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SUBJECT:	<b>English</b>
DATE:	9 <sup>th</sup> October 2021
TIME:	9:00 a.m. to 12:05 p.m.

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Answer **ALL** sections. You are advised to spend about 1 hour on each task.

**SECTION A: WRITING**

**Choose ONE title and write 450 (+/- 10%) words.**

- Whether calm and slumbering under a clear sky or enraged and pounding the shore, the sea has a mesmerising beauty and rhythm. Describe a coastal scene where the sea is the central element.
- Travelling off the beaten track as he often did, John reached the remote village late in the morning. He hoped to rest for a couple of hours and then continue on his way; however, events took him where he never expected to go. Starting at his arrival in the village, write a story narrating John's experience.
- Life in most urban areas can have a negative impact on people's physical and mental health. What could be done about this issue?
- Statistics clearly indicate that the number of students opting to work part-time during their post-secondary studies is increasing. What is your opinion on this?
- You have recently attended a first aid course organised by the Civil Protection Department. The course aimed to equip young people with the knowledge and skills they require to administer first aid in a variety of situations.

Write a report addressed to the course trainer. In the report, you might consider focussing on:

- the positive and negative aspects of the first aid course you attended;
- the difference between your expectations prior to the course and what was delivered;
- how the course can be made more useful and relevant to young people in the future.

**(Total: 30 marks)**

**SECTION B: READING AND LANGUAGE AWARENESS**

**Read the following passage and answer the questions given below.**

**Power to the People – The rise and rise of Citizen Journalism**

*Adapted from an essay by Micha Barban Dangerfield*

5 The advent of the Internet, new technologies, social platforms and grass-roots media has heralded a significant shift in collecting, disseminating and sharing information. Citizen journalism can be considered as the offspring of this evolution - an alternative form of newsgathering and reporting, taking place outside of the traditional media structures and which  
10 can involve anyone. We live in the age of image consumption and data absorption. Every day, a fresh wave of information reaches our computers and phone screens, but not only are we the recipients of this constant flow, we are now the creators. The liberalisation of information allows anyone to share and spread personal experiences of an event, in real time. This new form of reporting takes place ahead of or outside traditional media structures and can function  
15 as a firewall - holding the traditional media accountable for any inaccuracies or lack of news coverage.

The principle behind citizen journalism is simple; anyone can take part in the process of creating information - as the notion of participatory journalism (another term for citizen journalism) implies. From reader to participant, citizens have now changed their status from  
20 mere recipients of information, to providers. It is not necessarily something new, however. When Abraham Zapruder took his amateur film-camera and decided to go and record John F. Kennedy's rally in Dallas in November 1963, he inadvertently captured images of the president's assassination, which could be considered a proto-form of citizen journalism - as what really defines it is its inexpert nature. Zapruder supplied his film to the Secret Service to assist in their investigation. Whilst it was not the only film of the event, it was the most complete.

Participatory reporting allows storytelling. Personal experiences of an event reinforce their impact, with each testimony offering a new dimension. We can also argue that it resituates the individual within history and the way it is constructed. We have a tendency to  
25 think of history as 'fact' - but it is very much an artefact. History is about selecting and defining events, much like journalism does. By engaging in the process of creating information, disseminating and consuming it, we could also argue that the era of information has promoted citizens to not only reporters but also to amateur historians - making a moment matter.

30 But if citizen reporting has reshaped collective action, it can also be a new space of control and governmental interference. When citizen reporting flourished in Hong-Kong during pro-democracy demonstrations, the Chinese government intimidated bloggers by threatening them with a 3-year sentence. In Turkey, the government increased censorship of the internet and went as far as temporarily blocking access to certain social platforms such as Twitter and YouTube used by the Turkish youth to critique and denounce politicians and gather for protests.  
35 In Iran, smart filtering systems allow the authorities to control some of the online content. In other places, citizen journalism has remained a way to bypass censorship in conventional media.

There is no doubt, that participatory reporting adds to the information disseminated by the traditional media but this does not mean that participatory reporting is necessarily truly  
40 impartial. Citizen journalists are certainly not devoid of an agenda and being both participants and reporters in events may undermine the possibility of their reporting being objective and neutral.

Another limitation of citizen journalism lies in its freedom. Official news agencies and press outlets are increasingly relying on ordinary people on the ground most of whom can buy and operate a smartphone cheaply and with ease, but with this scenario come challenges. Some essential yardsticks of traditional journalism can be neglected in favour of real-time reporting. The verification of facts and sources and the objectivity of a report may not necessarily be the priority with hastily gathered material.



These limitations also affect the interpretation of images. When looking at a painting of a great historical battle, a viewer can usually visually differentiate between the two camps involved in the conflict, as differences such as in military uniforms between the warring groups are carefully rendered by the artist's hand to aid the composition. Similarly, in today's live, raw images we may identify the warring factions as military and civilian, uniform vs t-shirt and jeans, authority vs man on the street; however, the lines can become more blurred in images of, for example, fighting amongst neighbours who live side-by-side in a community torn apart by differences. As with mainstream media, we must always be conscious that someone has decided how to frame, compose and caption an image and live, raw images may also be misleading and misunderstood.

Without accountability of sources, images can be adopted and reused according to a specific agenda. Another problem rises to the surface: How can we track a source? How can we credit amateur generated imagery? Many sources get lost in the viral flow of clicks and shares and some apps such as Tagg.ly are trying to reinstate image attribution. This will become more vital the more legitimate this method of newsgathering becomes. Citizenside, the French organisation set up to monitor, protect and verify material, also seeks to protect the sources – though in many cases people would rather remain anonymous if their safety is at risk, or a reprimand inevitable.

The enthusiasm that citizen reporting arouses can also become a serious issue. This sudden engagement in public matters and current affairs sometimes blurs the lines between the role of simple reporter and a righter of wrongs. After the bombings during the Boston marathon, a manhunt was led by a small group who subverted their initial role as bystanders and established themselves as vigilantes on a hunt for the perpetrators of the bombings - which resulted in the false accusations against missing student Sunil Triparthi, who through the lens of social media was wrongly identified as a prime suspect in the attacks. If citizen journalism has emphasised the creation of a new counter-power, it can be argued there is a responsibility to self-regulate - to restrain the role to that of eyewitness, and not to descend into a simplified form of collective justice.

***Please turn the page.***

**Answer all questions. With the exception of Question 1, use your own words at all times. Write accurately and with clarity.**

1. Read the sentence below and attempt the **FOUR** tasks (a, b, c and d).  
Write each of your answers on a separate line.

The liberalisation of information allows anyone to share personal experiences (lines 7-8).

- a) Write the Subject of the sentence.
  - b) Write the Object in the sentence.
  - c) Write the Complement in the sentence.
  - d) Write **THREE** nouns from the sentence. (4)
2. Limiting your answer to paragraph one (lines 1-11), explain what characterises citizen journalism. (2)
3. In a single sentence, give **TWO** reasons why the author cautions against assuming citizen journalism is necessarily unbiased. (2)
4. In separate complete sentences, show how the photograph supports **FOUR** points made by the author concerning citizen journalism. (4)
5. Explain the shift that occurs in the text between the first four paragraphs (lines 1-37) and the next five paragraphs (lines 38-86). (3)
6. What is the author's attitude towards the subject? Support your answer with **ONE** reason. (3)
7. Write a summary in a single paragraph of between 80 and 100 words tracing the change from citizens as consumers to targets of control as a result of the evolution of image and data sharing. (10)
8. Basing your answer on the last paragraph, explain 'subverted their initial role as bystanders and established themselves as vigilantes' (lines 80-81). (2)

**(Total: 30 marks)**

**SECTION C: LITERARY AWARENESS**

**Choose only ONE question. The sum total of your answers must be 500 (+/- 10%).**

**EITHER**

1. With close reference to any **ONE** short story, show how the author presents the link between character traits (mentality, behaviour, attitudes) and events in the story.

**OR**

2. Read the following passage from 'The Rough Crossing' by F. Scott Fitzgerald and answer the questions below.

Despite the fact that it was only possible to progress step by step, holding on to rope or rail, more people were abroad than on the day before. Fear had driven them from their cabins, where the trunks bumped and the waves pounded the portholes, and they awaited momentarily the call to the boats. Indeed, as Adrian and Eva stood on the transverse deck above the second class, there was a bugle call, followed by a gathering of stewards and stewardesses on the deck below. But the boat was sound: it had outlasted one of its cargo – Steward James Carton was being buried at sea.

It was very British and sad. There were the rows of stiff, disciplined men and women standing in the driving rain, and there was a shape covered by the flag of the Empire that lived by the sea. The chief purser read the service, a hymn was sung, the body slid off into the hurricane. With Eva's burst of wild weeping for this humble end, some last string snapped within her. Now she really didn't care. She responded eagerly when Butterworth suggested that he get some champagne to their cabin. Her mood worried Adrian; she wasn't used to so much drinking and he wondered what he ought to do. At his suggestion that they sleep instead, she merely laughed, and the bromide the doctor had sent stood untouched on the washstand. Pretending to listen to the insipidities of several Mr Stacombs, he watched her; to his surprise and discomfort she seemed on intimate and even sentimental terms with Butterworth and he wondered if this was a form of revenge for his attention to Betsy D'Amido.

The cabin was full of smoke, the voices went on incessantly, the suspension of activity, the waiting for the storm's end, was getting on his nerves. They had been at sea only four days; it was like a year.

The two Mr Stacombs left finally, but Butterworth remained. Eva was urging him to go for another bottle of champagne.

'We've had enough,' objected Adrian. 'We ought to go to bed.'

'I won't go to bed!' she burst out. 'You must be crazy! You play around all you want, and then, when I find somebody I – I like, you want to put me to bed.'

'You're hysterical.'

'On the contrary, I've never been so sane.'

'I think you'd better leave us, Butterworth,' Adrian said. 'Eva doesn't know what she's saying.'

'He won't go, I won't let him go.' She clasped Butterworth's hand passionately. 'He's the only person that's been half decent to me.'

'You'd better go, Butterworth,' repeated Adrian.

The young man looked at him uncertainly.

'It seems to me you're being unjust to your wife,' he ventured.

'My wife isn't herself.'

'That's no reason for bullying her.'

Adrian lost his temper. 'You get out of here!' he cried.

The two men looked at each other for a moment in silence. Then Butterworth turned to Eva, said, 'I'll be back later,' and left the cabin.

***This question continues on next page.***

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- a. Limiting your answer to the given passage, explain how Scott Fitzgerald uses language to create this challenging moment in the story. (12)
- b. As suggested in the passage, Scott Fitzgerald's women are **not** passive characters who sit in the background, but they are intensely alive. Discuss with reference to either Eva or Elizabeth in 'The Rough Crossing'. (18)

**(Total: 30 marks)**