

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	13 th March 2017

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)

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. Are you always punctual? Why or why not?
2. How do you react when a friend arrives late to a meeting?
3. What kind of career appeals to you most, and why?
4. What do you think of the idea of working from home?
5. Imagine you own a sports shop. Which sport section do you think would be most popular? Why?
6. What do you think would be the toughest part of taking care of a sports shop?

[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.

(Total: 4 marks)

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)

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 depicting different lifestyles. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. What should a person do to avoid becoming obsessed with work and working too much?
2. What role does technology have in today's busy lifestyle?
3. How may the choices we make in our day-to-day life affect the environment?
4. If you never needed to work for an income, what would you want to do with your 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.

(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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 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. Finding the time to be with people who are important to us.
2. Multiculturalism.
3. Religion – a connection with something bigger. What does it mean to you?
4. Music can change the world because it can change people.
5. Today's wars do not help to create a peaceful tomorrow.

[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.

(Total: 8 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT: ENGLISH
PAPER NUMBER: Oral
DATE: 13th March 2017

CANDIDATE'S CLASSROOM PAPER

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)



(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Finding the time to be with people who are important to us.
2. Multiculturalism.
3. Religion – a connection with something bigger. What does it mean to you?
4. Music can change the world because it can change people.
5. Today's wars do not help to create a peaceful tomorrow.

AT THE END OF THE EXAM, PLEASE GIVE THIS PAPER BACK TO THE EXAMINER, TOGETHER WITH THE PENCIL AND PAPER.

(Total: 8 marks)

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MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	13 th March 2017

CANDIDATE'S CORRIDOR PAPER

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Finding the time to be with people who are important to us.
2. Multiculturalism.
3. Religion – a connection with something bigger. What does it mean to you?
4. Music can change the world because it can change people.
5. Today's wars do not help to create a peaceful tomorrow.

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UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	14 th March 2017

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)

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. Have you ever been asked to babysit? Why or why not?
2. What do you think are the characteristics of a good babysitter?
3. How do you feel about babies being sent to childcare centres at a very young age? Why?
4. Why do you think some people drink excessively when they party?
5. Do you think Malta's drinking age should change from 17 to 21 years? Why or why not?
6. Do you think that there should be stricter law enforcement in Malta on people who drink and drive?
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.

(Total: 4 marks)

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)

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 depicting a sports activity. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. What do you think of sports professionals making so much money?
2. What does being passionate about sports mean?
3. Is it true that the most important thing in sports is participating? Why?
4. Why are huge sports events like the Olympics and the football World Cup important?

[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.

(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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 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. Art touches those who experience it.
2. The role of schools in students eating healthy food.
3. What are the strengths and weaknesses of the modern family?
4. How can we make cities greener?
5. Our spirituality makes us realise we have a greater value than the things we routinely do every day.

[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.

(Total: 8 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

MAY 2017

SUBJECT: ENGLISH
PAPER NUMBER: Oral
DATE: 14th March 2017

CANDIDATE'S CLASSROOM PAPER

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)



(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Art touches those who experience it.
2. The role of schools in students eating healthy food.
3. What are the strengths and weaknesses of the modern family?
4. How can we make cities greener?
5. Our spirituality makes us realise we have a greater value than the things we routinely do every day.

AT THE END OF THE EXAM, PLEASE GIVE THIS PAPER BACK TO THE EXAMINER, TOGETHER WITH THE PENCIL AND PAPER.

(Total: 8 marks)

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MATRICULATION EXAMINATION
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MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	14 th March 2017

CANDIDATE'S CORRIDOR PAPER

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Art touches those who experience it.
2. The role of schools in students eating healthy food.
3. What are the strengths and weaknesses of the modern family?
4. How can we make cities greener?
5. Our spirituality makes us realise we have a greater value than the things we routinely do every day.

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(Total: 8 marks)

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UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	15 th March 2017

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)

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. Would you prefer to live in a city or in the countryside? Why?
2. Imagine you live right in the middle of a very noisy entertainment zone. How would you feel about it? Why?
3. How do you think the residents who live in such locations could cope with the noise?
4. Where do you see yourself in 20 years' time?
5. Do you imagine yourself retiring at 65 years or would you want to continue working? Why?
6. If you were rich, what would you do on the day of your retirement?

[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.

(Total: 4 marks)

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)

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 representing different forms of entertainment involving animals. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. Are you attracted to zoos and aquariums? Why?
2. What is your opinion about animals being used for scientific research?
3. If you knew that animals suffered in circuses, what would you do? Why?
4. Do you see any differences between zoos and circuses in the way animals are used for entertainment? 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.

(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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 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. Youthfulness is more about how you live than about when you were born.
2. Sports champions are not born but made.
3. Someone's opinion of you does not have to be your reality.
4. However necessary or justified, war is always a crime. Discuss.
5. How difficult is it for new musical talent to be discovered? 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.

(Total: 8 marks)

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UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT: ENGLISH
PAPER NUMBER: Oral
DATE: 15th March 2017

CANDIDATE'S CLASSROOM PAPER

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)



(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Youthfulness is more about how you live than about when you were born.
2. Sports champions are not born but made.
3. Someone's opinion of you does not have to be your reality.
4. However necessary or justified, war is always a crime. Discuss.
5. How difficult is it for new musical talent to be discovered? Why?

AT THE END OF THE EXAM, PLEASE GIVE THIS PAPER BACK TO THE EXAMINER, TOGETHER WITH THE PENCIL AND PAPER.

(Total: 8 marks)

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MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	15 th March 2017

CANDIDATE'S CORRIDOR PAPER

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Youthfulness is more about how you live than about when you were born.
2. Sports champions are not born but made.
3. Someone's opinion of you does not have to be your reality.
4. However necessary or justified, war is always a crime. Discuss.
5. How difficult is it for new musical talent to be discovered? Why?

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(Total: 8 marks)

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UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	16 th March 2017

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)

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. Do you normally leave home early in the morning? Why?
2. Given a choice, would you rather get out of bed early or late? Why?
3. Do you prefer to work or study in the morning or in the evening? Why?
4. How do you choose gifts for relatives and friends?
5. Have you ever received a gift that you particularly liked or disliked? Why did you like it or dislike it so much?
6. Do you think gift-giving is a good way of showing you care for others? 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.

(Total: 4 marks)

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)

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 depicting an educational context. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. What does getting a good education mean?
2. In a popular song by the English rock band Pink Floyd, a chorus cries out, "Hey! Teachers! Leave them kids alone!" How can education have a negative effect?
3. Which skills help students be good learners?
4. In which ways does education contribute to the well-being of society?

[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.

(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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 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. Life is really simple, but we are determined to make it more complicated.
2. Practising sports may bring out the best and the worst in people.
3. Like other aspects of culture, religion helps create a sense of belonging.
4. Discuss some aspects of the relationship between young people and the elderly in today's society.
5. Should there be censorship of artistic expression? Why or why not?

[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.]

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THE EXAMINER COLLECTS THE PENCIL AND PAPER, AND THE CANDIDATE'S PAPER.

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UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT: ENGLISH
PAPER NUMBER: Oral
DATE: 16th March 2017

CANDIDATE'S CLASSROOM PAPER

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)



(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Life is really simple, but we are determined to make it more complicated.
2. Practising sports may bring out the best and the worst in people.
3. Like other aspects of culture, religion helps create a sense of belonging.
4. Discuss some aspects of the relationship between young people and the elderly in today's society.
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MAY 2017

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CANDIDATE'S CORRIDOR PAPER

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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.

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3. Like other aspects of culture, religion helps create a sense of belonging.
4. Discuss some aspects of the relationship between young people and the elderly in today's society.
5. Should there be censorship of artistic expression? Why or why not?

AT THE END OF THE EXAM, PLEASE GIVE THIS PAPER BACK TO THE EXAMINER, TOGETHER WITH THE PENCIL AND PAPER.

(Total: 8 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	17 th March 2017

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)

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. How would you judge if a year has been a good one or not?
2. How important is success to you? Why or why not?
3. How do global disasters and tragedies affect you, if at all?
4. Why do you think some people are drawn to extreme sports?
5. If you went on an adventurous holiday and you were asked to choose between bungee jumping and deep-water diving, which one would you choose and why?
6. What kind of activities would you choose to enjoy on holiday? 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.

(Total: 4 marks)

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)

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 people in different types of relationships. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. Sometimes people create barriers in relationships in order not to get hurt. What do you think about this?
2. Do you think personal relationships have become more challenging nowadays? Why?
3. Can you think of two characteristics that are essential to a healthy friendship? Why are they essential?
4. Should work colleagues meet informally for a drink occasionally? Why or why not?

[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.

(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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 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. Television only offers cheap entertainment intended to be consumed and forgotten like fast food.
2. The roots of education are bitter, but the fruit is sweet.
3. War does not determine who is right – only who is left.
4. A healthy lifestyle is not limited to the food we eat.
5. Music is the portrait of a specific time.

[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.

(Total: 8 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT: ENGLISH
PAPER NUMBER: Oral
DATE: 17th March 2017

CANDIDATE'S CLASSROOM PAPER

Part 2 – Guided Examiner-to-Candidate Conversation

(about 4 minutes)



(Total: 6 marks)

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Television only offers cheap entertainment intended to be consumed and forgotten like fast food.
2. The roots of education are bitter, but the fruit is sweet.
3. War does not determine who is right – only who is left.
4. A healthy lifestyle is not limited to the food we eat.
5. Music is the portrait of a specific time.

AT THE END OF THE EXAM, PLEASE GIVE THIS PAPER BACK TO THE EXAMINER, TOGETHER WITH THE PENCIL AND PAPER.

(Total: 8 marks)

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	17 th March 2017

CANDIDATE'S CORRIDOR PAPER

Part 3 – Candidate-to-Examiner Long Turn

(about 3 minutes)

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. Television only offers cheap entertainment intended to be consumed and forgotten like fast food.
2. The roots of education are bitter, but the fruit is sweet.
3. War does not determine who is right – only who is left.
4. A healthy lifestyle is not limited to the food we eat.
5. Music is the portrait of a specific time.

AT THE END OF THE EXAM, PLEASE GIVE THIS PAPER BACK TO THE EXAMINER, TOGETHER WITH THE PENCIL AND PAPER.

(Total: 8 marks)

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

MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	I
DATE:	20 th May 2017
TIME:	9.00 a.m. to 12.05 p.m.

Answer **ONE** question from each section. Each answer must **not** be shorter than 400 words. 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.**

SECTION A: SHAKESPEARE SET TEXTS

1. *Julius Caesar*

EITHER

(a) Gobbet

<i>Decius</i>	Most mighty Caesar, let me know some cause, Lest I be laughed at when I tell them so.
<i>Caesar</i>	The cause is in my will; I will not come; That is enough to satisfy the Senate. But for your private satisfaction, Because I love you, I will let you know. Calpurnia here, my wife, stays me at home. She dreamt tonight she saw my statue, Which like a fountain with an hundred spouts Did run pure blood; and many lusty Romans Came smiling, and did bathe their hands in it. And these does she apply for warnings, and portents Of evils imminent, and on her knee Hath begged that I will stay at home today.
<i>Decius</i>	This dream is all amiss interpreted. It was a vision fair and fortunate. Your statue spouting blood in many pipes, In which so many smiling Romans bathed, Signifies that from you great Rome shall suck Reviving blood, and that great men shall press For tinctures, stains, relics and cognizance. This by Calpurnia's dream is signified.
<i>Caesar</i>	And this way have you well expounded it.

OR

(b) 'Caesar's character is revealed both through what he says and does, as well as what others say about him.' Fully discuss the portrayal of Caesar in *Julius Caesar* in light of this statement.

OR

(c) Discuss the relationship between morality and politics in *Julius Caesar*.

2. *The Tempest*

EITHER

(a) Gobbet

Caliban Do not torment me! O!

(to Trinculo)

Stefano

What's the matter? Have we devils here? Do you put tricks upon's with savages and men of Ind, ha? I have not scaped drowning to be afeard now of your four legs. For it hath been said: 'As proper a man as ever went on four legs cannot make him give ground.' And it shall be said so again, while Stefano breathes at' nostrils.

Caliban

The spirit torments me. O!

Stefano

This is some monster of the isle with four legs, who hath got, as I take it, an ague. Where the devil should he learn our language? I will give him some relief, if it be but for that. If I can recover him and keep him tame and get to Naples with him, he's a present for any emperor that ever trod on neat's leather.

Caliban

Do not torment me, prithee; I'll bring my wood home faster.

(to Trinculo)

Stefano

He's in his fit now and does not talk after the wisest. He shall taste of my bottle. If he have never drunk wine afore, it will go near to remove his fit. If I can recover him and keep him tame, I will not take too much for him. He shall pay for him that hath him, and that soundly.

Caliban

(to Trinculo)

Stefano

Thou dost me yet but little hurt. Thou wilt anon, I know it by thy trembling. Now Prosper works upon thee.

Come on your ways. Open your mouth. Here is that which will give language to you, cat. Open your mouth. This will shake your shaking, I can tell you, and that soundly. You cannot tell who's your friend. Open your chaps again.

Caliban drinks.

OR

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

OR

(c) Discuss Miranda's character in *The Tempest* with particular focus on how it is revealed through her relationships with Prospero and Ferdinand.

3. *Othello*

EITHER

(a) Gobbet

- Desdemona* Be thou assured, good Cassio, I will do
All my abilities in thy behalf.
- Emilia* Good madam, do. I warrant it grieves my husband
As if the case were his.
- Desdemona* O, that's an honest fellow. Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.
- Cassio* Bounteous madam,
Whatever shall become of Michael Cassio
He's never anything but your true servant.
- Desdemona* I know't. I thank you. You do love my lord.
You have known him long; and be you well assured
He shall in strangeness stand no farther off
Than in a polite distance.
- Cassio* Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and wat'rish diet,
Or breed itself so out of circumstance,
That, I being absent and my place supplied,
My general will forget my love and service.
- Desdemona* Do not doubt that. Before Emilia here
I give thee warrant of thy place. Assure thee,
If I do vow a friendship I'll perform it
To the last article. My lord shall never rest.
I'll watch him tame and talk him out of patience.
His bed shall seem a school, his board a shrift.
I'll intermingle everything he does
With Cassio's suit. Therefore be merry, Cassio,
For thy solicitor shall rather die
Than give thy cause away.

OR

- (b) 'Iago eats into the core and heart of man's soul, worming his way into its solidity, rotting it, poisoning it.' Discuss Iago's influence in *Othello* in the light of this description of his character.

OR

- (c) Tragedy in Shakespeare often involves 'the ruin and death of a man of extraordinary greatness and intensity through a tragic flaw in his character.' Discuss the relevance of this description to *Othello*.

SECTION B: POETRY SET TEXTS

1. Emily Dickinson

EITHER

- (a) 'The most striking aspect of Dickinson's style is the blending of the ordinary with the extraordinary.' Discuss with reference to **THREE** poems.

OR

- (b) 'Dickinson's unique gift as a poet enables her to explore abstract concepts with concrete images.' Discuss with reference to at least **THREE** poems.

2. John Keats

EITHER

- (a) With reference to **THREE** poems, discuss the theme of permanence in Keats's poetry.

OR

- (b) With reference to 'The Eve of St. Agnes' and any **TWO** other poems of your choice, discuss Keats's blending of narrative and description in his poetry.

3. Wilfred Owen

EITHER

- (a) With detailed reference to **THREE** poems, discuss Wilfred Owen's exploration of psychological trauma.

OR

- (b) Wilfred Owen's poetic language has been described as 'vivid and powerful'. With reference to **THREE** poems, discuss Owen's use of poetic imagery.

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:

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

Rain Crow¹

¹ *rain crow*: a folk-name for a type of cuckoo bird

² *hoe*: a gardening tool

The pendulum sun swung
In arcs of dying days.
Our breath hung sullen in
The halt of heat; we walked
A tightrope dream of rain.
A circle of buzzards rode,
Shadows of death on wind
Wound the valley up.
The weather withered grass
And leaves curled brown and died;
We wished to hang our hearts
Upon despair, and go.
But in shade, deep treed
By the last undry hole
In the blistered creek,
A rain crow called: that faith
In a blind eye might see
How some haphazard wind,
Cloud caught, could wring rain.

We could not help but look
With backward eyes on spring,
When fresh fields lay to sun
Like a clutch of eggs before
The warmth of the hatching hen.
I had watched at sundown
A plodding man and team,
In a gait too steady to
Reveal their weariness,
Plow a wrinkled frown
In the hill's brow above
The woods. From where I watched
The man and plow and hill
Were one unbroken shadow
Standing against the sun.

Now, in time of drought,
Old men rest adaze
In the dog day shade,
Prodding the earth with canes
The way some half brave boys
Nudge a dead dangerous dog.
Still in the deeper woods
A rain crow calls; the man
I watched in spring comes
Again to the hill to see
The wreckage of his pains,
The straight rowed wilted crop,
Heat beaten beyond bearing.
His restless hands, ignorant
Of heart's despair, lead him
To a hoe²; he cuts a few
Rankest weeds before he goes.

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	II
DATE:	20 th May 2017
TIME:	4.00 p.m. to 7.05 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. This section carries two thirds 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 **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) Gobbet

I went to pick my daughter up from school. I drove with exaggerated care. By the time Luke got home I was sitting at the kitchen table. She was drawing with felt pens at her own little table in the corner, where her paintings were taped up next to the refrigerator.

Luke knelt beside me and put his arms around me. I heard, he said, on the car radio, driving home. Don't worry, I'm sure it's temporary.

Did they say why? I said.

He didn't answer that. We'll get through it, he said, hugging me.

You don't know what it's like, I said. I feel as if somebody cut off my feet. I wasn't crying. Also, I couldn't put my arms around him.

It's only a job, he said, trying to soothe me.

I guess you get all my money, I said. And I'm not even dead. I was trying for a joke, but it came out sounding macabre.

Hush, he said. He was still kneeling on the floor. You know I'll always take care of you.

I thought, already he's starting to patronize me. Then I thought, already you're starting to get paranoid.

I know, I said. I love you.

OR

(b) 'Don't let the bastards grind you down.' Discuss resilience and hope in Atwood's *The Handmaid's Tale*.

2. *Emma* (Jane Austen)

EITHER

(a) Gobbet

‘Oh!’ cried Emma, ‘I know there is not a better creature in the world; but you must allow, that what is good and what is ridiculous are most unfortunately blended in her.’

‘They are blended,’ said he, ‘I acknowledge; and, were she prosperous, I could allow much for the occasional prevalence of the ridiculous over the good. Were she a woman of fortune, I would leave every harmless absurdity to take its chance, I would not quarrel with you for any liberties of manner. Were she your equal in situation – but, Emma, consider how far this is from being the case. She is poor; she has sunk from the comforts she was born to; and if she live to old age must probably sink more. Her situation should secure your compassion. It was badly done, indeed! You, whom she had known from an infant, whom she had seen grow up from a period when her notice was an honour, to have you now, in thoughtless spirits, and the pride of the moment, laugh at her, humble her – and before her niece, too – and before others, many of whom (certainly *some*) would be entirely guided by your treatment of her. This is not pleasant to you, Emma – and it is very far from pleasant to me; but I must, I will, – I tell you truths while I can; satisfied with proving myself your friend by very faithful counsel, and trusting that you will some time or other do me greater justice than you can do now.’

While they talked they were advancing towards the carriage; it was ready; and, before she could speak again, he had handed her in. He had misinterpreted the feelings which had kept her face averted, and her tongue motionless. They were combined only of anger against herself, mortification, and deep concern. She had not been able to speak; and, on entering the carriage, sunk back for a moment, overcome; then reproaching herself for having taken no leave, making no acknowledgment, parting in apparent sullenness, she looked out with voice and hand eager to show a difference; but it was just too late. He had turned away, and the horses were in motion. She continued to look back, but in vain; and soon, with what appeared unusual speed, they were half way down the hill, and everything left far behind. She was vexed beyond what could have been expressed – almost beyond what she could conceal. Never had she felt so agitated, mortified, grieved, at any circumstance in her life. She was forcibly struck. The truth of his representation there was no denying. She felt it at her heart. How could she have been so brutal, so cruel to Miss Bates! How could she have exposed herself to such ill opinion in any one she valued! And how suffer him to leave her without saying one word of gratitude, of concurrence, of common kindness!

OR

(b) ‘In matters of taste and ability, of head and heart, Jane is Emma’s superior.’ Discuss.

3. *Great Expectations* (Charles Dickens)

EITHER

(a) Gobbet

For eleven years I had not seen Joe nor Biddy with my bodily eyes – though they had both been often before my fancy in the East – when, upon an evening in December, an hour or two after dark, I laid my hand softly on the latch of the old kitchen door. I touched it so softly that I was not heard, and looked in unseen. There, smoking his pipe in the old place by the kitchen firelight, as hale and as strong as ever, though a little grey, sat Joe; and there, fenced into the corner with Joe's leg, and sitting on my own little stool looking at the fire, was – I again!

'We giv' him the name of Pip for your sake, dear old chap,' said Joe, delighted when I took another stool by the child's side (but I did *not* rumple his hair), 'and we hoped he might grow a little bit like you, and we think he do.'

I thought so too, and I took him out for a walk next morning, and we talked immensely, understanding one another to perfection. And I took him down to the churchyard, and set him on a certain tombstone there, and he showed me from that elevation which stone was sacred to the memory of Philip Pirrip, late of this Parish, and Also Georgiana, Wife of the Above.

'Biddy,' said I, when I talked with her after dinner, as her little girl lay sleeping in her lap, 'you must give Pip to me, one of these days; or lend him, at all events.'

'No, no,' said Biddy, gently. 'You must marry.'

'So Herbert and Clara say, but I don't think I shall, Biddy. I have so settled down in their home, that it's not at all likely. I am already quite an old bachelor.'

Biddy looked down at her child, and put its little hand to her lips, and then put the good matronly hand with which she had touched it, into mine. There was something in the action and in the light pressure of Biddy's wedding-ring, that had a very pretty eloquence in it.

'Dear Pip,' said Biddy, 'you are sure you don't fret for her?'

'O no – I think not, Biddy.'

'Tell me as an old, old friend. Have you quite forgotten her?'

'My dear Biddy, I have forgotten nothing in my life that ever had a foremost place there, and little that ever had any place there. But that poor dream, as I once used to call it, has all gone by, Biddy, all gone by!'

Nevertheless, I knew while I said those words, that I secretly intended to revisit the site of the old house that evening, alone, for her sake. Yes even so. For Estella's sake.

OR

(b) 'Since the Dickensian hero has initially no real role, any status he attains in the world will be the result of his own efforts. He will be totally responsible for any "identity" he achieves.' Discuss this statement fully with specific reference to Pip in *Great Expectations*.

4. *The Heart of the Matter* (Graham Greene)

EITHER

(a) Gobbet

Helen said, 'I saw you on the beach this afternoon.' Scobie looked up from the glass of whisky he was measuring. Something in her voice reminded him oddly of Louise. He said, 'I had to find Rees – the Naval Intelligence man.'

'You didn't even speak to me.'

'I was in a hurry.'

'You are so careful, always,' she said, and now he realized what was happening and why he had thought of Louise. He wondered sadly whether love always inevitably took the same road. It was not only the act of love itself that was the same. . . . How often in the last two years he had tried to turn away at the critical moment from just such a scene – to save himself but also to save the other victim. He laughed with half a heart and said, 'For once I wasn't thinking of you. I had other things in mind.'

'What other things?'

'Oh, diamonds . . .'

'Your work is much more important to you than I am,' Helen said, and the banality of the phrase, read in how many books, wrung his heart.

'Yes,' he said gravely, 'but I'd sacrifice it for you.'

'Why?'

'I suppose because you are a human being. Somebody may love a dog more than any other possession, but he wouldn't run down even a strange child to save it.'

'Oh,' she said impatiently, 'why do you always tell me the truth? I don't want the truth all the time.'

OR

(b) 'Scobie is presented to us at the beginning of the novel as a fundamentally decent and honest man. His life begins to unravel as his urge to do the right thing leads to compromises in his morality.' Fully discuss the development of Scobie's character in *The Heart of the Matter* in the light of this statement.

5. *Atonement* (Ian McEwan)

EITHER

(a) Gobbet

‘Oh my God.’

She sat down and folded her arms. Briony remained standing with one foot still on the garden path, the other on the front step. A wireless in the landlady’s sitting room came on, and the laughter of an audience swelled as the valves warmed. There followed a comedian’s wheedling monologue, broken at last by applause, and a jolly band striking up. Briony took a step into the hallway. She murmured, ‘I have to talk to you.’

Cecilia was about to get up, then changed her mind. ‘Why didn’t you tell me you were coming?’

‘You didn’t answer my letter, so I came.’

She drew her dressing gown around her, and patted its pocket, probably in the hope of a cigarette. She was much darker in complexion, and her hands too were brown. She had not found what she wanted, but for the moment she did not make to rise. Marking time rather than changing the subject, she said, ‘You’re a probationer.’

‘Yes.’

‘Whose ward?’

‘Sister Drummond’s.’

There was no telling whether Cecilia was familiar with this name, or whether she was displeased that her younger sister was training at the same hospital. There was another obvious difference – Cecilia had always spoken to her in a motherly or condescending way. Little Sis! No room for that now. There was a hardness in her tone that warned Briony off asking about Robbie. She took another step further into the hallway, conscious of the front door open behind her.

‘And where are you?’

‘Near Morden. It’s an EMS.’

An Emergency Medical Services hospital, a commandeered place, most likely dealing with the brunt, the real brunt of the evacuation. There was too much that couldn’t be said, or asked. The two sisters looked at each other. Even though Cecilia had the rumpled look of someone who had just got out of bed, she was more beautiful than Briony remembered her. That long face always looked odd, and vulnerable, horsey everyone said, even in the best of lights. Now it looked boldly sensual, with an accentuated bow of the full purplish lips. The eyes were dark and enlarged, by fatigue perhaps. Or sorrow. The long fine nose, the dainty flare of the nostrils – there was something masklike and carved about the face, and very still. And hard to read. Her sister’s appearance added to Briony’s unease, and made her feel clumsy. She barely knew this woman whom she hadn’t seen in five years. Briony could take nothing for granted.

OR

(b) ‘Throughout *Atonement*, imagination is portrayed as dangerous, untrustworthy and originating in self-interest.’ Discuss.

6. *A Handful of Dust* (Evelyn Waugh)

EITHER

(a) Gobbet

Princess Abdul Akbar was announced. 'Where's Brenda?' she said. 'I thought she'd be here.'

'Mrs. Northcote's doing her now.'

'Jock Grant-Menzies wants to see her. He's downstairs.'

'Darling Jock... Why on earth didn't you bring him up?'

'No, it's something terribly important. He's got to see Brenda alone.'

'My dear, how mysterious. Well she won't be long now. We can't disturb them. It would upset Mrs. Northcote.'

Jenny told them her news.

On the other side of the door, Brenda's leg was beginning to feel slightly chilly. 'Four men dominate your fate,' Mrs Northcote was saying, 'one is loyal and tender but he has not yet disclosed his love, one is passionate and overpowering, you are a little afraid of him.'

'Dear me,' said Brenda. 'How very exciting. Who *can* they be?'

'One you must avoid; he bodes no good for you, he is steely hearted and rapacious.'

'I bet that's my Mr. Beaver, bless him.'

Downstairs Jock sat waiting in the small front room where Polly's guests usually assembled before luncheon. It was five past six.

Soon Brenda pulled on her stocking, stepped into her shoe, and joined the ladies. '*Most enjoyable*,' she pronounced. 'Why how odd you all look.'

'Jock Grant-Menzies wants to see you downstairs.'

'Jock? How very extraordinary. It isn't anything awful is it?'

'You better go and see him.'

Suddenly, Brenda became frightened by the strange air of the room and the unfamiliar expression in her friends' faces. She ran downstairs to the room where Jock was waiting.

'What is it, Jock? Tell me quickly, I'm scared. It's nothing awful is it?'

'I'm afraid it is. There's been a very serious accident.'

'John?'

'Yes.'

'Dead?'

He nodded.

She sat down on a hard little Empire chair against the wall, perfectly still with her hands folded in her lap, like a small well-brought-up child introduced into a room full of grown-ups. She said, 'Tell me what happened? Why do you know about it first?'

'I've been down at Hetton since the week-end.'

'Hetton?' 'Don't you remember? John was going hunting today.'

She frowned, not at once taking in what he was saying. 'John... John Andrew... I... Oh thank God...' Then she burst into tears.

She wept helplessly, turning round in the chair and pressing her forehead against its gilt back.

OR

(b) Discuss Tony's character as it emerges through his relationships with Brenda and with Mr Todd in *A Handful of Dust*.

SECTION B: LITERARY CRITICISM

This section carries one third of the total marks allotted to this paper. Answers in this section must NOT be shorter than 400 words.

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.

5 It is September. I have been here now for two months. It seems longer than that. The tree that I can glimpse from the window of my cell has a drab, dusty look, it will soon begin to turn. It trembles, as if in anticipation, at night I fancy I can hear it, rustling excitedly out there in the dark. The skies in the morning are splendid, immensely high and clear. I like to watch the clouds building and dispersing. Such huge, delicate labour. Today there was a rainbow, when I saw it I laughed out loud, as at a wonderful, absurd joke. Now and then people pass by, under the tree. It must be a shortcut, that way. At nine come the office girls with cigarettes and fancy hairdos, and, a little later, the dreamy housewives lugging shopping bags and babies. At four every afternoon a schoolboy straggles by, bearing an enormous satchel on his back like a hump. Dogs come too, walking very fast with an air of determination, stop, give the tree a quick squirt, pass on. Other lives, other lives. 10 Lately, since the season began to change, they all seem to move, even the boy, with a lighter tread, borne up, as if they are flying, somehow, through the glassy blue autumnal fair.

15 At this time of the year I often dream about my father. It is always the same dream, though the circumstances vary. The person in it is indeed my father, but not as I ever knew him. He is younger, sturdier, he is cheerful, he has a droll sense of humour. I arrive at a hospital, or some such large institution, and, after much searching and confusion, find him sitting up in bed with a steaming mug of tea in his hand. His hair is boyishly ruffled, he is wearing someone else's pyjamas. He greets me with a sheepish smile. On impulse, because I am flustered and have been so worried, I embrace him fervently. He suffers this unaccustomed show of emotion with equanimity, patting my shoulder and 20 laughing a little. Then I sit down on a chair beside the bed and we are silent for a moment, not quite knowing what to do, or where to look. I understand that he has survived something, an accident, or a shipwreck, or a hectic illness. Somehow it is his own foolhardiness (my father, reckless!), that has got him into danger, and now he is feeling silly, and comically ashamed of himself. In the dream it is always I who have been responsible for his lucky escape, by raising the alarm, calling for an ambulance, getting the lifeboat out, something like that. My deed sits between us, enormous, unmanageable, like love itself, proof at last of a son's true regard. I wake up smiling, my heart 25 swollen with tenderness.

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD
UNIVERSITY OF MALTA, MSIDA
MATRICULATION EXAMINATION
ADVANCED LEVEL
MAY 2017

SUBJECT:	ENGLISH
PAPER NUMBER:	III
DATE:	22 nd May 2017
TIME:	4.00 p.m. to 6.50 p.m.

Answer **ALL** Sections.

SECTION A: LANGUAGE ESSAY

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

1. A summer day, when the temperature really soared.
2. Witnessing a rescue operation.
3. Does respecting others mean being silent when you disagree with them?
4. 'We can only watch as darkness falls'. How far do you agree with this outlook on the world around us, today?
5. What are the qualities of a good leader?
6. Language is a virus from outer space.
7. Perfection.
8. Resilient.

(Total: 33 marks)

SECTION B: SUMMARY

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

When a TV series is all over, binge-watchers (people who watch multiple episodes in quick succession) report feeling sad or anxious once a TV binge-watching session has concluded. There are accounts of viewers reporting feeling ‘anxious, wistful, bereft’ as their binge of a popular comedy series nears its end. Others admit that they experience ‘depression’ and ‘emptiness’ after finishing their favourite shows.

Are these merely the experiences of a few people who have watched too much TV? Or could binge-watching actually affect your health and well-being?

According to a recent survey, watching television is one of the most common leisure time activities in the U.S. On average, Americans spend about 2 hours and 49 minutes per day watching television, and it accounts for more than 50 percent of their daily leisure activities.

Yet the way Americans consume television is rapidly changing, and binge-watching has become a relatively recent phenomenon. The rising popularity of on-demand streaming services like Netflix have made it easier than ever to have uninterrupted access to full TV series. Marketing and social media campaigns have also encouraged binge-watching, with the popular streaming service Netflix calling it the ‘new normal.’

Excessive TV watching has long been associated with health problems. Scientific studies have shown that prolonged television viewing increases the risk of obesity and related diseases such as diabetes. It has also been linked to mental health problems like depression. And another recent study revealed that binge-watching is tied to feelings of loneliness and depression. They also found that those who binge-watch lacked the self-regulation to stop, suggesting that binge-watching may be an addictive behaviour.

Considering that there has been limited empirical research on the consequences of binge-watching, we took advantage of a large sample size and made our first attempt at conducting a binge-watching study from a public health perspective. For this purpose, we surveyed 406 North American adults, recruited from an online data collection platform. We wanted to know more about binge-watchers – particularly their viewing habits, mental health status, and how prevalent and socially acceptable binge-watching was among their friends.

The majority of our respondents defined binge-watching as two to five hours of consecutive video viewing in one day. About 35 percent of the respondents admitted that they binge-watch TV. Not surprisingly, those who self-identified as binge-watchers were more likely to report higher average screen time in the past seven days compared to those who did not identify as binge-watchers. Self-identified binge-watchers were also more likely to report higher addiction to TV.

The major highlight of our study, however, is that self-identified binge-watchers were more likely to report higher stress, anxiety and depression. We were ultimately able to demonstrate a relationship between binge-watching, average screen time and mental health status. However, these results should be interpreted with caution. Our research shows only a correlation and not causation. We don’t know if depression, stress and anxiety are caused by binge-watching, or if it is the other way around. In other words, people might binge-watch as a way to temporarily alleviate pre-existing feelings of stress and anxiety.

We also discovered that media influence and social acceptance of binge-watching were found to be significant predictors of self-reported binge-watching. Most respondents said that they had noticed advertisements or articles encouraging binge-watching, while half of them indicated that most of their friends binge-watch. Of course, more research is needed to understand the true effects of binge-watching on physical and mental health.

(Total: 15 marks)

SECTION C: LINGUISTICS

Choose ONE question from this section.

EITHER

1. **Morphology** is the study of the structure of words. Write an essay of **not more than 400 words** focusing on **how elements combine to form words**. In your essay you are expected to refer to such terms as *morpheme*; *free* and *bound morpheme*; *root word* and *affix*; *inflectional* and *derivational affix*. You should illustrate your explanation with relevant examples.

(Total: 33 marks)

OR

2. Answer **ALL** sub-sections, a, b and c in this question.
- a. The sentences below are complex sentences in which one or more of the clauses are of lesser importance when compared to the main clause of the sentence. Find the **subordinate clauses** in these sentences. The first one has been worked out for you as an example.

0. The book that you found is mine.

Answer: that you found

- i. The student did not speak when the teacher asked her a question.
ii. He felt that the talk was boring.
iii. The girl whose parents came to school was expelled after she spoke rudely to a teacher.
iv. He started packing the things which he found on the floor.
v. He still lives in the house where we last visited him.
vi. When the rain started, the game was stopped since the pitch became flooded.
vii. The lion with an impressive mane moved as if it was injured.

(9)

- b. **Cohesion** refers to the techniques and devices used to connect parts of a text with each other. Limiting your answer to the words in bold, name the cohesive device marked in each set of sentences. The first one has been worked out for you as an example.

0. **Dolphins** may be aggressive. **Dolphins** have been known to attack swimmers.

Answer: Repetition

- i. **Dolphins** may be aggressive. **They** have been known to attack swimmers.
ii. Dolphins may be aggressive **and** have been known to attack swimmers.
iii. Dolphins may be aggressive. **This** dolphin has attacked one of its trainers.
iv. Dolphins may be **aggressive**. If stressed dolphins can become **savage**.
v. **They** are one of the sea creatures we love most. However, **dolphins** may be aggressive.
vi. Dolphins may be aggressive **but** they rarely attack swimmers.
vii. A dolphin became aggressive. **The** dolphin repeatedly charged the swimmer.
viii. Even though many think of them as **fish** because they live in the **sea**, **dolphins** are mammals. Some prefer **coastal waters**, others are **oceanic**.

(8)

- c. **Semantics** is concerned with the study of meaning. Write a **definition** of around 20 words for **EACH** of the following terms. After each term that you define, provide an **example** to illustrate the meaning of the term.

- i. Denotation and Connotation
- ii. Lexical Field
- iii. Hyponyms and Hypernyms
- iv. Synonyms and Antonyms

(16)

(Total: 33 marks)

OR

3. Read the following advertisement carefully. In **not more than 400 words**, write a detailed commentary. You are expected to analyse its particular stylistic features in terms of:

- Visual Elements/Graphology
- Form and Structure
- Attitudes to the reader/audience
- Vocabulary
- Grammar
- Content

The advertisement is on page 5, and the text is reproduced on page 6 for better legibility.

(Total: 33 marks)



HOW TO MAKE *Strawberry Jam* that always "sets" perfectly

This is the Recipe

2-lbs. Strawberries 3-lbs. sugar
 $\frac{1}{2}$ -bottle Certo

Use only fully-ripened berries. "Crush" the berries one layer at a time and measure crushed berries and sugar into a large preserving pan, mix, and bring to a full, rolling boil over hottest fire. Stir constantly before and while boiling. Boil hard 1 to 2 minutes. Remove from fire and stir in Certo. Then stir and skim by turns for just five minutes to cool slightly, to prevent floating fruit. Pour quickly. Cover hot jam with waxed paper circles—highly recommended for an airtight seal. When jam is cold, cover with large tops of parchment, greaseproof, or gummed transparent paper. Makes $4\frac{1}{2}$ —5-lbs. jam.

Yes, it's true. Here is a new, quick, easy way of making sparkling jams (and jellies) that never fall short of perfection itself. Just follow the Certo recipe.

Think of it! When you add Certo—wonderful, pure fruit Pectin—you can be positive that your jams will "set" properly—even with the most troublesome fruits, such as strawberries, for example.

And compare! Just a few minutes' boiling as against at least half an hour. Better still, you save all the luscious juices and flavour that used to steam away. That means more jam from a given quantity of fruit. Actually, you're getting almost half again as much jam as you used to. *Now, that's economy! That's the Certo way.*

Instructions with every bottle. Also Special CERTO All-the-Year-Round Recipe Leaflet FREE on request
 GRAPE-NUTS COMPANY LTD., 38, Upper Ground Street, Blackfriars, S.E.1



CERTO

is pure fruit pectin . . . the natural jelling substance of pure fruit . . . extracted from the fruits in which it is most abundant, then concentrated and bottled. No preservatives—no gelatine, no chemicals of any kind—guaranteed made in Canada.

If you wish to make a larger quantity of jam than the recipe indicates, you must increase all your measurements and the time for boiling and stirring proportionately.

HOW TO MAKE Strawberry Jam that always “sets” perfectly

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2-lbs. Strawberries 3-lbs. sugar ½-bottle Certo

Use only full-ripened berries. “Crush” the berries one layer at a time and measure crushed berries and sugar into a large preserving pan, mix, and bring to a full, rolling boil over hottest fire. Stir constantly before and while boiling. Boil hard 1 to 2 minutes. Remove from fire and stir in Certo. Then stir and skim by turns for just five minutes to cool slightly, to prevent floating fruit. Pour quickly. Cover hot jam with waxed paper circles – highly recommended for an airtight seal. When jam is cold, cover with large tops of parchment, greaseproof, or gummed transparent paper. Makes 4½—5-lbs. jam.

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