

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2015

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	3 rd September 2015

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 exam, 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. What is your ideal holiday?
2. In which month of the year do you prefer to take a break? Why?
3. Would you rather stay at home with friends or go out to party on Saturday night? Why?
4. Is any other day of the week a good day to go out? Why?
5. Do you prefer to have unlimited clothes or books at your disposal? Why?
6. Is there anything else you cannot do without?

[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.

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

The examiner tells the candidate:

In this part of the exam, you are going to be given one picture to talk about. Then I shall be asking you some questions. Here is the picture. Please take some time to look at it.

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

Please describe what you see in the picture. 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 picture, the examiner asks a set of questions and prompts the candidate accordingly.

The examiner tells the candidate:

You've described a picture depicting traffic congestion. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. What do you think are the main causes of traffic congestion?
2. How does traffic congestion affect our life?
3. Do you think individuals can help solve traffic congestion problems? How?
4. Do you think the state of traffic in Malta will be better or worse in 10 years' time? Why?

[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:

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

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 exam, 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 pencil and paper to make some notes. You may refer to these notes during your presentation.*

The examiner hands a pencil and a sheet of paper 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. 'Discipline is what it takes to be a disciple of success.' Discuss.
2. Pirate downloads are killing the music industry. Discuss.
3. Practising sport does not only have physical benefits. Discuss.
4. Do religions bring people together?
5. Should images of terrorist attacks and reports of foiled attacks be allowed to dominate our TV screens? Why?

[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 exam to an end.]

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

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

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

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PAPER NUMBER: Oral
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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 pencil and paper to make notes. You will be allowed to refer to these notes during your presentation.

Choose one of the following:

1. ‘Discipline is what it takes to be a disciple of success.’ Discuss.
2. Pirate downloads are killing the music industry. Discuss.
3. Practising sport does not only have physical benefits. Discuss.
4. Do religions bring people together?
5. Should images of terrorist attacks and reports of foiled attacks be allowed to dominate our TV screens? Why?

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

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PAPER NUMBER:	Oral
DATE:	3 rd September 2015

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 pencil and paper to make notes. You will be allowed to refer to these notes during your presentation.

Choose one of the following:

1. 'Discipline is what it takes to be a disciple of success.' Discuss.
2. Pirate downloads are killing the music industry. Discuss.
3. Practising sport does not only have physical benefits. Discuss.
4. Do religions bring people together?
5. Should images of terrorist attacks and reports of foiled attacks be allowed to dominate our TV screens? Why?

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

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MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2015

SUBJECT:	ENGLISH
PAPER NUMBER:	I
DATE:	1 st September 2015
TIME:	9.00 a.m. to 12.00 noon

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**.
Each answer must not be shorter than 400 words.

SECTION A: Shakespeare Set Texts

1. JULIUS CAESAR

Either

- (a) **Brutus** It must be by his death: and for my part
I know no personal cause to spurn at him
But for the general. He would be crowned:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder,
And that craves wary walking. Crown him that,
And then I grant we put a sting in him
That at his will he may do danger with.
Th'abuse of greatness is when it disjoins
Remorse from power; and to speak truth of Caesar
I have not known when his affections swayed
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder
Whereto the climber upward turns his face;
But when he once attains the upmost round
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Caesar may.
Then, lest he may, prevent. And since the quarrel
Will bear no colour for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities.
And therefore think him as a serpent's egg
Which, hatched, would as his kind grow mischievous,
And kill him in the shell.

Or

- (b) 'In *Julius Caesar* dishonour is considered a worse fate than death.' Discuss.

Or

- (c) How does Shakespeare create suspense and tension in *Julius Caesar*?

2. **THE TEMPEST**

Either

- (a) **Prospero** Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confin'd by you,
Or sent to Naples. Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, Art to enchant;
And my ending is despair,
Unless I be reliev'd by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

Or

- (b) 'Compromise and balance are important themes in *The Tempest*.' Discuss.

Or

- (c) 'In *The Tempest*, characters are consistently conditioned by supernatural influences.' Discuss.

3. *OTHELLO*

Either

(a) *Iago* Here, stand behind this bulk, straight will he come.

Wear thy good rapier bare, and put it home;
Quick, quick, fear nothing, I'll be at thy elbow.
It makes us or it mars us, think on that
And fix most firm thy resolution.

Roderigo Be near at hand, I may miscarry in't.

Iago Here, at thy hand: be bold, and take thy stand.

[Retires]

Roderigo I have no great devotion to the deed
And yet he hath given me satisfying reasons:
'Tis but a man gone. Forth, my sword: he dies.

Iago I have rubbed this young quat almost to the sense

And he grows angry. Now, whether he kill Cassio
Or Cassio him, or each do kill the other,
Every way makes my gain. Live Roderigo,
He calls me to a restitution large
Of gold and jewels that I bobbed from him
As gifts to Desdemona:
It must not be. If Cassio do remain
He hath a daily beauty in his life
That makes me ugly; and besides, the Moor
May unfold me to him – there stand I in much peril.
No, he must die. Be't so! I hear him coming.

Or

(b) 'As in most tragedies, *Othello* has a pervasive sense of darkness.' Discuss.

Or

(c) 'Anger motivates much of Iago's revenge against Othello.' Discuss with particular reference to Iago's soliloquies in *Othello*.

SECTION B: Poetry Set Texts

Each answer must not be shorter than 400 words.

1. EMILY DICKINSON

Either

- (a) Emily Dickinson's poetry suggests a 'complex view of the ambiguous relation of suffering to human action and meaning'. Illustrate how this is captured in her poetry.

Or

- (b) 'Emily Dickinson manipulates poetic devices to increase the ambiguity in her poetry.' Discuss, with reference to at least three poems.

2. JOHN KEATS

Either

- (a) 'Beauty, in its own subtle and often surprising ways, reveals the truth.' Discuss, with reference to three poems.

Or

- (b) 'Conflicts of mortality and the desire of immortality pervade Keats's poetry.' Discuss, with reference to at least three poems.

3. WILFRED OWEN

Either

- (a) 'Part of Owen's popularity depends on a style that portrays complex messages in a manner that those without experience of war can understand.' Discuss, with reference to at least three poems.

Or

- (b) In *Apologia Pro Poemate Meo*, Owen writes: 'I have made fellowships/Untold of happy lovers in old song'. With particular reference to three poems, write about the theme of fellowship in Owen's poetry.

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.

First Love

In the dreary Girona of my seven-year-old self,
where postwar shop-windows
wore the greyish hue of scarcity,
the knife-shop was a glitter
of light in small steel mirrors.
Pressing my forehead against the glass,
I gazed at a long, slender clasp-knife,
beautiful as a marble statue.
Since no one at home approved of weapons,
I bought it secretly, and, as I walked along,
I felt the heavy weight of it, inside my pocket.
From time to time I would open it slowly,
and the blade would spring out, slim and straight,
with the convent chill that a weapon has.
Hushed presence of danger:
I hid it, the first thirty years,
behind books of poetry and, later,
inside a drawer, in amongst your knickers
and amongst your stockings.
Now, almost fifty-four,
I look at it again, lying open in my palm,
just as dangerous as when I was a child.
Sensual, cold. Nearer my neck.

Joan Margarit

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SEPTEMBER 2015

SUBJECT:	ENGLISH
PAPER NUMBER:	II
DATE:	2 nd September 2015
TIME:	9.00 a.m. to 12.00 noon

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) The Commander, last night, fingers together, looking at me as I sat rubbing oily lotion into my hands. Odd, I thought about asking him for a cigarette, but decided against it. I know enough not to ask for too much at once. I don't want him to think I'm using him. Also I don't want to interrupt him.

Last night he had a drink, Scotch and water. He's taken to drinking in my presence, to unwind after the day, he says. I'm to gather he is under pressure. He never offers me one, though, and I don't ask: we both know what my body is for. When I kiss him goodnight, as if I mean it, his breath smells of alcohol, and I breathe it in like smoke. I admit I relish it, this lick of dissipation.

Sometimes after a few drinks he becomes silly, and cheats at Scrabble. He encourages me to do it too, and we take extra letters and make words with them that don't exist, words like smurt and crup, giggling over them. Sometimes he turns on his short-wave radio, displaying before me a minute or two of Radio Free America, to show me he can. Then he turns it off again. Damn Cubans, he says. All that filth about universal daycare.

Sometimes, after the games, he sits on the floor beside my chair, holding my hand. His head is a little below mine, so that when he looks up at me it's at a juvenile angle. It must amuse him, this fake subservience.

He's way up there, says Ofglen. He's at the top, and I mean the very top.

At such times it's hard to imagine it.

Occasionally I try to put myself in his position. I do this as a tactic, to guess in advance how he may be moved to behave towards me. It's difficult for me to believe I have power over him, of any sort, but I do; although it's of an equivocal kind.

Or

- (b) Discuss the role of language as both a tool for oppression and liberation in *The Handmaid's Tale*.

2. *EMMA* (Jane Austen)

Either

(a) “Pray, Mr. Knightley,” said Emma, who had been smiling to herself through a great part of this speech, “how do you know that Mr Martin did not speak yesterday?”

“Certainly,” replied he, surprised, “I do not absolutely know it; but it may be inferred. Was not she the whole day with you?”

“Come,” said she, “I will tell you something in return for what you have told me. He did speak yesterday – that is, he wrote, and was refused.”

This was obliged to be repeated before it could be believed; and Mr Knightley actually looked red with surprise and displeasure, as he stood up, in tall indignation, and said:

“Then she is a greater simpleton than I ever believed her. What is the foolish girl about?”

“Oh, to be sure,” cried Emma, “it is always incomprehensible to a man, that a woman should ever refuse an offer of marriage. A man always imagines a woman to be ready for anybody who asks her.”

“Nonsense! a man does not imagine any such thing. But what is the meaning of this? Harriet Smith refuse Robert Martin! Madness, if it is so; but I hope you are mistaken.”

“I saw her answer! – nothing could be clearer.”

“You saw her answer! – you wrote her answer too. Emma, this is your doing. You persuaded her to refuse him.”

“And if I did, (which, however, I am far from allowing), I should not feel that I had done wrong. Mr Martin is a very respectable young man, but I cannot admit him to be Harriet’s equal; and am rather surprised, indeed, that he should have ventured to address her. By your account he does seem to have had some scruples. It is a pity that they were ever got over.”

“Not Harriet’s equal!” exclaimed Mr Knightley loudly and warmly; and with calmer asperity added, a few moments afterwards, “No, he is not her equal, indeed, for he is as much her superior in sense as in situation. Emma, your infatuation about that girl blinds you.”

Or

(b) ‘Jane Austen’s major preoccupation is the fate of women in the society of her time.’ Discuss this statement in relation to the female characters in *Emma*.

3. ***GREAT EXPECTATIONS*** (Charles Dickens)

Either

- (a) My sister having so much to do, was going to church vicariously; that is to say, Joe and I were going. In his working-clothes, Joe was a well-knit characteristic-looking blacksmith; in his holiday clothes, he was more like a scarecrow in good circumstances, than anything else. Nothing that he wore then, fitted him or seemed to belong to him; and everything that he wore then grazed him. On the present festive occasion he emerged from his room, when the blithe bells were going, the picture of misery, in a full suit of Sunday penitentials. As to me, I think my sister must have had some general idea that I was a young offender whom an Accoucheur Policeman had taken up (on my birthday) and delivered over to her, to be dealt with according to the outraged majesty of the law. I was always treated as if I had insisted on being born, in opposition to the dictates of reason, religion, and morality, and against the dissuading arguments of my best friends. Even when I was taken to have a new suit of clothes, the tailor had orders to make them like a kind of Reformatory, and on no account to let me have the free use of my limbs.

Joe and I going to church, therefore, must have been a moving spectacle for compassionate minds. Yet, what I suffered outside was nothing to what I underwent within. The terrors that had assailed me whenever Mrs Joe had gone near the pantry, or out of the room, were only to be equalled by the remorse with which my mind dwelt on what my hands had done. Under the weight of my wicked secret, I pondered whether the Church would be powerful enough to shield me from the vengeance of the terrible young man, if I divulged to that establishment.

Or

- (b) 'Pip's growth into a gentleman in *Great Expectations* may be seen in the way his attitude towards other characters changes and matures.' Discuss.

4. THE HEART OF THE MATTER (Graham Greene)

Either

- (a) “I’ve given up hope,” he said.
“What do you mean?”
“I’ve given up the future. I’ve damned myself.”
“Don’t be so melodramatic,” she said. “I don’t know what you are talking about. Anyway, you’ve just told me about the future – the commissionership.”
“I mean the real future – the future that goes on.”
She said, “If there’s one thing I hate it’s your Catholicism. I suppose it comes of having a pious wife. It’s so bogus. If you really believed you wouldn’t be here.”
“But I do believe and I am here.” He said with bewilderment, “I can’t explain it, but there it is. My eyes are open. I know what I’m doing. When Father Rank came down to the rail carrying the sacrament...”
Helen exclaimed with scorn and impatience, “You’ve told me all that before. You are trying to impress me. You don’t believe in hell any more than I do.”
He took her wrists and held them furiously. He said, “You can’t get out of it that way. I believe, I tell you. I believe that I’m damned for all eternity – unless a miracle happens. I’m a policeman. I know what I’m saying. What I’ve done is far worse than murder – that’s an act, a blow, a stab, a shot: it’s over and done, but I’m carrying my corruption around with me. It’s the coating of my stomach.” He threw her wrists aside like seeds towards the stony floor. “Never pretend I haven’t shown my love.”
“Love for your wife, you mean. You were afraid she’d find out.”
Anger drained out of him. He said, “Love for both of you. If it were just for her there’d be an easy straight way.” He put his hands over his eyes, feeling hysteria beginning to mount again. He said, “I can’t bear to see suffering, and I cause it all the time. I want to get out, get out.”

Or

- (b) ‘They had been corrupted by money, and he had been corrupted by sentiment. Sentiment was the more dangerous, because you couldn’t name its price.’ Discuss with reference to Scobie’s character in *The Heart of the Matter*.

5. *ATONEMENT* (Ian McEwan)

Either

(a) The sequence was illogical – the drowning scene, followed by a rescue, should have preceded the marriage proposal. Such was Briony’s last thought before she accepted that she did not understand, and that she must simply watch. Unseen, from two storeys up, with the benefit of unambiguous sunlight, she had privileged access across the years to adult behavior, to rites and conventions she knew nothing about, as yet. Clearly, these were the kinds of things that happened. Even as her sister’s head broke the surface – thank God! – Briony had her first, weak intimation that for her now it could no longer be fairy-tale castles and princesses, but the strangeness of the here and now, of what passed between people, the ordinary people that she knew, and what power one could have over the other, and how easy it was to get everything wrong, completely wrong. Cecilia had climbed out of the pond and was fixing her skirt, and with difficulty pulling her blouse on over her wet skin. She turned abruptly and picked up from the deep shade of the fountain’s wall a vase of flowers Briony had not noticed before, and set off with it towards the house. No words were exchanged with Robbie, not a glance in his direction. He was now staring into the water, and then he too was striding away, no doubt satisfied, round the side of the house. Suddenly the scene was empty; the wet patch on the ground where Cecilia had got out of the pond was the only evidence that anything had happened at all.

Or

(b) War plays an important part in *Atonement*. Discuss.

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

Either

(a) Life at Hetton was busier but simpler since Richard Last's succession. Ambrose remained but there were no longer any footmen; he and a boy and four women servants did the work of the house. Richard Last called them his 'skeleton staff.' When things were easier he would extend the household; meanwhile the dining hall and the library were added to the state apartments which were kept locked and shuttered; the family lived in the morning room, the smoking room and what had been Tony's study. Most of the kitchen quarters, too, were out of use; an up-to-date and economical range had been installed in one of the pantries.

The family all appeared downstairs by half past eight, except Agnes who took longer to dress and was usually some minutes late; Teddy and Molly had been out for an hour, she among the rabbits, he to the silver foxes. Teddy was twenty-two and lived at home.

Peter was still at Oxford.

They breakfasted together in the morning room. Mrs. Last sat at one end of the table; her husband at the other; there was a constant traffic from hand to hand to and fro between them of cups, plate, honey jars and correspondence.

Mrs. Last said, "Molly, you have rabbit feed on your head again."

"Oh well, I shall have to tidy up anyway before the jamboree."

Mr. Last said, "*Jamboree*. Is nothing sacred to you children?"

Teddy said, "Another casualty at the stinkeries. That little vixen we bought from the people at Oakhampton got her brush bitten off during the night. Must have got it through the wire into the next cage. Tricky birds, foxes."

Or

(b) Discuss the theme of selfishness in Evelyn Waugh's *A Handful of Dust*.

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.

It was the day my grandmother exploded. I sat in the crematorium, listening to my Uncle Hamish quietly snoring in harmony to Bach's Mass in B Minor, and I reflected that it always seemed to be death that drew me back to Gallanach.

I looked at my father, sitting two rows away in the front line of seats in the cold, echoing chapel. His broad, greying-brown head was massive above his tweed jacket (a black arm-band was his concession to the solemnity of the occasion). His ears were moving in a slow, oscillatory manner, rather in the way John Wayne's shoulders moved when he walked; my father was grinding his teeth. Probably he was annoyed that my grandmother had chosen religious music for her funeral ceremony. I didn't think she had done it to upset him; doubtless she had simply liked the tune, and had not anticipated the effect its non-secular nature might have on her eldest son.

My younger brother, James, sat to my father's left. It was the first time in years I'd seen him without his Walkman, and he looked distinctly uncomfortable, fiddling with his single earring. To my father's right my mother sat, upright and trim, neatly filling a black coat and sporting a dramatic black hat shaped like a flying saucer. The UFO dipped briefly to one side as she whispered something to my father. In that movement and that moment, I felt a pang of loss that did not entirely belong to my recently departed grandmother, yet was connected with her memory. How her moles would be itching today if she was somehow suddenly reborn!

"Prentice!" My Aunt Antonia, sitting next to me, with Uncle Hamish snoring mellifluously on her other side, tapped my sleeve and pointed at my feet as she murmured my name. I looked down.

I had dressed in black that morning, in the cold high room of my aunt and uncle's house. The floorboards had creaked and my breath had smoked. There had been ice inside the small dormer window, obscuring the view over Gallanach in a crystalline mist. I'd pulled on a pair of black underpants I'd brought especially from Glasgow, a white shirt (fresh from Marks and Sparks, the pack-lines still ridging the cold crisp cotton) and my black 501s. I'd shivered, and sat on the bed, looking at two pairs of socks; one black, one white. I'd intended to wear the black pair under my nine-eye Docs with the twin ankle buckles, but suddenly I had felt that the boots were wrong. Maybe it was because they were matt finish...

I'd hauled my white trainers out of the bag, tried one Nike on and one boot (unlaced); I'd stood in front of the tilted full-length mirror, shivering, my breath going out in clouds, while the floorboards creaked and a smell of cooking bacon and burned toast insinuated its way up from the kitchen.

The trainers, I'd decided.

So I peered down at them in the crematorium; they looked crumpled and tea-stained on the severe black granite of the chapel floor. Oh-oh; one black sock, one white. I wriggled in my seat, pulled my jeans down to cover my oddly-packaged ankles. "Hell's teeth," I whispered. "Sorry, Aunt Tone."

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MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2015

SUBJECT:	ENGLISH
PAPER NUMBER:	III
DATE:	3 rd September 2015
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. 'A close shave'
- b. A view from a shop window.
- c. 'The internet has become the nervous system of the 21st century, wiring together devices that we carry, devices that are in our bodies, devices that our bodies are in.' Discuss.
- d. 'There can be no winners as long as life continues to be depicted as a competition. We will all lose.' Discuss.
- e. 'Among the rich and powerful families of Silicon Valley, the new-new thing is to give their children an education that outlaws computers, tablets and smartphones.' Explore the reasons why they may have chosen such a future for their children.
- f. 'Hope is the fuel of progress and fear is the prison in which you put yourself.' Discuss.
- g. Communication
- h. Control

SECTION B: Summary

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

(15 marks)

There was something heartening about the indignation expressed by Londoners against the “anti-homeless” spikes placed outside a luxury block of flats in Southwark. They were widely condemned as dehumanising, and compared with the strips of spikes used to deter pigeons from roosting. Yet anti-homeless spikes are nothing new. Not only are they found across the globe, from Nottingham to Tokyo, but they are just one weapon in an arsenal of “defensive architecture” strategies, employed to deter behaviour deemed unacceptable and encourage “proper” conduct. If you know where to look, you’ll discover that cities are full of subtle architectural features designed to nudge you in the right direction.

For instance, any Londoner will know that the number of so-called bum-proof benches has risen sharply. Wave-shaped benches with central armrests made from slippery or buttock-numbing materials such as stainless steel are designed to prevent the homeless from sleeping in public. Sloping seats at bus stops barely provide a perch, let alone a place to actually sit.

London is not alone in its embrace of hostile seating design. Eager to prevent loitering, the authorities at Yantai Park in Shandong, China introduced a pay-per-minute system for the use of its benches: overstay your welcome and you’ll be treated to a series of studs that emerge suddenly and uncomfortably from the seat. In Tokyo’s Ueno park, sloped benches prevent sitters from leaning back; Japan is also fond of tubular benches that are either too hot in summer or too cold in winter, and an array of sculptures (cute penguins, for example) that double as comfort-destroyers.

It’s not just the homeless who are targeted. “Those impacted are usually homeless people, teenagers, the poor, those who are marginalised or don’t have good social representation, or who aren’t organised as an interest group,” says Selena Savic, one of the editors of the book *Unpleasant Design*. The most egregious anti-teenage-loitering device is the Mosquito Alarm, which emits an unpleasant sound that many older people can’t hear. Aldi is one supermarket company that uses such devices. An Aldi spokesperson said: “These alarms are in place to prevent antisocial behaviour taking place near the store, prevent damage to the building and promote a safe shopping and working environment for customers and staff.”

Skateboarders are another group perceived by some as undesirable. Raised metal lumps known as “pig ears” are bolted on to an array of surfaces in cities. Ocean Howell, a former skateboarder and assistant professor of architectural history at the University of Oregon, who studies such anti-skating design, says it reveals wider processes of power. “Architectural deterrents to skateboarding and sleeping are interesting because – when noticed – they draw attention to the way that managers of spaces are always designing for specific subjects of the population, consciously or otherwise,” he says. “When we talk about the ‘public’, we’re never actually talking about ‘everyone’.”

Anti-skate architecture, he adds, is often skateable anyway, and only serves to breed resentment. “When you’re designed against, you know it,” he says. “Other people might not see it but you will. The message is clear: you are not a member of the public, at least not of the public that is welcome here.”

One of the problems with architectures of control is that they don’t discriminate. An uncomfortable bench is as uncomfortable for a homeless person as it is for a tired passerby or for someone looking for a place to read. Moreover, says Dan Lockton of the Helen Hamlyn Centre for Design, defensive architecture doesn’t address the underlying problem of homelessness. They simply shift it from one area to another, or worst still, reduce its visibility.

Many of these tactics have their origins in a more positive movement to design against crime, which aims to make public spaces feel safer. “The original goal was a lot more pro-public,” says Lockton. “But these new features are part of a range of strategies that perceive the public as a threat and treat everyone as a criminal.”

SECTION C: Linguistics

Choose ONE question from this section.

1. In an essay of not more than 400 words, identify and explain the main differences between spoken and written language, and comment on the strengths and weaknesses of each. In your essay you should consider such factors as status, permanence, relationships between speaker/writer and audience, structure and style, and mutual influences. *(33 marks)*

2. Answer all sub-sections, A, B and C in this question.

A. Read the following paragraph and answer the questions that follow by providing **SINGLE WORD** answers from the paragraph.

In the nineteenth century, children from poor families were expected to contribute to the family from an early age. But, various measures since then have marked out childhood as a distinct phase of life. For example, the school leaving age was gradually raised. Consequently, school work has replaced paid work, and the period of children's total dependency on their parents has correspondingly expanded. Additionally, until relatively recently, children had expected physical punishment for disobedience at school. If current plans are implemented, within the next few years, most European countries will have outlawed smacking, even in the home.

- a. Identify four abstract nouns. *(2 marks)*
- b. Identify four adverbs. *(2 marks)*
- c. Identify two conjunctions. *(2 marks)*
- d. Identify two different examples of primary auxiliary verbs. *(2 marks)*
- e. Identify one example of a modal auxiliary verb. *(1 mark)*

B. Identify the **CLAUSE ELEMENTS** (Subject, Verb, direct/indirect Object, Complement of Subject/Object, Adverbial of manner, place, time) in the following sentences. Present your analysis as shown in the example given.

Example: My room mates made a delicious meatloaf on Tuesday.

My room mates	=	SUBJECT
made	=	VERB
a delicious meatloaf	=	direct OBJECT
on Tuesday	=	ADVERBIAL of time

- a. Rainfall originates in the ocean.
- b. The evaporation of ocean water produces clouds.
- c. The water in the Dead Sea is extremely salty.
- d. Irrigation gives desert regions a new lease of life.
- e. The pollution of rivers remains a major environmental problem throughout the world.
- f. Sometimes our cat sits on their tree house for the entire day.

(12 marks)

- C. Identify whether the following sentences are SIMPLE, COMPOUND or COMPLEX. In cases where you decide that a sentence is COMPLEX, you are also required to write down the SUBORDINATE CLAUSE as in the following example.

Example:

Although she has lived for years in London, she cannot speak English.

COMPLEX.

Subordinate clause = Although she has lived for years in London,

- a. Real languages come with cultures and literary traditions, and this makes them far more appealing to most learners.
- b. The vocabulary of Esperanto has none of the complexity and ambiguities of a natural language.
- c. While fishing in the Blue Lagoon, I caught a lovely silver fish.
- d. He did not take the money for it was not the right thing to do.
- e. When the student handed in her homework, she forgot to give the teacher the last page of her work.
- f. New communications technologies, such as cable and satellite television, and internet-based communication, remove the geographical limitations on both mass media and one-to-one interaction.

(12 marks)

3. Answer all the questions.

- a. In a paragraph of about 120 words explain what is meant by **taboo language**. *(9 marks)*
- b. In a paragraph of about 120 words explain and illustrate with examples the various linguistic strategies, including **euphemisms**, that are used to help people avoid **taboo language**. *(10 marks)*
- c. Explain, in a paragraph of about 90 words, some of the reasons why people may use **taboo words**. *(9 marks)*
- d. What are **society's attitudes** to the use of **taboo language**? *(5 marks)*