 marks)

Choose one of the titles given below and prepare a three-minute presentation on the topic. Before your presentation the examiner will give you two minutes to recollect your thoughts on the topic. The examiner will give you a sheet of paper and a pencil to make notes. You will be allowed to refer to these notes during your presentation.

Choose one of the following:

1. Music brings to life visual action in films.
2. All work and no play makes Jack a dull boy.
3. A small school population may lead to better learning.
4. How are makeover shows influencing the viewers?
5. Wikileaks – the not-for-profit media organisation.

At the end of the test, please give this paper back to the examiner, together with the sheet of paper and the pencil.

SUBJECT:	ENGLISH
PAPER NUMBER:	I
DATE:	3 rd September 2013
TIME:	9.00 a.m. to 12.00 p.m.

Answer one question from each section.

Each section carries one-third of the total marks allotted to this paper.

In the gobbet question you are expected to ground your response in the given text. You should identify the text's immediate context and relate the text to at least two of the following while making reference to the play as a whole: **characterisation, imagery, theme, setting.**

The answer must not be shorter than 400 words.

SECTION A: Shakespeare Set Texts

1. JULIUS CAESAR

Either

(a) **Brutus** Why, this, Volumnius:

The ghost of Caesar hath appear'd to me
Two several times by night; at Sardis once,
And this last night here in Philippi fields:
I know my hour is come.

Volumnius Not so, my lord.

Brutus Nay, I am sure it is, Volumnius.

Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit: *[Low alarums]*
It is more worthy to leap in ourselves
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.

Volumnius That's not an office for a friend, my lord. *[Alarum still]*

Clitus Fly, fly, my lord; there is no tarrying here.

Brutus Farewell to you; and you; and you, Volumnius.

Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.

Or

(b) 'Friends, Romans, countrymen, lend me your ears / I come to bury Caesar, not to praise him.'
Discuss Mark Antony's role in *Julius Caesar*.

Or

(c) Discuss destiny in Shakespeare's *Julius Caesar*.

2. *THE TEMPEST*

Either

- (a) *Prospero* In this last tempest. I perceive, these lords
At this encounter do so much admire,
That they devour their reason, and scarce think
Their eyes do offices of truth, their words
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain
That I am Prospero, and that very duke
Which was thrust forth of Milan; who most strangely
Upon this shore, where you were wrack'd, was landed,
To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, sir;
This cell's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye
As much as me my dukedom.

Or

- (b) How is greed manifested in *The Tempest*?

Or

- (c) Is justice a reality or an illusion in Shakespeare's *The Tempest*?

3. *OTHELLO*

Either

- (a) **Iago** [...] She that could think, and ne'er disclose her mind,
See suitors following, and not look behind,
She was a wight, if ever such wight were –
- Desdemona** To do what?
- Iago** To suckle fools, and chronicle small beer.
- Desdemona** O, most lame and impotent conclusion!
Do not learn of him, Emilia, though he be thy husband.
How say you, Cassio, is he not a most
profane and liberal counsellor?
- Cassio** He speaks home, madam, you may relish him
more in the soldier than in the scholar.
- Iago** [*Aside*] He takes her by the palm; ay, well said,
whisper. With as little a web as this will I ensnare as
great a fly as Cassio. Ay, smile upon her, do: I will
gyve thee in thine own courtesies. You say true; 'tis
so indeed. If such tricks as these strip you out of
your lieutenantry, it had been better you had not
kissed your three fingers so oft, which now again you
are most apt to play the sir in. Very good, well kissed,
and excellent courtesy: 'tis so indeed! Yet again, your
fingers to your lips? would they were clyster-pipes
for your sake!

Or

- (b) Discuss the importance of setting **and** social background in *Othello*.

Or

- (c) What are the roles of Emilia and Desdemona in *Othello*? Are they simply victims of their husbands' flaws and deeds? Discuss.

SECTION B: Poetry Set Texts

The answer must not be shorter than 400 words.

1. EMILY DICKINSON

Either

- (a) ‘Of Consciousness, her awful Mate
The Soul Cannot be rid - ’

Write an essay to examine the importance of self-awareness in Emily Dickinson’s poetry.

Or

- (b) Is the poetry of Emily Dickinson morbid, uplifting, or both? Write an essay that sets out your views on this question.

2. JOHN KEATS

Either

- (a) ‘John Keats’s poetry is riddled with conflicting perspectives’. Discuss with reference to at least three poems.

Or

- (b) Through close reference to three poems, illustrate how Keats weaves nature in the texture of his poetry.

3. WILFRED OWEN

Either

- (a) Owen often explores the ‘gap between civilian illusions and front-line realities’. Discuss.

Or

- (b) Blood is an image that dominates Owen’s poetry, and it often carries symbolic connotations. Discuss.

SECTION C: Literary Criticism

In this exercise of practical criticism, you are asked to write an appreciation of the poem below. You may wish to keep in mind some of the following considerations in your answer, and may also comment on any other aspect of the poem that you consider to be worthy of discussion:

- theme and motifs;
- form and structure;
- imagery and rhetoric;
- rhyme and metre;
- style and tone;
- place, time and mood.

The Round

Light splashed this morning
on the shell-pink anemones¹
swaying on their tall stems;
down blue-spiked veronica²
light flowed in rivulets
over the humps of the honeybees;
this morning I saw light kiss
the silk of the roses
in their second flowering,
my late bloomers
flushed with their brandy.
A curious gladness shook me.

¹ a plant of the buttercup family

² a herbaceous plant of north temperate regions

So I have shut the doors of my house,
so I have trudged downstairs to my cell,
so I am sitting in semi-dark
hunched over my desk
with nothing for a view
to tempt me
but a bloated compost heap,
steamy old stinkpile,
under my window;
and I pick my notebook up
and I start to read aloud
the still-wet words I scribbled
on the blotted page:
“Light splashed . . .”

I can scarcely wait till tomorrow
when a new life begins for me,
as it does each day,
as it does each day.

Stanley Kunitz

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SUBJECT:	ENGLISH
PAPER NUMBER:	II
DATE:	4 th September 2013
TIME:	9.00 a.m. to 12.00 p.m.

Answer both sections.

SECTION A: Novel Set Texts

Answer two questions (not on the same novel) from this section. Answers in this section must not be shorter than 400 words.

In the gobbet question you are expected to ground your response in the given text. You should identify the text's immediate context and relate the text to two or more of the following while making reference to the novel as a whole: **characterisation, imagery, theme, setting.**

1. *THE HANDMAID'S TALE* (Margaret Atwood)

Either

- (a) His manner is mild, his hands large, with thick fingers and acquisitive thumbs, his blue eyes uncommunicative, falsely innocuous. He looks us over as if taking inventory. One kneeling woman in red, one seated woman in blue, two in green, standing, a solitary man, thin-faced, in the background. He manages to appear puzzled, as if he can't quite remember how we all got in here. As if we are something he inherited, like a Victorian pump organ, and he hasn't figured out what to do with us. What we are worth.

He nods in the general direction of Serena Joy, who does not make a sound. He crosses to the large leather chair reserved for him, takes the key out of his pocket, fumbles with the ornate brass-bound leather-covered box that stands on the table beside the chair. He inserts the key, opens the box, lifts out the Bible, an ordinary copy, with a black cover and gold-edged pages. The Bible is kept locked up, the way people once kept tea locked up, so the servants wouldn't steal it. It is an incendiary device: who knows what we'd make of it, if we ever got our hands on it? We can be read to from it, by him, but we cannot read. Our heads turn towards him, we are expectant, here comes our bedtime story.

The Commander sits down and crosses his legs, watched by us. The bookmarks are in place. He opens the book. He clears his throat a little, as if embarrassed.

"Could I have a drink of water?" he says to the air. "Please," he adds.

Behind me, one of them, Cora or Rita, leaves her space in the tableau and pads off towards the kitchen. The Commander sits, looking down. The Commander sighs, takes out a pair of reading glasses from his inside jacket pocket, gold rims, slips them on. Now he looks like a shoemaker in an old fairy-tale book. Is there no end to his disguises, of benevolence?

We watch him: every inch, every flicker.

Or

- (b) Margaret Atwood has described *The Handmaid's Tale* as an attempt to take 'certain casually-held attitudes about women ... to their logical conclusions.' Discuss the novel as a feminist dystopia.

2. *EMMA* (Jane Austen)

Either

(a) “Harriet!” cried Emma, collecting herself resolutely — “Let us understand each other now, without the possibility of farther mistake. Are you speaking of — Mr. Knightley?”

“To be sure I am. I never could have an idea of anybody else — and so I thought you knew. When we talked about him, it was as clear as possible.”

“Not quite,” returned Emma, with forced calmness, “for all that you then said, appeared to me to relate to a different person. I could almost assert that you had *named* Mr. Frank Churchill. I am sure the service Mr. Frank Churchill had rendered you, in protecting you from the gipsies, was spoken of.”

“Oh! Miss Woodhouse, how you do forget!”

“My dear Harriet, I perfectly remember the substance of what I said on the occasion. I told you that I did not wonder at your attachment; that considering the service he had rendered you, it was extremely natural — and you agreed to it, expressing yourself very warmly as to your sense of that service, and mentioning even what your sensations had been in seeing him come forward to your rescue. The impression of it is strong on my memory.”

“Oh, dear,” cried Harriet, “now I recollect what you mean; but I was thinking of something very different at the time. It was not the gipsies — it was not Mr. Frank Churchill that I meant. No! (with some elevation) I was thinking of a much more precious circumstance — of Mr. Knightley’s coming and asking me to dance, when Mr. Elton would not stand up with me; and when there was no other partner in the room. That was the kind action; that was the noble benevolence and generosity; that was the service which made me begin to feel how superior he was to every other being upon earth.”

“Good God!” cried Emma, “this has been a most unfortunate — most deplorable mistake! What is to be done?”

“You would not have encouraged me, then, if you had understood me. At least, however, I cannot be worse off than I should have been, if the other had been the person; and now — it *is* possible.”

She paused a few moments. Emma could not speak.

Or

(b) Emma Woodhouse finds herself strangely positioned between impulse and insight. Discuss.

3. *GREAT EXPECTATIONS* (Charles Dickens)

Either

(a) Whether I should have made out this object so soon, if there had been no fine lady sitting at it, I cannot say. In an armchair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see. She was dressed in rich materials — satins, and lace and silks — all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on — the other was on the table near her hand — her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

Or

(b) ‘*Great Expectations* shows a character’s quest for a sense of identity.’ Discuss.

4. THE HEART OF THE MATTER (Graham Greene)

Either

(a) Scobie watched the bearers go slowly up the hill, their bare feet very gently flapping the ground. He thought: It would need all Father Brule's ingenuity to explain that.

Not that the child would die: that needed no explanation. Even the pagans realized that the love of God might mean an early death, though the reason they ascribed was different; but that the child should have been allowed to survive the forty days and nights in the open boat that was the mystery, to reconcile that with the love of God.

And yet he could believe in no God who was not human enough to love what he had created. "How on earth did she survive till now?" he wondered aloud.

The officer said gloomily, "Of course they looked after her on the boat. They gave up their own share of the water often. It was foolish, of course, but one cannot always be logical. And it gave them something to think about." It was like the hint of an explanation too faint to be grasped. He said, "Here is another who makes one angry."

The face was ugly with exhaustion: the skin looked as though it were about to crack over the cheekbones: only the absence of lines showed that it was a young face. The French officer said, "She was just married before she sailed. Her husband was lost. Her passport says she is nineteen. She may live. You see, she still has some strength." Her arms as thin as a child's lay outside the blanket, and her fingers clasped a book firmly. Scobie could see the wedding-ring loose on her dried-up finger.

Or

(b) Graham Greene's novels have been described as being about "the inevitability of failure". Discuss this description in relation to *The Heart of the Matter*.

5. *ATONEMENT* (Ian McEwan)

Either

- (a) Lola was beginning to recover. Briony asked softly, “What happened?”

The older girl blew her nose and thought for a moment. “I was getting ready for a bath. They came bursting in and pounced on me. They got me down on the floor...” At this memory she paused to fight another rising sob.

“But why would they do that?”

She took a deep breath and composed herself. She stared unseeingly across the room. “They want to go home. I said they couldn’t. They think I’m the one who’s keeping them here.”

The twins unreasonably venting their frustration on their sister — all this made sense to Briony. But what was troubling her organized spirit now was the thought that soon the call would come to go downstairs and her cousin would need to be in possession of herself.

“They just don’t understand,” Briony said wisely as she went to the handbasin and filled it with hot water. “They’re just little kids who’ve taken a bad knock.”

Full of sadness, Lola lowered her head and nodded in such a way that Briony felt a rush of tenderness for her. She guided Lola to the basin and put a flannel in her hands. And then, from a mixture of motives — a practical need to change the subject, the desire to share a secret and show the older girl that she too had worldly experiences, but above all because she warmed to Lola and wanted to draw her closer — Briony told her about meeting Robbie on the bridge, and the letter, and how she had opened it, and what was in it. Rather than say the word out loud, which was unthinkable, she spelled it out for her, backward. The effect on Lola was gratifying. She raised her dripping face from the basin and let her mouth fall open. Briony passed her a towel. Some seconds passed while Lola pretended to find her words. She was hamming it up a bit, but that was fine, and so was her hoarse whisper.

“Thinking about it all the time?”

Briony nodded and faced away, as though grappling with tragedy. She could learn to be a little more expressive from her cousin whose turn it now was to put a comforting hand on Briony’s shoulder.

“How appalling for you. The man’s a maniac.”

Or

- (b) The Tallis family is portrayed as completely dysfunctional. Discuss.

6. *A HANDFUL OF DUST* (Evelyn Waugh)

Either

- (a) Marjorie had said, “Of *course* Brenda doesn’t love Beaver. How could she? ... And if she thinks she does at the moment, I think it’s your duty to prevent her making a fool of herself. You must refuse to be divorced — anyway until she has found someone more reasonable.”

Lady St. Cloud had said, “Brenda has been very, very foolish. She always was an excitable girl, but I am sure there was never anything *wrong*, quite sure. *That* wouldn’t be like Brenda at all. I haven’t met Mr. Beaver and I do not wish to. I understand he is unsuitable in every way. Brenda would never want to marry anyone like that. I will tell you exactly how it happened, Tony. Brenda must have felt a tiny bit neglected — people often do at that stage of marriage. I have known countless cases — and it was naturally flattering to her to find a young man to beg and carry for her. That’s all it was, nothing *wrong*. And then the terrible shock of little John’s accident unsettled her and she didn’t know what she was saying or writing. You’ll both laugh over this little fracas in years to come.”

Tony had not set eyes on Brenda since the afternoon of the funeral. Once he spoke to her over the telephone.

It was during the second week when he was feeling most lonely and bewildered by various counsels. Allan had been with him urging a reconciliation. “I’ve been talking to Brenda,” he had said. “She’s sick of Beaver already. The one thing she wants is to go back to Hetton and settle down with you again.”

While Allan was there, Tony resolutely refused to listen but later the words, and the picture they evoked, would not leave his mind. So he rang her up and she answered him calmly and gravely.

“Brenda, this is Tony.”

“Hullo, Tony, what is it?”

Or

- (b) In Evelyn Waugh’s *A Handful of Dust*, the conventional and the grotesque clash in remarkable ways. Discuss.

SECTION B: Literary Criticism

In this exercise of practical criticism, you are asked to write an appreciation of the passage below. You may wish to keep in mind some of the following considerations in your answer, and may also comment on any other aspect of the passage that you consider to be worthy of discussion:

- theme and motifs;
- pattern and form;
- character and personality;
- drama and crisis;
- imagery and rhetoric;
- style and tone;
- place, time and mood;
- idiom and register.

Market day falls on Thursdays in Camucia, the lively town at the bottom of Cortona's hill, and I'm there early before the heat sets in. Tourists pass right through Camucia; it's just the modern spillover from the venerable and dominant hill town above it. But modern is relative. Among the *frutta e verdura* shops, the hardware and seed stores, you happen on a couple of Etruscan tombs. Near the butcher's shop are remnants of a villa, an immense curly iron gate and swag of garden wall. Camucia, bombed in World War II, has its share of chestnut trees, photographable doors, and shuttered houses.

On market day, a couple of streets are blocked to traffic. The vendors arrive early, unfolding what seems like whole stores or supermarket aisles from specially made trucks and wagons. One wagon sells local *pecorino*, the sheep's milk cheese that can be soft and almost creamy, or aged and strong as a barnyard, along with several wheels of *parmigiano*. The aged cheese is crumbly and rich, wonderful to nibble as I walk around the market.

I'm hunting and gathering food for a dinner for new friends. My favourite wagons belong to the two *porchetta* maestros. The whole pig, parsley entwined with the tail, apple – or a big mushroom – in its mouth, stretches across the cutting board. Sometimes the decapitated head sits aside at an angle, eyeing the rest of its body, which has been stuffed with herbs and bits of its own ears, etc. (best not to inquire too closely), then roasted in a wood oven. You can buy a *panino* (a crusty roll) with nothing on it but slabs of *porchetta* to take home, lean or with crispy, fatty skin. One of the lords of the *porchetta* wagons looks very much like his subject: little eyes, glistening skin, and bulbous forearms. His fingers are short and porky, with bitten-down nails. He's smiling, extolling his pig's virtues, but when he turns to his wife, he snarls. Her lips are set in a permanent tight half smile. I've bought from him before and his *porchetta* is delicious. This time I buy from the milder man in the next stand. For Ed, I ask for extra *sale*, salt, which is what the indefinable stuffing is called. I like it but find myself picking through to see if there's something peculiar in it. Though the pig is useful and tasty in all its parts and preparations, the slow-roasted *porchetta* must be its apogee. Before I move on to the vegetables, I spot a pair of bright yellow espadrilles with ribbons to wind around the ankles; I balance my shopping bags while I try on one. Perfect, and less than ten dollars. I drop them in with the *porchetta* and *parmigiano*.

Scarves (bright *Chanel* and *Hermes* copies) and linen tablecloths float from awnings; toilet cleaners, tapes, and T-shirts are stacked in bins and on folding tables. Besides buying food, you can dress, plant a garden, and stock a household from this market. There are a few local crafts for sale but you have to look for them. The Tuscan markets aren't like those in Mexico, with wonderful toys, weaving, and pottery. It's a wonder these markets continue at all, given the sophistication of Italian life and the standard of living in this area. I find the iron-working traditions still somewhat in evidence. Occasionally, I see good andirons and handy fireplace grills. My favourite is a holder for whole *prosciutto*, an iron grip with handle mounted on a board for ease in slicing; maybe someday I'll find I need that much *prosciutto* and buy one.

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2013

SUBJECT:	ENGLISH
PAPER NUMBER:	III
DATE:	5 th September 2013
TIME:	9.00 a.m. to 11.45 a.m.

Answer all Sections.

SECTION A: Language Essay

Write an essay of not less than 500 words on ONE of the following topics:

- a. The ordeal.
- b. A view from a ferry.
- c. 'Teen angst.' Why all this fuss?
- d. The cult of 'Britain's/America's got Talent'. Discuss.
- e. What makes us human?
- f. Emoticons were created 30 years ago; they are a combination of the two words: 'emotional' and 'icon'. Discuss their contribution to informal communication.
- g. Inseparable.
- h. Monday blues.

SECTION B: Summary

Read this passage and write a summary of between 150 and 200 words.

(15 marks)

Michael Morpurgo, the bestselling children’s author, is up in arms. The writer, whose book *War Horse* has been turned into a film by Steven Spielberg, thinks lessons in state schools are boring.

5 Morpurgo, a former primary school teacher, blames the national curriculum and schools’ focus on tests and exams for stifling children’s natural curiosity and desire to learn. He explains that education has set itself a really terrible trap. Successive governments have shouted about exams, exams, exams and tests, tests, tests. The curriculum has become tighter and narrower. Meanwhile, they have forgotten the need to allow children to develop their creative talents.

As an antidote, Morpurgo, along with other writers including Louis de Bernières and Gervase Phinn, is backing an enterprise that is fast spreading nationwide.

10 Morpurgo is chancellor of the Children’s University, which is helping thousands of youngsters, aged 7 to 14, to develop their talents by encouraging them to take part in activities ranging from ceramics and Japanese classes to sports reporting, philosophy and astronomy. The university validates activities at hundreds of centres across the country. They include Chatsworth house, the Royal Shakespeare Company, B&Q, dance studios, riding schools and after-school clubs.

15 The great thing about the scheme is that it targets those children who need and want to learn more and spend time in a way that is fulfilling, explains Morpurgo. It’s like a club for developing their talents that other children also belong to and that is fun and not just work. Children are given a “passport” to record their activities. So far, about 20,000 have been issued. When they have completed 30 hours of weekend, after-school or holiday classes, they “graduate” at a special ceremony.

20 Ger Graus, chief executive of the Children’s University, describes it as a special day. The kids wear miniature caps and gowns, their mums and dads turn up. There are rewards for those who continue to attend after completing 30 hours.

25 Helen Boyden, from Colchester, Essex, admits she cried at last year’s graduation ceremony for her daughter Megan, now 15. A keen competitive swimmer, Megan took part in a sports reporting course, which included meeting journalists at the BBC and blogging from the press box at Colchester United and Arsenal football clubs. Since then she went to Manchester and spoke at a conference about her experiences. It was a lot more personal than lessons in school and it was fun. Now she is considering a career as a sports reporter.

30 The scheme was born after the government launched a new national curriculum in 2007. Graus explains that the motivation was that because the national curriculum was pushing excitement out of the classroom, we decided that what teachers could no longer do in schools, we would do out of hours. We want children and their parents to realise that if you know why you are learning something, if you enjoy it and you see a purpose to it, the chances of you succeeding are much higher than if you are simply blindly following a national literacy and numeracy strategy.

35 Research shows children who are members of the university do better at school. For the past three years John MacBeath, a Cambridge professor, has been monitoring the progress of participants aged 7, 11 and 14. In 2010 he found that a sample of 1,270 children who had attended the university “did better on what we call the three As: attendance, attitude and attainment” than a matched sample who were not members.

40 For Morpurgo, it is the Children’s University’s encouragement of creative writing and love of drama that he finds most valuable. He reminisces his teaching years, and relates how you had freedom in the little primary schools to read stories for a half hour at the end of the day or to listen to the children’s own stories. You had time and you had room. That has been taken away and that is one of the things that is going on at the Children’s University. It is a brilliant way to get children inspired again.

SECTION C: Linguistics

Choose ONE question from this section.

1. Language discriminates against women in favour of men. In not more than 400 words, discuss 'sexism' in the English Language.

(33 marks)

2. Please note that this question has **five parts**.

- (a) Define **cohesion** in approximately 30 words.

(5 marks)

- (b) Read the passage below. Give five examples of grammatical cohesion and another five of lexical cohesion. The sentences are numbered for ease of reference

(1) In recent decades, cities have grown so large that now about 50% of the Earth's population lives in urban areas. (2) There are several reasons for this occurrence. (3) First, the increasing industrialisation of the nineteenth century resulted in the creation of many factory jobs, which tended to be located in cities. (4) These jobs, with their promise of a better material life, attracted many people from rural areas. (5) Second, there were many schools established to educate the children of the new factory labourers. (6) The promise of a better education persuaded many families to leave farming communities and move to the cities. (7) Finally, as the cities grew, people established places of leisure, entertainment, and culture, such as sports stadiums, theatres, and museums. (8) For many people, these facilities made city life appear more interesting than life on the farm, and therefore drew them away from rural communities.

(10 marks)

- (c) Find three examples of an adverbial phrase in the given passage.

(3 marks)

- (d) Identify two complex sentences in the given passage. Explain why they qualify as 'complex'.

(8 marks)

- (e) Analyse the structure of the following seven words. For each word identify the Free and Bound Morphemes and in the case of the Bound Morphemes say whether they are Derivational or Inflectional. Present your analysis as shown in this example:

Example: disabilities

dis+able+ity+s

(D)+free+(D)+(I)

- (i) industrialisation
- (ii) resulted
- (iii) labourers
- (iv) creation
- (v) children
- (vi) farming
- (vii) facilities

(7 marks)

3. Text A and B show how an accident that occurred in Bicester Village shopping centre in Oxfordshire, UK, was reported in *The Times* (Text A) and the *Sun* (Text B). Compare the two articles by commenting on overall structure, tone, vocabulary, grammar, and other relevant linguistic features.

(33 marks)

Text A (*The Times*)

Boy, 4, dies after shop mirror falls onto him

The boy was injured in the Hugo Boss store at Bicester Village shopping centre

A four-year-old boy has died of serious head injuries after a mirror fell on him in a shop at Bicester Outlet shopping village.

The child was in the Hugo Boss store at the Oxfordshire shopping centre on Tuesday when he was struck by the falling mirror.

He was taken to the John Radcliffe Hospital in Oxford, where he died in the early hours of this morning, said Thames Valley Police.

Detective Inspector Steve Duffy, leading the investigation, appealed for anyone who had been in the store at the time to contact the police.

“Our thoughts are with the family at this time,” he said. “We are currently investigating the circumstances of this boy’s death and we would ask anyone who was in the Hugo Boss store at around that time on Tuesday to please contact us as a matter of urgency.”

Hugo Boss released a statement saying: “At around 8.30 pm on June 4th, a four-year-old child was injured by a mirror falling on him. The child suffered serious injuries and was treated in hospital where this morning he passed away.

“Everyone at Hugo Boss is devastated by this tragic accident and we would like to extend our deepest condolences and sympathies to his family. All of our thoughts are with them at this time.

“Hugo Boss will assist the authorities in any way with an investigation into the accident.”

The company would not reveal the size of the mirror, how it is believed to have fallen or from what height. The store would remain closed until further notice, a spokesman said.

Bicester Village has around 130 luxury fashion and homeware stores, plus restaurants. Designer stores include Armani, Prada, Burberry and Calvin Klein, and it is one of the country’s most popular out-of-town discount shopping centres.

The centre’s owners also released a statement. “Everyone at Bicester Village is deeply saddened by this tragic accident,” they said. “We send our heartfelt condolences to the family and our thoughts and prayers are with them.

“The matter is now under investigation and there is no further comment at this time.”

The Health and Safety Executive said that it was not involved in the investigation because shops were the responsibility of local authority environmental health departments.

Text B (Sun)

Horror as boy, four, killed by falling mirror in Hugo Boss store

A FOUR-year-old boy died yesterday after being hit on the head by a falling mirror in an upmarket fashion store.

The little lad succumbed to his injuries four days after the horrific accident at a branch of Hugo Boss.

He was out late-night shopping with his family on Tuesday when the fitting crashed from the boutique's wall.

An off-duty doctor rushed to help the boy before paramedics arrived at the store in the Bicester Village retail outlet in Oxfordshire.

Last night a spokesman for Thames Valley Police said: "It is believed part of a shop fitting fell on him, causing serious head injuries.

"The child was taken to the John Radcliffe Hospital in Oxford, where he

subsequently died in the early hours of this morning."

Police were last night withholding details of the boy's identity until all of his relatives have been informed. A post-mortem will be carried out later in the week and an inquest will be opened.

Detectives and Health and Safety officials are now believed to be examining the mirror which fell on the boy, and similar fittings at the Hugo Boss store. Yesterday its website stated it was "temporarily closed".

The Bicester Village retail outlet is popular with the Duchess of Cambridge and her sister Pippa Middleton.

A centre spokesman said: "Everyone is deeply saddened by this tragic accident. We send our heartfelt condolences to the family. Our thoughts and prayers are with them."