

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	3 rd September 2016

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 does summer mean to you?
2. Do you think summer is what it used to be five years ago? Why or why not?
3. Imagine you were a writer / painter, what would your next book / painting be about?
4. How would you try to sell it?
5. Can you imagine life without friends? Why or why not?
6. Are you always honest with your friends? Why or why not?

[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 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 war heroes and superheroes. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. What does the word 'hero' mean to you?
2. Why do wars happen?
3. Is there a difference between real war heroes and superheroes? Why or why not?
4. Would the world be a better place if the fictional superheroes existed?

[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 a pencil and paper to write 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. YouTube is becoming much more than entertainment.
2. Technology in the classroom.
3. Sports unites the world.
4. Music is a window to an individual's personality.
5. Success is not final and failure is not fatal – it is the courage to continue that counts.

[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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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. YouTube is becoming much more than entertainment.
2. Technology in the classroom.
3. Sports unites the world.
4. Music is a window to an individual's personality.
5. Success is not final and failure is not fatal – it is the courage to continue that counts.

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

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

Choose one of the following:

1. YouTube is becoming much more than entertainment.
2. Technology in the classroom.
3. Sports unites the world.
4. Music is a window to an individual's personality.
5. Success is not final and failure is not fatal – it is the courage to continue that counts.

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 2016

SUBJECT:	ENGLISH
PAPER NUMBER:	I
DATE:	2 nd September 2016
TIME:	9.00 a.m. to 12.05 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**.

Each answer must not be shorter than 400 words.

SECTION A: Shakespeare Set Texts

1. JULIUS CAESAR

Either

- (a) *Caesar* Antonio.
Antony Caesar.
Caesar Let me have men about me that are fat,
 Sleek-headed men, and such as sleep a-nights.
 Yond Cassius has a lean and hungry look:
 He thinks too much: such men are dangerous.
Antony Fear him not, Caesar, he's not dangerous.
 He is a noble Roman, and well given.
Caesar Would he were fatter! But I fear him not:
 Yet if my name were liable to fear
 I do not know the man I should avoid
 So soon as that spare Cassius. He reads much,
 He is a great observer, and he looks
 Quite through the deeds of men. He loves no plays
 As thou dost, Antony; he hears no music.
 Seldom he smiles, and smiles in such a sort
 As if he mocked himself and scorned his spirit
 That could be moved to smile at anything.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves,
 And therefore are they very dangerous.
 I rather tell thee what is to be feared
 Than what I fear: for always I am Caesar.
 Come on my right hand, for this ear is deaf,
 And tell me truly what thou think'st of him.

Or

- (b) Discuss the theme of ambition in *Julius Caesar*.

Or

- (c) 'The two orations by Brutus and Mark Antony's speech after Caesar's murder appeal to the rational and emotional respectively.' Discuss.

2. *THE TEMPEST*

Either

(a) *Ariel* All hail, great master! Grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong bidding task
Ariel and all his quality.

Prospero Hast thou, spirit,
Perform'd to point the tempest that I bade thee?

Ariel To every article.
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flam'd amazement: sometime I'd divide,
And burn in many places; on the topmast,
The yards and boresprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' th' dreadful thunder-claps, more momentary
And sight-outrunning were not: the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

Prospero My brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

Ariel Not a soul
But felt a fever of the mad, and play'd
Some tricks of desperation. All but mariners
Plung'd in the foaming brine, and quit the vessel,
Then all afire with me: the king's son, Ferdinand,
With hair up-staring, then like reeds, not hair,
Was the first man that leap'd; cried, "Hell is empty,
And all the devils are here."

Or

(b) Discuss the theme of colonization in *The Tempest*.

Or

(c) Does justice prevail in *The Tempest*?

3. *OTHELLO*

Either

(a) *Lodovico* [to *Othello*]

You must forsake this room, and go with us.
Your power and your command is taken off
And Cassio rules in Cyprus. For this slave,
If there be any cunning cruelty
That can torment him much and hold him long,
It shall be his. You shall close prisoner rest
Till that the nature of your fault be known
To the Venetian state. Come, bring him away.

Othello Soft you, a word or two before you go.
I have done the state some service, and they know't:
No more of that. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am. Nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but, being wrought,
Perplexed in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their medicinable gum.

Or

(b) How do the different geographical locations of Venice and Cyprus contribute to the theme of power in *Othello*? Support your answer by making close reference to the text.

Or

(c) 'Brabantio, Roderigo, Cassio, and Emilia are instrumental in Othello's tragic downfall.' Discuss.

SECTION B: Poetry Set Texts

Each answer must not be shorter than 400 words.

1. EMILY DICKINSON

Either

- (a) 'Emily Dickinson's poems seem to embody multiple voices emanating from different personae.' Illustrate your answer by making close reference to her poems.

Or

- (b) Discuss the portrayal of mental horror which is echoed in several of Dickinson's poems.

2. JOHN KEATS

Either

- (a) 'Keats often weaves mythology into his poetry.' Discuss its significance by referring closely to either one of the longer poems or three of the shorter poems.

Or

- (b) 'Keats considers pain and pleasure to be inseparable.' Discuss.

3. WILFRED OWEN

Either

- (a) 'Owen is caught between resisting the dehumanization of mechanized slaughter and protecting the virtues of religious and moral honour.' How does this dilemma feature in his poems?

Or

- (b) How do location and/or setting contribute to the horrors of war in Owen's war poems?

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.

Missing Things

I'm very old and breathless, tired and lame,
and soon I'll be no more to anyone
than the slowly fading trochee of my name
and shadow of my presence: I'll be gone.
Already I begin to miss the things
I'll leave behind, like this calm evening sun
which seems to smile at how the blackbird sings.

There's something valedictory¹ in the way
my books gaze down on me from where they stand
in disciplined disorder and display
the same goodwill that wellwishers on land
convey to troops who sail away to where
great danger waits. These books will miss the hand
that turned the pages with devoted care.

¹*bidding farewell*

And there are also places that I miss:
those Paris streets and bars I can't forget,
the scent of caporal² and wine and piss;
the pubs in Soho where the poets met;
the Yorkshire moors and Dorset's pebbly coast,
black Leeds, where I was taught love's alphabet,
and this small house that I shall miss the most.

²*a kind of superior tobacco*

I've lived here for so long it seems to be
a part of what I am, yet I'm aware
that when I've gone it won't remember me
and I, of course, will neither know nor care
since, like the stone of which the house is made,
I'll feel no more than it does light and air.
Then why so sad? And just a bit afraid?

Vernon Scannell

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SUBJECT:	ENGLISH
PAPER NUMBER:	II
DATE:	3 rd September 2016
TIME:	9.00 a.m. to 12.05 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) A shape, red with white wings around the face, a shape like mine, a nondescript woman in red carrying a basket, comes along the brick sidewalk towards me. She reaches me and we peer at each other's faces, looking down the white tunnels of cloth that enclose us. She is the right one.

'Blessed be the fruit,' she says to me, the accepted greeting among us.

'May the Lord open,' I answer, the accepted response. We turn and walk together past the large houses, towards the central part of town. We aren't allowed to go there except in twos. This is supposed to be for our protection, though the notion is absurd: we are well protected already. The truth is that she is my spy, as I am hers. If either of us slips through the net because of something that happens on one of our daily walks, the other will be accountable.

This woman has been my partner for two weeks. I don't know what happened to the one before. On a certain day she simply wasn't there anymore, and this one was there in her place. It isn't the sort of thing you ask questions about, because the answers are not usually answers you want to know. Anyway there wouldn't be an answer.

This one is a little plumper than I am. Her eyes are brown. Her name is Ofglen, and that's about all I know about her. She walks demurely, head down, red-gloved hands clasped in front, with short little steps like a trained pig's on its hind legs. During these walks she has never said anything that was not strictly orthodox, but then, neither have I. She may be a real believer, a Handmaid in more than name. I can't take the risk.

'The war is going well, I hear,' she says.

'Praise be,' I reply.

'We've been sent good weather.'

'Which I receive with joy.'

'They've defeated more of the rebels, since yesterday.'

'Praise be,' I say. I don't ask her how she knows. 'What were they?'

'Baptists. They had a stronghold in the Blue Hills. They smoked them out.'

'Praise be.'

Sometimes I wish she would just shut up and let me walk in peace. But I'm ravenous for news, any kind of news; even if it's false news, it must mean something.

Or

- (b) 'The patriarchal figures of Luke, Nick and the Commander have minor roles in *The Handmaid's Tale*, and yet, they are important because Offred constructs her narrative around them.' Explore the role of these three men in relation to Offred.

2. *EMMA* (Jane Austen)

Either

- (a) 'I do so wonder, Miss Woodhouse, that you should not be married, or going to be married – so charming as you are.'

Emma laughed, and replied:

'My being charming, Harriet, is not quite enough to induce me to marry; I must find other people charming – one other person at least. And I am not only not going to be married at present, but have very little intention of ever marrying at all.'

'Ah, so you say, but I cannot believe it.'

'I must see somebody very superior to any one I have seen yet, to be tempted; Mr Elton, you know' (recollecting herself) 'is out of the question; and I do not wish to see any such person. I would rather not be tempted. I cannot really change for the better. If I were to marry, I must expect to repent it.'

'Dear me! – it is so odd to hear a woman talk so!'

'I have none of the usual inducements of women to marry. Were I to fall in love, indeed, it would be a different thing; but I never have been in love; it is not my way, or my nature; and I do not think I ever shall. And, without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment I do not want; consequence I do not want; I believe few married women are half as much mistress of their husband's house as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's.'

'But then, to be an old maid at last, like Miss Bates!'

'That is as formidable an image as you could present, Harriet; and if I thought I should ever be like Miss Bates – so silly, so satisfied, so smiling, so prosing, so undistinguishing, and unfastidious, and so apt to tell everything relative to everybody about me, I would marry tomorrow. But between us, I am convinced there never can be any likeness, except in being unmarried.'

Or

- (b) 'It was foolish, it was wrong, to take so active a part in bringing any two people together.' How is this statement central to Austen's novel, *Emma*?

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

Either

(a) A cold silvery mist had veiled the afternoon, and the moon was not yet up to scatter it. But, the stars were shining beyond the mist, and the moon was coming, and the evening was not dark. I could trace out where every part of the old house had been, and where the brewery had been, and where the gates, and where the casks. I had done so, and was looking along the desolate garden walk, when I beheld a solitary figure in it.

The figure showed itself aware of me, as I advanced. It had been moving towards me, but it stood still. As I drew nearer, I saw it to be the figure of a woman. As I drew nearer yet, it was about to turn away, when it stopped, and let me come up with it. Then, it faltered, as if much surprised, and uttered my name, and I cried out:

‘Estella!’

‘I am greatly changed. I wonder you know me.’

The freshness of her beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand.

We sat down on a bench that was near, and I said, ‘After so many years, it is strange that we should thus meet again, Estella, here where our first meeting was! Do you often come back?’

‘I have never been here since.’

‘Nor I.’

The moon began to rise, and I thought of the placid look at the white ceiling, which had passed away. The moon began to rise, and I thought of the pressure on my hand when I had spoken the last words he had heard on earth.

Estella was the next to break the silence that ensued between us.

‘I have very often hoped and intended to come back, but have been prevented by many circumstances. Poor, poor old place!’

The silvery mist was touched with the first rays of the moonlight, and the same rays touched the tears that dropped from her eyes. Not knowing that I saw them, and setting herself to get the better of them, she said quietly:

‘Were you wondering, as you walked along, how it came to be left in this condition?’

‘Yes, Estella.’

‘The ground belongs to me. It is the only possession I have not relinquished. Everything else has gone from me, little by little, but I have kept this. It was the subject of the only determined resistance I made in all the wretched years.’

Or

(b) ‘The characters in Dickens’s stories often make huge transitions from one social class to another.’ Discuss, with reference to *Great Expectations*.

4. THE HEART OF THE MATTER (Graham Greene)

Either

(a) 'I'm listening, Yusef.'

'Tallit's a small man. He is a Christian. Father Rank and other people go to his house. They say, 'If there's such a thing as an honest Syrian, then Tallit's the man.' Tallit's not very successful, and that looks just the same as honesty.'

'Go on.'

'Tallit's cousin is sailing in the next Portuguese boat. His luggage will be searched, of course, and nothing will be found. He will have a parrot with him in a cage. My advice, Major Scobie, is to let Tallit's cousin go and keep his parrot.'

'Why let the cousin go?'

'You do not want to show your hand to Tallit. You can easily say the parrot is suffering from a disease and must stay. He will not dare to make a fuss.'

'You mean the diamonds are in its crop?'

'Yes.'

'Has that trick been used before on the Portuguese boats?'

'Yes.'

'It looks to me as if we'll have to buy an aviary.'

'Will you act on that information, Major Scobie?'

'You give me information, Yusef. I don't give you information.'

Yusef nodded and smiled. Raising his bulk with some care he touched Scobie's sleeve quickly and shyly. 'You are quite right, Major Scobie. Believe me, I never want to do you any harm at all. I shall be careful and you be careful too, and everything will be all right.' It was as if they were in a conspiracy together to do no harm: even innocence in Yusef's hands took on a dubious colour. He said, 'If you were to say a good word to Tallit sometimes it would be safer. The agent visits him.'

'I don't know of any agent.'

'You are quite right, Major Scobie.' Yusef hovered like a fat moth on the edge of the light. He said, 'Perhaps if you were writing one day to Mrs Scobie you would give her my best wishes. Oh no, letters are censored. You cannot do that. You could say, perhaps – no, better not. As long as *you* know, Major Scobie, that you have my best wishes –' Stumbling on the narrow path, he made for his car. When he had turned on his lights he pressed his face against the glass: it showed up in the illumination of the dashboard, wide, pasty, untrustworthy, sincere. He made a tentative shy sketch of a wave towards Scobie, where he stood alone in the doorway of the quiet and empty house.

Or

(b) '*The Heart of the Matter* explores human frailty in the context of war and Empire.' Discuss.

5. *ATONEMENT* (Ian McEwan)

Either

- (a) Within the half hour Briony would commit her crime. Conscious that she was sharing the night expanse with a maniac, she kept close to the shadowed walls of the house at first, and ducked low beneath the sills whenever she passed in front of a lighted window. She knew he would be heading off down the main drive because that was the way her sister had gone with Leon. As soon as she thought a safe distance had opened up, Briony swung out boldly from the house in a wide arc that took her toward the stable block and the swimming pool. It made sense, surely, to see if the twins were there, fooling about with the hoses, or floating facedown in death, indistinguishable to the last. She thought how she might describe it, the way they bobbed on the illuminated water's gentle swell, and how their hair spread like tendrils and their clothed bodies softly collided and drifted apart. The dry night air slipped between the fabric of her dress and her skin, and she felt smooth and agile in the dark. There was nothing she could not describe: the gentle pad of a maniac's tread moving sinuously along the drive, keeping to the verge to muffle his approach. But her brother was with Cecilia, and that was a burden lifted. She could describe this delicious air too, the grasses giving off their sweet cattle smell, the hard-fired earth which still held the embers of the day's heat and exhaled the mineral odour of clay, and the faint breeze carrying from the lake a flavour of green and silver.

She broke into a loping run across the grass and thought she could go on all night, knifing through the silky air, sprung forward by the steely coil of the hard ground under her feet, and by the way darkness doubled the impression of speed. She had dreams in which she ran like this, then tilted forward, spread her arms and, yielding to faith – the only difficult part, but easy enough in sleep – left the ground by simply stepping off it, and swooped low over hedges and gates and roofs, then hurtled upwards and hovered exultantly below the cloud base, above the fields, before diving down again. She sensed now how this might be achieved, through desire alone; the world she ran through loved her and would give her what she wanted and would let it happen. And then, when it did, she would describe it. Wasn't writing a kind of soaring, an achievable form of flight, of fancy, of the imagination?

Or

- (b) 'In *Atonement*, McEwan adopts a tactic that requires the readers to continually revise their view of particular events and characters.' Discuss.

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

Either

- (a) Tony felt that the time had come to cut out the cross talk and deliver the homily he had been preparing. 'Now, listen, John. It was very wrong of you to call nanny a silly old tart. First, because it was unkind to her. Think of all the things she does for you every day.'

'She's paid to.'

'Be quiet. And secondly because you were using a word which people of your age and class do not use. Poor people use certain expressions which gentlemen do not. You are a gentleman. When you grow up all this house and lots of other things besides will belong to you. You must learn to speak like someone who is going to have these things and to be considerate to people less fortunate than you, particularly women. Do you understand?'

'Is Ben less fortunate than me?'

'That has nothing to do with it. Now you are to go upstairs and say you are sorry to nanny and promise never to use that word about anyone again.'

'All right.'

'And because you have been so naughty today you are not to ride tomorrow.'

'Tomorrow's Sunday.'

'Well, next day then.'

'But you said "tomorrow". It isn't fair to change now.'

'John, don't argue. If you are not careful I shall send Thunderclap back to Uncle Reggie and say that I find you are not a good enough boy to keep it. You wouldn't like that would you?'

'What would Uncle Reggie do with her? She couldn't carry him. Besides, he's usually abroad.'

'He'd give it to some other little boy. Anyway that's got nothing to do with it. Now run off and say you're sorry to nanny.'

At the door John said, 'It's all right about riding on Monday, isn't it? You did *say* "tomorrow".'

'Yes, I suppose so.'

'Hooray. Thunderclap went very well today. We jumped a big post and rails. She refused to first time but went like a bird after that.'

'Didn't you come off?'

'Yes, once. It wasn't Thunderclap's fault. I just opened my bloody legs and cut an arser.'

Or

- (b) 'Tony Last reaches his ultimate fate in the Brazilian jungle.' How does Tony suffer at the hands of different "savages" throughout *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.

Mae Mobley was born on an early Sunday morning in August, 1960. A church baby we like to call it. Taking care a white babies, that's what I do, along with all the cooking and the cleaning. I done raised seventeen kids in my lifetime. I know how to get them babies to sleep, stop crying, and go in the toilet bowl before they mamas even get out a bed in the morning.

5 But I ain't never seen a baby yell like Mae Mobley Leefolt. First day I walk in the door, there she be, red-hot and hollering with the colic, fighting that bottle like it's a rotten turnip. Miss Leefolt, she look terrified a her own child. "What am I doing wrong? Why can't I stop it?"

It? That was my first hint: something is wrong with this situation.

10 So I took that pink, screaming baby in my arms. Bounced her on my hip to get the gas moving and it didn't take two minutes fore Baby Girl stopped her crying, got to smiling up at me like she do. But Miss Leefolt, she don't pick up her own baby for the rest a the day. I seen plenty a womens get the baby blues after they done birthing. I reckon I thought that's what it was.

15 Here's something about Miss Leefolt: she not just frowning all the time, she skinny. Her legs is so spindly, she look like she done growed em last week. Twenty-three years old and she lanky as a fourteen-year-old boy. Even her hair is thin, brown, see-through. She try to tease it up, but it only make it look thinner. Her face be the same shape as that red devil on the redhot candy box, pointy chin and all. Fact, her whole body be so full a sharp knobs and corners, it's no wonder she can't soothe that baby. Babies like fat. Like to bury they face up in you armpit and go to sleep. They like big fat legs too. That I know.

20 By the time she a year old, Mae Mobley following me around everywhere I go. Five o'clock would come round and she'd be hanging on my Dr. Scholl shoe, dragging over the floor, crying like I weren't never coming back. Miss Leefolt, she'd narrow up her eyes at me like I done something wrong, unhitch that crying baby off my foot. I reckon that's the risk you run, letting somebody else raise you chilluns.

25 Mae Mobley two years old now. She got big brown eyes and honey-color curls. But the bald spot in the back of her hair kind a throw things off. She get the same wrinkle between her eyebrows when she worried, like her mama. They kind a favor except Mae Mobley so fat. She ain't gone be no beauty queen. I think it bother Miss Leefolt, but Mae Mobley my special baby.

30 I lost my own boy, Treelore, right before I started waiting on Miss Leefolt. He was twenty-four years old. The best part of a person's life. It just wasn't enough time living in this world.

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

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2016

SUBJECT:	ENGLISH
PAPER NUMBER:	III
DATE:	5 th September 2016
TIME:	9.00 a.m. to 11.50 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 peaceful encounter with the enemy'
- b. An aerial view of an open-air concert
- c. Our world has gone mad. Discuss.
- d. 'Curiosity fuels high levels of creativity in us.' Discuss.
- e. 'Young people migrated to Snapchat when electronic elders discovered Facebook as their favourite social media app.' How true is this trend?
- f. 'Comment is free, but facts are sacred.' Discuss.
- g. Competition
- h. Revenge

(33 marks)

SECTION B: Summary

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

(15 marks)

Reading transforms the human brain, which transforms the mind, which transforms the life of every reader.

Few of us ever stop to realise how momentous and semi-miraculous the achievement of reading is for our species. We were never born to read or write anything. Unlike vision or language, reading has no genetic programme that unfolds to create an ideal form of itself. Rather, learning to read lies outside the original repertoire of the human brain's functions and requires a whole new circuit to be built afresh with each new reader.

Literally and physiologically, the brain changes itself by building a versatile 'reading circuit' out of a rearrangement of its original structures, such as visual, conceptual and language areas. Which structures are recruited, and how extensively and deeply they are used, depends on many factors. More specifically, because there is no genetic blueprint for reading, the brain's reading circuit will adapt itself to what is being asked – by the characteristics of the writing system (e.g. English alphabet vs Hebrew alphabet vs Chinese logosyllabary); by the formation process (how much, how well the child is taught to use all the many cognitive resources available to each part of the process); by the content of what is read; and finally by the medium (e.g. sign, book, Internet, e-book). This means that the very plasticity that allows every novice reader to build a fresh new circuit to read could prove to be not only a gift, but also an Achilles heel.

The specific factors that affect the formation of the reading circuits take on special significance in the present moment, as we move from a literacy-based culture to one dominated by digital tools and a digital sense of time. Immersed and shaped anew by varied technological mediums, the reading brain as we know it will be changed and to some degree supplanted by a different reading circuit. No one fully knows what form this new circuit will take or what this will ultimately mean for all of us.

What we do know is that for centuries our species has honed the present 'expert' reading brain. We have done so by learning over time to integrate decoding skills with what we refer to as the 'deep-reading' processes: e.g. analogical thought, inferential reasoning, perspective-taking, critical analysis, imagination, insight, novel thought, etc. The integration of these processes during reading is automatic for expert readers, but it can never be taken for granted. Rather, how well deep-reading processes are incorporated in the reading act depends significantly on how that circuit was formed over years of learning. The expert reader must expend considerable cognitive effort and time (in milliseconds and in years) to reach the point where the reading act leads automatically to the expansion of personal thought.

A pivotal question in today's historical transition is whether the more time-consuming demands of these deep-reading processes will atrophy or, in fact, never be fully formed in children raised within a culture whose principal mediums for reading increasingly advantage speed, multitasking and the processing of the next 'new' piece of information. Will an immersion in digitally dominated forms of reading change the capacity and the motivation of the reader (expert and novice) to utilise their more sophisticated reading capacities, encouraging them to think deeply, reflectively and in an intellectually autonomous manner? Will new readers feel such efforts warrant no justification, since the analyses of many others are simply a click away? Or will easy access to sophisticated analyses and potential collaborators serve to enrich and motivate further thought and discussion, bringing students to new levels of discovery? Will the presence of digital tools such as translations and definitions serve to enhance the reading experience, by acting as bootstraps when difficulties are encountered, or will they disrupt it? What will such directions mean to the intellectual autonomy of individuals?

SECTION C: Linguistics

Choose **ONE** question from this section.

1. In an essay of not more than 400 words, explain what is meant by the term “political correctness” and provide examples of politically correct language. You are also required to write about arguments in favour of and against the use of politically correct language. (33 marks)

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

A. In a paragraph of around 60 words explain, in some detail and with examples, what a **morpheme** is. (5 marks)

B. In a paragraph of around 100 words, explain fully and with the use of relevant examples how different kinds of morphemes contribute to word formation. (8 marks)

C. In the following words identify the morphemes and indicate whether the affixes are derivational (D) or inflectional (I).

The first one has been done for you as an example. Please follow this pattern when analysing the words given.

Example:

0. **decentralises** = **de** + **centr(e)** + **al** + **ise** + **s**
D + **FREE** + **D** + **D** + **I**

- 1. disgracefully
- 2. smaller
- 3. preacher
- 4. amplifiers
- 5. dehumanisation
- 6. pupil's
- 7. misconceptions
- 8. degraded
- 9. unconsciously
- 10. nationalising

(20 marks)

3. In an essay of not more than 400 words, explain and illustrate with appropriate examples how denotation and connotation, hyponym, synonym, antonymy and collocation form part of our understanding of the meanings of words. (33 marks)