

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

MATRICULATION CERTIFICATE EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2012

SUBJECT:	ENGLISH
PAPER NUMBER:	I
DATE:	4th September 2012
TIME:	9.00 a.m. to 12.00 noon

**Answer one question from each section.
Each section carries one-third of the total marks.**

SECTION A: Shakespeare Set Texts

In the gobbet question you are expected to ground your response in the given text. You should identify the text's immediate context and to relate the text to at least two of the following while making reference to the play as a whole: **characterization, imagery, theme, setting**.
Answer must not be shorter than 400 words.

1. JULIUS CAESAR

Either

(a) Calpurnia Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fight upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Caesar! These things are beyond all use,
And I do fear them.

Caesar What can be avoided
Whose end is purposed by the mighty gods?
Yet Caesar shall go forth, for these predictions
Are to the world in general as to Caesar.

Calpurnia When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.

Caesar Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear
Seeing that death, a necessary end,
Will come when it will come.

Or

(b) Julius Caesar is a play dominated by competitiveness and its consequences. Discuss.

Or

(c) Discuss the relation between rhetoric and conduct in *Julius Caesar*.

2. **THE TEMPEST**

Either

(a) Ferdinand Admir'd Miranda!
Indeed the top of admiration! worth
What's dearest to the world! Full many a lady
I have ey'd with best regard, and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear: for several virtues
Have I lik'd several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!

Miranda I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skillless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

Or

(b) Discuss the central role of magic in *The Tempest*.

Or

(c) Prospero is a poor judge of characters and this undermines his image of a wise patriarch.
Discuss.

3. *OTHELLO*

Either

- (a) *Othello* Excellent wretch! Perdition catch my soul
But I do love thee! And when I love thee not
Chaos is come again.
- Iago* My noble lord –
- Othello* What dost thou say, Iago?
- Iago* Did Michael Cassio, when you wooed my lady,
Know of your love?
- Othello* He did, from first to last.
Why dost thou ask?
- Iago* But for a satisfaction of my thought,
No further harm.
- Othello* Why of thy thought, Iago?
- Iago* I did not think he had been acquainted with her.
- Othello* O yes, and went between us very oft.
- Iago* Indeed?
- Othello* Indeed? Ay, indeed. Discern'st thou aught in that?
Is he not honest?
- Iago* Honest, my lord?
- Othello* Honest? Ay, honest.
- Iago* My lord, for aught I know.
- Othello* What dost thou think?
- Iago* Think, my lord?
- Othello* Think, my lord? By heaven, thou echo'st me
As if there was some monster in thy thought
Too hideous to be shown. Thou dost mean something,
I heard thee say even now thou lik'st not that
When Cassio left my wife: what didst not like?

Or

- (b) Discuss the role of Cassio in *Othello*.

Or

- (c) Pride is responsible for Othello's downfall. Discuss.

SECTION B: Poetry Set Texts

Answer must not be shorter than 400 words.

1. EMILY DICKINSON

Either

(a) Emily Dickinson's poetry is balanced between simplicity and profundity. Discuss, with reference to at least *three* poems.

Or

(b) Identify and analyse some of the aspects of Emily Dickinson's poetry that contribute to its spiritual power. Discuss, with reference to *three* poems.

2. JOHN KEATS

Either

(a) In its various forms, loss remains one of the recurrent experiences and themes given expression in Keats's work. Discuss, with reference to *three* poems.

Or

(b) Transience – the sense of time passing and the effort to recapture time – is keenly felt in Keats's works. Discuss, with reference to *two* Odes of your choice.

3. WILFRED OWEN

Either

(a) With reference to *three* poems, discuss the importance of nature in Wilfred Owen's war poems.

Or

(b) 'If Wilfred Owen glorifies the soldiers, it is as victim, not as victor; not as the hero achieving.' Discuss with reference to *three* 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.

Sympathy

I know what the caged bird feels, alas!
 When the sun is bright on the upland slopes;
 When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
 When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals –
I know what the caged bird feels!

I know why the caged bird beats his wing
 Till its blood is red on the cruel bars;
 For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
 And a pain still throbs in the old, old scars
And they pulse again with a keener sting –
I know why he beats his wing!

I know why the caged bird sings, ah me,
 When his wing is bruised and his bosom sore, –
 When he beats his bars and he would be free;
It is not a carol of joy or glee,
 But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings –
I know why the caged bird sings!

Paul Laurence Dunbar

MATRICULATION CERTIFICATE EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2012

SUBJECT:	ENGLISH
PAPER NUMBER:	II
DATE:	5th September 2012
TIME:	9.00 a.m. to 12.00 noon

Answer both sections.
SECTION A: Novel Set Texts

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

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

1. THE HANDMAID'S TALE (Margaret Atwood)

Either

(a) "Moira", I say. "You don't mean that." She is frightening me now, because what I hear in her voice is indifference, a lack of volition. Have they really done it to her then, taken away something – what? – that used to be so central to her? And how can I expect her to go on, with my idea of her courage, live it through, act it out, when I myself do not?

I don't want her to be like me. Give in, go along, save her skin. That is what it comes down to. I want gallantry from her, swashbuckling, heroism, single-handed combat. Something I lack.

"Don't worry about me," she says. She must know some of what I'm thinking. "I'm still here, you can see it's me. Anyway, look at it this way: it's not so bad, there's lots of women around. Butch paradise, you might call it."

Now she's teasing, showing some energy, and I feel better. "Do they let you?" I say.

"Let, hell, they encourage it. Know what they call this place among themselves? Jezebel's. The Aunts figure we're all damned anyway, they've given up on us, so it doesn't matter what sort of vice we get up to, and the Commanders don't give a piss what we do in our off time. Anyway, women on women sort of turns them on."

"What about the others?" I say.

"Put it this way," she says, "they're not too fond of men." She shrugs again. It might be resignation.

Or

(b) 'By focusing the narrative on one central character, Atwood reveals the indignity and terror of living under a futuristic regime controlled by Christian fundamentalists.' Discuss.

2. EMMA (Jane Austen)

Either

- (a) “Emma, I must once more speak to you as I have been used to do; a privilege rather endured than allowed, perhaps, but I must still use it. I cannot see you acting wrong, without a remonstrance. How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? Emma, I had not thought it possible.”

Emma recollected, blushed, was sorry, but tried to laugh it off.

“Nay, how could I help saying what I did? Nobody could have helped it. It was not so very bad. I dare say she did not understand me.”

“I assure you she did. She felt your full meaning. She has talked of it since. I wish you could have heard how she talked of it—with what candour and generosity. I wish you could have heard her honouring your forbearance, in being able to pay her such attentions, as she was for ever receiving from yourself and your father, when her society must be so irksome.”

“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!

Or

- (b) Write an essay comparing and contrasting the outlooks and behaviour of three male characters in *Emma*.

3. GREAT EXPECTATIONS (Charles Dickens)

Either

(a) I could not have spoken one word, though it had been to save my life. I stood, with a hand on the chair-back and a hand on my breast, where I seemed to be suffocating — I stood so, looking wildly at him, until I grasped at the chair, when the room began to surge and turn. He caught me, drew me to the sofa, put me up against the cushions, and bent on one knee before me: bringing the face that I now well remembered, and that I shuddered at, very near to mine.

‘Yes, Pip, dear boy, I’ve made a gentleman on you! It’s me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore afterwards, sure as ever I spec’lated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard, that you should be above work. What odds, dear boy? Do I tell it, fur you to feel a obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman — and, Pip, you’re him!’

The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him, could not have been exceeded if he had been some terrible beast.

‘Look’ee here, Pip. I’m your second father. You’re my son — more to me nor any son. I’ve put away money, only for you to spend.’

Or

(b) Discuss the theme of redemption in *Great Expectations*.

4. THE END OF THE AFFAIR (Graham Greene)

Either

(a) But it was quite easy to return to work even under those conditions. So long as one is happy one can endure any discipline: it was unhappiness that broke down the habits of work. When I began to realize how often we quarrelled, how often I picked on her with nervous irritation, I became aware that our love was doomed: love had turned into a love-affair with a beginning and an end. I could name the very moment when it had begun, and one day I knew I should be able to name the final hour. When she left the house I couldn't settle to work: I would reconstruct what we had said to each other: I would fan myself into anger or remorse. And all the time I knew I was forcing the pace. I was pushing, pushing the only thing I loved out of my life. As long as I could make-believe that love lasted, I was happy – I think I was even good to live with, and so love did last. But if love had to die, I wanted it to die quickly. It was as though our love were a small creature caught in a trap and bleeding to death: I had to shut my eyes and wring its neck.

And all that time I couldn't work. So much of a novelist's writing, as I have said, takes place in the unconscious: in those depths the last word is written before the first word appears on paper. We remember the details of our story, we do not invent them. War didn't trouble those deep sea-caves, but now there was something of infinitely greater importance to me than war, than my novel – the end of love. That was being worked out now, like a story: the pointed word that set her crying, that seemed to have come so spontaneously to the lips, had been sharpened in those underwater caverns. My novel lagged, but my love hurried like inspiration to the end.

Or

(b) Discuss the use of the first person narrator in *The End of the Affair*.

5. THE HEART OF THE MATTER (Graham Greene)

Either

(a) Leaning back against the dressing-table, he tried to pray. The Lord's Prayer lay as dead on his tongue as a legal document: it wasn't his daily bread that he wanted but so much more. He wanted happiness for others and solitude and peace for himself. 'I don't want to plan any more,' he said suddenly aloud. 'They wouldn't need me if I were dead. No one needs the dead. The dead can be forgotten. O God, give me death before I give them unhappiness.' But the words sounded melodramatically in his own ears. He told himself that he mustn't get hysterical: there was far too much planning to do for an hysterical man, and going downstairs again he thought three aspirins or perhaps four were what he required in this situation – this banal situation. He took a bottle of filtered water out of the ice-box and dissolved the aspirin. He wondered how it would feel to drain death as simply as these aspirins which now stuck sourly in his throat. The priests told one it was the unforgivable sin, the final expression of an unrepentant despair, and of course one accepted the Church's teaching. But they taught also that God had sometimes broken his own laws, and was it less possible for him to put out a hand of forgiveness into the suicidal darkness than to have woken himself in the tomb, behind the stone? Christ had not been murdered – you couldn't murder God. Christ had killed himself: he had hung himself on the Cross as surely as Pemberton from the picture-rail.

Or

(b) 'The smallest scratch in this country turned green if it were neglected for an hour.'
Discuss the theme of corruption in *The Heart of the Matter*.

6. *ATONEMENT* (Ian McEwan)

Either

(a) She was surprised at how serene she felt, and just a little sad. Was it disappointment? She had hardly expected to be forgiven. What she felt was more like homesickness, though there was no source for it, no home. But she was sad to leave her sister. It was her sister she missed—or more precisely, it was her sister with Robbie. Their love. Neither Briony nor the war had destroyed it. This was what soothed her as she sank deeper under the city. How Cecilia had drawn him to her with her eyes. That tenderness in her voice when she called him back from his memories, from Dunkirk, or from the roads that led to it. She used to speak like that to her sometimes, when Cecilia was sixteen and she was a child of six and things went impossibly wrong. Or in the night, when Cecilia came to rescue her from a nightmare and take her into her own bed. Those were the words she used. *Come back. It was only a bad dream. Briony, come back.* How easily this unthinking family love was forgotten. She was gliding down now, through the soupy brown light, almost to the bottom. There were no other passengers in sight, and the air was suddenly still. She was calm as she considered what she had to do. Together, the note to her parents and the formal statement would take no time at all. Then she would be free for the rest of the day. She knew what was required of her. Not simply a letter, but a new draft, an atonement, and she was ready to begin.

BT

London 1999

Or

(b) *Atonement* is a very readable novel. That readability can disguise the sophistication of the structure of its narrative. Write an essay discussing the narrative strategies in *Atonement*.

7. A HANDFUL OF DUST (Evelyn Waugh)

Either

(a) In the silence of Hetton, the telephone rang near the housekeeper's room and was switched through to the library. Tony answered it.

'This is Jock speaking. I've just seen Brenda. She's coming down by the seven o'clock train.'

'Is she terribly upset?'

'Yes, naturally.'

'Where is she now?'

'She's with me. I'm speaking from Polly's.'

'Shall I talk to her?'

'Better not.'

'All right...I'll meet that train. Are you coming too?'

'No.'

'Well you've been wonderful. I don't know what I should have done without you and Mrs Rattery.'

'Oh, that's all right. I'll see Brenda off.'

She had stopped crying and sat crouched in the chair. She did not look up while Jock telephoned. Then she said, 'Yes, I'll go by that train.'

'We ought to start. I suppose you will have to get some things from the flat.'

'My bag...upstairs. You get it. I can't go in there again.'

She did not speak on the way to her flat. She sat beside Jock as he drove, looking straight ahead. When they arrived she unlocked her door and led him in. The room was extremely empty of furniture. She sat down in the only chair. 'There's plenty of time really. Tell me exactly what happened.'

Jock told her.

'Poor little boy,' she said. 'Poor little boy.'

Then she opened her cupboard and began to put a few things into a suitcase; she went in and out from the bathroom once or twice. 'That's everything,' she said. 'There's still too much time.'

Or

(b) In *A Handful of Dust*, the futility and absurdity of human desire and action is clear everywhere, from the novel's title to its ending. Discuss.

SECTION B: Literary Criticism

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

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

With Mrs Morel it was one of those still moments when the small frets vanish, and the beauty of things stands out, and she had the peace and the strength to see herself. Now and again, a swallow cut close to her. Now and again, Annie came up with a handful of alder-
currants. The baby was restless on his mother's knee, clambering with his hands at the light.

5 Mrs Morel looked down at him. She had dreaded this baby like a catastrophe, because of her feeling for her husband. And now she felt strangely towards the infant. Her heart was heavy because of the child, almost as if it were unhealthy, or malformed. Yet it seemed quite well. But she noticed the peculiar knitting of the baby's brows, and the peculiar heaviness of its eyes, as if it were trying to understand something that was pain. She felt, when she looked
10 at her child's dark, brooding pupils, as if a burden were on her heart.

'He looks as if he was thinking about something – quite sorrowful,' said Mrs Kirk.

Suddenly, looking at him, the heavy feeling at the mother's heart melted into passionate grief. She bowed over him, and a few tears shook swiftly out of her very heart. The baby
lifted his fingers.

15 'My lamb!' she cried softly.

And at that moment she felt, in some far inner place of her soul, that she and her husband were guilty.

The baby was looking up at her. It had blue eyes like her own, but its look was heavy, steady, as if it had realised something that had stunned some point of its soul.

20 In her arms lay the delicate baby. Its deep, blue eyes, always looking up at her unblinking, seemed to draw her innermost thoughts out of her. She no longer loved her husband; she had not wanted this child to come, and there it lay in her arms and pulled at her heart. She felt as if

the navel string that had connected its frail little body with hers had not been broken. A wave of hot love went over her to the infant. She held it close to her face and breast. With all her
25 force, with all her soul she would make up to it for having brought it into the world unloved. She would love it all the more now it was here; carry it in her love. Its clear, knowing eyes gave her pain and fear. Did it know all about her? When it lay under her heart, had it been listening then? Was there a reproach in the look? She felt the marrow melt in her bones, with fear and pain.

30 Once more she was aware of the sun lying red on the rim of the hill opposite. She suddenly held up the child in her hands.

‘Look!’ she said. ‘Look, my pretty!’

She thrust the infant forward to the crimson, throbbing sun, almost with relief. She saw him lift his little fist. Then she put him to her bosom again, ashamed almost of her impulse to
35 give him back again whence he came.

‘If he lives,’ she thought to herself, ‘what will become of him – what will he be?’

Her heart was anxious.

‘I will call him “Paul”, she said suddenly; she knew not why.

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

MATRICULATION CERTIFICATE EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2012

SUBJECT:	ENGLISH
PAPER NUMBER:	III
DATE:	6th September 2012
TIME:	9.00 a.m. to 12.00 noon

Answer all Sections. Each section carries one-third of the total marks.

SECTION A: Language Essay

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

- a. '...and the music faded into the deep blue abyss'
- b. Sunset on a Maltese beach
- c. Why all the 'hype' about the London Olympic Games? Discuss.
- d. 'Fears grow for missing child' is a newspaper headline. Does media sensitise or desensitise the reader/audience?
- e. 'Why we expect more from technology and less from each other'. Discuss.
- f. Friends! Give them an inch and they'll take a mile.
- g. Write a story entitled 'My brother, the vampire'.
- h. A bus ride home

Section B: Reading Comprehension

Read the following passage and answer the set questions.

Erica Lymer is teaching her year 8 class about Martin Luther King. However, instead of flipping the pages of a textbook to reach a weathered photo of the activist, these 12-year-olds are using their sticky fingers to scroll through high-resolution pictures on iPads*. “He’s the one that had a dream,” one girl says, looking up from her computer triumphantly.

This September, Longfield Academy in Kent became the first school in the UK to hand iPads to their students on a grand scale, and now nearly three-quarters of the 960 pupils come into school every day with the devices tucked into their bags.

Pens, pencils and books have not been entirely eschewed, but the iPad, and the endless educational apps it brings with it, is being fully integrated into classroom teaching.

“We’re transforming the nature of the classroom, and the nature of learning,” says the principal, Neil Willis. “It’s made all the staff think so much more imaginatively and generated whole new ways of learning.”

Indeed, blackboards and shelves brimming with encyclopaedias are not to be found at this academy; the emphasis is on interactive projectors and wireless routers. All the teachers have found ways of using the iPad in their lessons. In a PE class, pupils are filming each other bouncing up and down on a trampoline, while the teacher — “just like in Match of the Day”, says Willis — is using an app to draw red arrows onto the recording to show the pupils where they are going wrong; in chemistry, students flick through a graphic of the periodic table, clicking on different elements to hear a description.

Willis’s favourite use of the computer tablet so far is a party-political broadcast that a humanities class created last week.

“In small groups the kids all researched the project on their iPads, and then went around filming each other and canvassing opinion,” he says.

“It drove us all mad for a few days. Then the teacher plugged the iPads into an interactive whiteboard and played the final broadcasts to the class, and the pupils critiqued each other. Before, we would have just had them doing a poster.”

As well as **imbuing the children with transferable technology skills** crucial for thriving in the modern world, teaching through the devices means that each individual can learn at his or her own pace, according to Willis and his staff.

“It helps in a raft of ways,” says Tim Cross, director of technology and enterprise. “Children can become independent learners. They have the opportunity to work through problems by themselves at their own pace and they engage more.”

Outside the classroom, homework, newsletters and worksheets are also all doled out electronically. The idea is that pupils use their iPads to do research and then email in their homework. The academy is also in the process of creating a “virtual learning environment”, where students can access teachers’ YouTube videos and other online resources from home.

While it is all high-tech, the cost is not overwhelming: Longfield Academy was provided with a small grant from the e-Learning Foundation, and parents who want to join the scheme pay £16 a month over three years to equip their child with a device; 95% of the youngest year group have signed up. For those who cannot afford this, the school has plenty of spares to lend to children during lessons.

Since the school started using iPads class morale and energy has improved. The scheme has rewired the mindset of the teachers, and, unsurprisingly, the children are just as enthusiastic as the staff.

Each lesson begins with a chorus of: “Are we using our iPads today, Miss?”
50 Children spend their break times searching for new apps they can encourage their teachers to use.

“We’re kind of going app crazy,” says Matthew Broomfield, 12, **whose knowledge and love of the device could rival that of an Apple employee**. Last week one of the sixth-form students ran a session for staff, teaching them how to use one of the more
55 complex apps.

Aside from the luxury of not having to lug around a load of books, Broomfield says that since the school started using iPads class morale and energy has improved. “The teacher will say, ‘Let’s use our iPads to research something’ and the whole class will go ‘Yeaaaaah!’ We’re all much more enthusiastic — when we go into class we
60 know we won’t only be doing boring writing the whole time.”

About 500 schools in Britain have started similar schemes on smaller scales, and interest in the scheme at Longfield Academy has been shown by schools throughout the country, as well as in Sweden and South Africa. Valerie Thompson, chief executive of the e-Learning Foundation, hopes that every school in the country will
65 soon be using iPads for learning. “There’s nothing to stop any school in the UK doing what Longfield has achieved,” she says.

However, there has yet to be any substantial research proving that technology can improve academic achievement. Helen Wright, president of the Girls’ Schools Association, warns that over-reliance on iPads from a young age could be damaging to attention spans. “There’s an immediacy and a quickness in being able to slip from one page to the next [when you use such devices], but this is detrimental to developing an ability to be able to read in a detailed, reflective way,” says Wright.
70

She adds that good teaching is about building human relationships. “You need technology in the modern world, and while sensible use can aid teaching, it can never replace human contact,” she says. “The human element should never be underestimated, because it’s the relationship between an individual teacher and an individual young person that makes all the difference in teaching.”
75

The point is not lost on staff at Longfield Academy, who agree that iPads will never replace a good teacher. “It’s really just a very clever textbook that can bring learning alive,” says Cross.
80

**Note: The iPad is a tablet computer developed by Apple Inc. (Apple designs and creates computer software and hardware).*

- (a) Give the meaning of the underlined words/phrases as they appear in context:
(i) weathered (line 2); (ii) eschewed (line 9); (iii) thriving (line 31); (iv) doled out (lines 36-37); (v) mindset (line 47); (vi) lug around (line 56); (vii) detrimental (line 71). (7 marks)
- (b) Which are the main changes noted since the iPad was introduced in Longfield Academy? (2 marks)
- (c) Mention two examples of how different educational apps are being integrated in the classroom. (3 marks)

- (d) Explain what the principal, Neil Willis, means by the expression ‘imbuing the children with transferable technology skills’ (line 30). *(3 marks)*
- (e) What are the Longfield Academy students gaining from using technology in the classroom? *(2 marks)*
- (f) Explain the following expression: ‘whose knowledge and love of the device could rival that of an Apple employee’ (lines 52-53). *(3 marks)*
- (g) Judging by the writer’s choice of arguments and examples, discuss the tone adopted in view of the technology described in the article. *(3 marks)*
- (h) In about 80 words (between 70 and 90 words), explain the potential negative effects such technology may produce. *(10 marks)*

Section C: Linguistics

Choose ONE question from this section.

1. Cohesion refers to the grammatical and lexical links that hold a text together. Write about Grammatical and Lexical cohesion drawing examples from the paragraph below to support your notes.

The dolphins hunt the enormous schools of sardines for many days over long distances. They follow an ocean path taken by generations of dolphins before them. Finding the fish is not immediately easy and it requires persistence. This is a skill the leading dolphins in a pod would have acquired from their experience of chasing the sardines in previous years. Now they lead other dolphins towards a banquet like no other. The water currents, the temperature and the increase of plankton are probably a few of the things that tell the dolphins it is time to start the hunt and where to go. It is, in fact, the dolphins' skill that helps other predators like sharks find the enormous bait balls of fish. Definitely one of nature's most fascinating journeys.

(33 marks)

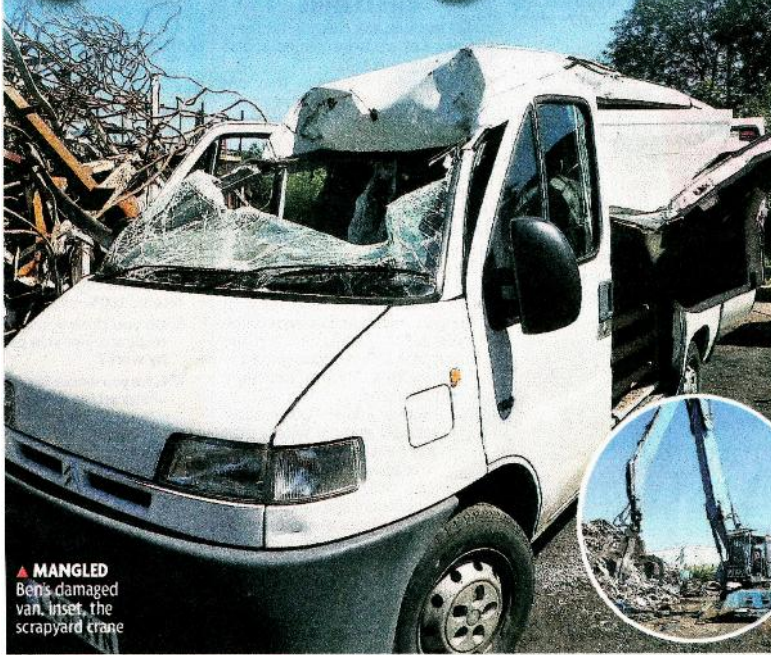
2. Register is a variety of language used for a particular purpose or in a particular social setting. Write about the three main influences on register and the linguistic differences between registers.

(33 marks)

3. Read the following newspaper article carefully (printed on the next page). In not more than 400 words, write a detailed analysis/commentary. You are expected to focus on type of newspaper and content, as well as other stylistic devices such as graphology, headlines, vocabulary, grammar, tone and bias and discourse structure.

(33 marks)

I drove to scrapyard and got caught in crush hour



▲ **MANGLED**
Ben's damaged van. Inset, the scrapyard crane

VAN JUNKED IN ERROR

BY **RICHARD SMITH**
richard.smith@mirror.co.uk

FIREMAN Ben Forrer was left flaming mad when workers mistook his old van for scrap and destroyed it.

Ben, 33, only left the white Citroen Relay for three minutes while he dumped a cooker for a pal. But in that time a mechanical crane got its jaws into the 12-year-old van's roof and wrote it off.

Horrified Ben said: "When I went back to my van it was missing. As I walked around the yard I became more panicky.

"Then I saw it hanging from the big blue scrapyard crane, swinging side to side.

"I shouted: 'no, no, stop'. They were looking at me like I was mad. I ran towards the crane. The driver put the

van down on the floor and looked at me like I was a bit crazy. The roof was crushed in and the windows smashed from the grabber."

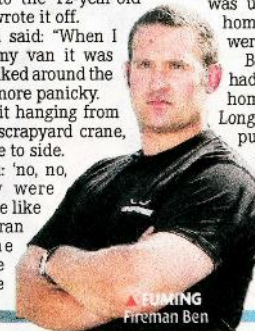
Ben said the van was old but still had lots of life in it. He added: "They said they thought it was a bit odd that the tax was in date and the tyres were OK.

"The galling thing is I only got a tenner for the cooker which I was dumping as a favour for a friend."

Power tools in the van, which Ben was using to build a new home for wife Mandy, 32, were also damaged.

Ben, of Swinford, Warks, had to ask a mate for a lift home from the yard in Longford, Coventry. He has put in a £5,000 insurance claim.

Scrapyard owners Sita UK said: "This was an unfortunate incident and we have apologised to the owner of the vehicle."



▲ **BURNING**
Fireman Ben

Note that the text in the article is reproduced below for better legibility.

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