

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2014

SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	3 rd September 2014

Examiner's Paper

The Oral Session carries 6% of the global mark and should last approximately **15 minutes**. Examiners are to assess the candidate's oral skills (see the **Rating Scale** to assist you in assessing the candidate's performance).

PART 1 – Guided Examiner-to-Candidate Conversation (about 3 minutes – 4 marks)

The examiner tells the candidate:

Good morning/afternoon. Please have a seat.

Can you tell me your index number?

Thank you.

In this part of the test, 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 prefer physical activity or relaxation in your free time? Why?
2. Do you prefer the countryside or the sea? Why?
3. What do you feel is your best quality?
4. If you had to identify a weakness in your character, what would that be? Why?
5. Are you health conscious? Why?
6. Do you like cooking? 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 of the test.

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

The examiner tells the candidate:

In this part of the test, 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 energy. Now let's explore this further.

The examiner proceeds to ask the following questions:

1. What do you consider to be the main difference between the two pictures?
2. Mention one type of alternative energy source and highlight its benefits.
3. Do you think individuals can help solve the world's environmental problems? How?
4. What do you think the state of the environment on earth will be in 50 years' time?

[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 of the test.

The examiner collects the candidate's paper.

PART 3 – Candidate-to-Examiner Long Turn (about 3 minutes – 8 marks)

The examiner tells the candidate:

*In this part of the test, you are to speak for about **three minutes** on the topic you've chosen. Before you start your presentation, you have two minutes to recollect your thoughts on the topic. Here's pencil and paper to make some notes. You may refer to these notes during your presentation.*

The examiner hands a pencil and a sheet of paper to the candidate and waits for two minutes. At the end of the two minutes, the examiner tells the candidate:

All right? Which title have you chosen?

The examiner waits for the candidate to pronounce the title. The examiner then says:

You may begin.

Titles:

1. The media presents unrealistic images to which we aspire. Discuss.
2. The appreciation of a language goes beyond knowing how to write accurately. Discuss.
3. It's important not to take oneself too seriously all the time. Discuss.
4. Modern society is obsessed with money. Discuss.
5. Do you see yourself becoming a politician? 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 test 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 test.

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

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ADVANCED LEVEL
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SUBJECT: ENGLISH
PAPER NUMBER: Oral
DATE: 3rd September 2014

Candidate's Classroom Paper

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



PART 3 – Candidate-to-Examiner Long Turn (about 3 minutes – 8 marks)

Choose one of the titles given below and prepare a three-minute presentation on the topic. Before your presentation the examiner will give you two minutes to recollect your thoughts on the topic. The examiner will give you pencil and paper to make notes. You will be allowed to refer to these notes during your presentation.

Choose one of the following:

1. The media presents unrealistic images to which we aspire. Discuss.
2. The appreciation of a language goes beyond knowing how to write accurately. Discuss.
3. It's important not to take oneself too seriously all the time. Discuss.
4. Modern society is obsessed with money. Discuss.
5. Do you see yourself becoming a politician? Why?

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

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SUBJECT:	ENGLISH
PAPER NUMBER:	Oral
DATE:	3 rd September 2014

Candidate's Corridor Paper

PART 3 – Candidate-to-Examiner Long Turn (about 3 minutes – 8 marks)

Choose one of the titles given below and prepare a three-minute presentation on the topic. Before your presentation the examiner will give you two minutes to recollect your thoughts on the topic. The examiner will give you pencil and paper to make notes. You will be allowed to refer to these notes during your presentation.

Choose one of the following:

1. The media presents unrealistic images to which we aspire. Discuss.
2. The appreciation of a language goes beyond knowing how to write accurately. Discuss.
3. It's important not to take oneself too seriously all the time. Discuss.
4. Modern society is obsessed with money. Discuss.
5. Do you see yourself becoming a politician? Why?

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

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MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2014

SUBJECT:	ENGLISH
PAPER NUMBER:	I
DATE:	2 nd September 2014
TIME:	9.00 a.m. to 12.00 noon

**Answer ONE question from each section.
Each section carries one-third of the total marks allotted to this paper.**

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

SECTION A: Shakespeare Set Texts

1. JULIUS CAESAR

Either

- (a) *Mark Antony* Friends, Romans, countrymen, lend me your ears:

I come to bury Caesar, not to praise him.
The evil that men do lives after them:
The good is oft interred with their bones.
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answered it.
Here, under leave of Brutus and the rest
(For Brutus is an honourable man;
So are they all, all honourable men)
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says, he was ambitious,
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill.
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff.
Yet Brutus says, he was ambitious,
And Brutus is an honourable man.
You all did see, that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?

Yet Brutus says, he was ambitious,
And sure he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment, thou art fled to brutish beasts
And men have lost their reason. Bear with me.
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

Or

(b) Is there a tragic hero in Shakespeare's *Julius Caesar*? Discuss.

Or

(c) 'Cassius, one of Julius Caesar's closest friends, betrays him by plotting to kill him.' Discuss.

2. **THE TEMPEST**

Either

- (a) **Miranda** If by your Art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! a brave vessel,
(Who had, no doubt, some noble creature in her),
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallow'd, and
The fraughting souls within her.

Prospero Be collected:
No more amazement: tell your piteous heart
There's no harm done.

Miranda O, woe the day!

Prospero No harm.
I have done nothing but in care of thee,
Of thee, my dear one; thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

Or

- (b) Analyse, in some depth, Alonso's role in *The Tempest*.

Or

- (c) 'The world of illusion impinges upon the world of normal experience'. Discuss this statement with reference to *The Tempest*.

3. *OTHELLO*

Either

- (a) *Desdemona* O, these men, these men!
Dost thou in conscience think – tell me, Emilia –
That there be women do abuse their husbands
In such gross kind?
Emilia There be some such, no question.
Desdemona Wouldst thou do such a deed for all the world?
Emilia Why, would not you?
Desdemona No, by this heavenly light!
Emilia Nor I neither, by this heavenly light
I might do't as well i'th' dark.
Desdemona Wouldst thou do such a deed for all the world?
Emilia The world's a huge thing: it is a great price
For a small vice.
Desdemona Good troth, I think thou wouldst not.
Emilia By my troth, I think I should, and undo't when I had
done. Marry, I would not do such a thing for a
joint-ring, nor for measures of lawn, nor for
gowns, petticoats, nor caps, nor any petty
exhibition. But for all the whole world? ud's pity,
who would not make her husband a cuckold to make
him a monarch? I should venture purgatory for't.
Desdemona Beshrew me, if I would do such a wrong
For the whole world!
Emilia Why, the wrong is but a wrong i'th' world; and
having the world for your labour, 'tis a wrong in your
own world, and you might quickly make it right.
Desdemona I do not think there is any such woman.
Emilia Yes, a dozen; and as many to th' vantage as would
store the world they played for.

Or

- (b) How far do you agree with the view that *Othello* is essentially a tragedy caused by the inability to see beneath appearances?

Or

- (c) Is Othello the 'perfect hero' and Iago the 'fiend incarnate'? Discuss.

SECTION B: Poetry Set Texts

Each answer must not be shorter than 400 words.

1. EMILY DICKINSON

Either

- (a) ‘The speakers in Dickinson’s poetry are sharp-sighted observers who see the inescapable limitations of their societies as well as their imagined and imaginable escapes.’ Discuss this statement with reference to Dickinson’s poems.

Or

- (b) As Ted Hughes observed, Emily Dickinson “grasped the ‘centre’ and the ‘circumference’ of things”. Discuss with reference to ‘After great pain, a formal feeling comes’ and two other poems.

2. JOHN KEATS

Either

- (a) ‘With a great poet the sense of Beauty overcomes every other consideration.’ Discuss the importance of beauty in Keats’s poetry.

Or

- (b) Keats often juxtaposes joy with melancholy. Discuss with close reference to his poems.

3. WILFRED OWEN

Either

- (a) In ‘Preface’, Owen writes that “All a poet can do today is warn. That is why the true Poets must be truthful.” Discuss this statement in relation to Owen’s war poetry.

Or

- (b) In one of his letters, Wilfred Owen wrote how on the battlefield he saw the ‘universal pervasion of ugliness.’ Discuss the relevance of this description to Owen’s poetry.

SECTION C: Literary Criticism

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

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

The Joy of Living

A song of the joy of living,
As clear as a bugle play
When the springtide rises highest,
And the winter is far away.

It throbs with the wild, wide freedom
Of the green world out of doors,
And thrills with the lyric gladness
Of the skylark when he soars.

In the forest I've heard espousals
As plainly as spoken words;
For this is the mating season
And the marriage morn of birds.

There's a passion universal
That cannot be thrust aside,
And it moves the deeps of being
As the round moon lifts the tide.

Ever recurring in springtime,
When the heart is hopeful and strong,
So is its meaning translated
Into a jubilant song.

A song of the joy of living –
Ere the winter night shall fall;
O, men and maidens, sing it,
O sing it, lovers all!

Andrew Downing

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SUBJECT:	ENGLISH
PAPER NUMBER:	II
DATE:	3 rd September 2014
TIME:	9.00 a.m. to 12.00 noon

Answer both sections.

SECTION A: Novel Set Texts

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

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

1. THE HANDMAID'S TALE (Margaret Atwood)

Either

- (a) I walk around to the back door, open it, go in, set my basket down on the kitchen table. The table has been scrubbed off, cleared of flour; today's bread, freshly baked, is cooling on its rack. The kitchen smells of yeast, a nostalgic smell. It reminds me of other kitchens, kitchens that were mine. It smells of mothers; although my own mother did not make bread. It smells of me, in former times, when I was a mother.

This is a treacherous smell, and I know I must shut it out.

Rita is there, sitting at the table, peeling and slicing carrots. Old carrots they are, thick ones, over-wintered, bearded from their time in storage. The new carrots, tender and pale, won't be ready for weeks. The knife she uses is sharp and bright, and tempting. I would like to have a knife like that.

Rita stops chopping the carrots, stands up, takes the parcels out of the basket, almost eagerly. She looks forward to seeing what I've brought, although she always frowns while opening the parcels; nothing I bring fully pleases her. She's thinking she could have done better herself. She would rather do the shopping, get exactly what she wants; she envies me the walk. In this house we all envy each other something.

"They've got oranges," I say. "At Milk and Honey. There are still some left." I hold out this idea to her like an offering. I wish to ingratiate myself. I saw the oranges yesterday, but I didn't tell Rita; yesterday she was too grumpy. "I could get some tomorrow, if you'd give me the tokens for them." I hold out the chicken to her. She wanted steak today, but there wasn't any.

Rita grunts, not revealing pleasure or acceptance. She'll think about it, the grunt says, in her own sweet time.

Or

- (b) 'While dystopian fiction might be set in an imaginary future society, its target is ultimately contemporary society and its negative aspects.' Discuss with detailed reference to *The Handmaid's Tale*.

2. **EMMA (Jane Austen)**

Either

(a) Emma was sorry to have to pay civilities to a person she did not like through three long months – to be always doing more than she wished, and less than she ought! Why she did not like Jane Fairfax might be a difficult question to answer; Mr. Knightley had once told her it was because she saw in her the really accomplished young woman which she wanted to be thought herself; and though the accusation had been eagerly refuted at the time, there were moments of self-examination in which her conscience could not quite acquit her. But ‘she could never get acquainted with her; she did not know how it was, but there was such coldness and reserve; such apparent indifference whether she pleased or not; and then, her aunt was such an eternal talker! and she was made such a fuss with by every body! and it had been always imagined that they were to be so intimate; because their ages were the same, everybody had supposed they must be so fond of each other.’ These were her reasons; she had no better.

It was a dislike so little just – every imputed fault was so magnified by fancy – that she never saw Jane Fairfax, the first time after any considerable absence, without feeling that she had injured her; and now, when the due visit was paid on her arrival, after a two years’ interval, she was particularly struck with the very appearance and manners which for those two whole years she had been depreciating. Jane Fairfax was very elegant, remarkably elegant, and she had herself the highest value for elegance. Her height was pretty, just such as almost everybody would think tall, and nobody could think very tall; her figure particularly graceful: her size a most becoming medium, between fat and thin, though a slight appearance of ill health seemed to point out the likeliest evil of the two. Emma could not but feel all this; and then, her face – her features – there was more beauty in them all together than she had remembered; it was not regular, but it was very pleasing beauty. Her eyes, a deep grey, with dark eyelashes and eyebrows, had never been denied their praise; but the skin, which she had been used to cavil at, as wanting colour, had a clearness and delicacy which really needed no fuller bloom. It was a style of beauty of which elegance was the reigning character, and as such, she must, in honour, by all her principles, admire it; elegance which, whether of person or of mind, she saw so little in Highbury. There, not to be vulgar, was distinction and merit.

Or

(b) ‘The novel *Emma* is dominated by misunderstandings.’ Discuss.

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

Either

- (a) As soon as the great black velvet pall outside my little window was shot with grey, I got up and went down stairs; every board upon the way, and every crack in every board, calling after me, 'Stop thief!' and 'Get up, Mrs. Joe!' In the pantry, which was far more abundantly supplied than usual, owing to the season, I was very much alarmed, by a hare hanging up by the heels, whom I rather thought I caught, when my back was half turned, winking. I had no time for verification, no time for selection, no time for anything, for I had no time to spare. I stole some bread, some rind of cheese, about half a jar of mincemeat (which I tied up in my pocket-handkerchief with my last night's slice), some brandy from a stone bottle (which I decanted into a glass bottle I had secretly used for making that intoxicating fluid, Spanish-liquorice-water, up in my room: diluting the stone bottle from a jug in the kitchen cupboard), a meat bone with very little on it, and a beautiful round compact pork pie. I was nearly going away without the pie, but I was tempted to mount upon a shelf, to look what it was that was put away so carefully in a covered earthenware dish in a corner, and I found it was the pie, and I took it, in the hope that it was not intended for early use, and would not be missed for some time.

There was a door in the kitchen, communicating with the forge; I unlocked and unbolted that door, and got a file from among Joe's tools. Then, I put the fastenings as I had found them, opened the door at which I had entered when I ran home last night, shut it, and ran for the misty marshes.

Or

- (b) Discuss the importance of Estella with particular reference to the development of Pip's character in *Great Expectations*.

4. THE HEART OF THE MATTER (Graham Greene)

Either

- (a) ‘When I was a novice, I thought that people talked to their priests, and I thought God somehow gave the right words. Don’t mind me, Scobie, don’t listen to me. It’s the rains – they always get me down about this time. God doesn’t give the right words, Scobie. I had a parish once in Northampton. They make boots there. They used to ask me out to tea, and I’d sit and watch their hands pouring out, and we’d talk of the Children of Mary and repairs to the church roof. They were very generous in Northampton. I only had to ask and they’d give. I wasn’t of any use to a single living soul, Scobie. I thought, in Africa things will be different. You see I’m not a reading man, Scobie. I never had much talent for loving God as some people do. I wanted to be of use, that’s all. Don’t listen to me. It’s the rains. I haven’t talked like this for five years. Except to the mirror. If people are in trouble they’d go to you, Scobie, not to me. They ask me to dinner to hear the gossip. And if you were in trouble where would you go?’ And Scobie was again aware of those bleary and appealing eyes, waiting through the dry seasons and the rains, for something that never happened. Could I shift my burden there, he wondered: could I tell him that I love two women: that I don’t know what to do? What would be the use? I know the answers as well as he does. One should look after one’s own soul at whatever cost to another, and that’s what I can’t do, what I shall never be able to do. It wasn’t he who required the magic word, it was the priest, and he couldn’t give it.

‘I’m not the kind of man to get into trouble, Father. I’m dull and middle-aged,’ and looking away, unwilling to see distress, he heard Father Rank’s clapper miserably sounding, ‘Ho! ho ho!’

Or

- (b) Discuss the theme of isolation in *The Heart of the Matter*.

5. *ATONEMENT* (Ian McEwan)

Either

- (a) Soon there were only the sounds of steady breathing and snores. Beneath him the floor still seemed to list, then switch to the rhythm of a steady march, and once again Turner found himself too afflicted by impressions, too fevered, too exhausted to sleep. Through the material of his coat he felt for the bundle of her letters. *I'll wait for you. Come back.* The words were not meaningless, but they didn't touch him now. It was clear enough – one person waiting for another was like an arithmetical sum, and just as empty of emotion. Waiting. Simply one person doing nothing, over time, while another approached. Waiting was a heavy word. He felt it pressing down, heavy as a greatcoat. Everyone in the cellar was waiting, everyone on the beach. She was waiting, yes, but then what? He tried to make her voice say the words, but it was his own he heard, just below the tread of his heart. He could not even form her face. He forced his thoughts towards the new situation, the one that was supposed to make him happy. The intricacies were lost to him, the urgency had died. Briony would change her evidence, she would rewrite the past so that the guilty became the innocent. But what was guilt these days? It was cheap. Everyone was guilty, and no one was. No one would be redeemed by a change of evidence, for there weren't enough people, enough paper and pens, enough patience and peace, to take down the statements of all the witnesses and gather in the facts. The witnesses were guilty too. All day we've witnessed each other's crimes. You killed no one today? But how many did you leave to die? Down here in the cellar we'll keep quiet about it. We'll sleep it off, Briony.

Or

- (b) In McEwan's novels, the 'creative and destructive impulses are in close alliance'. Discuss with reference to *Atonement*.

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

Either

- (a) Brenda had come into Marjorie's room and they were having breakfast in bed. Marjorie was more than ever like an elder sister that morning. "But really, Brenda, he's such a *dreary* young man."
- "I know it all. He's second rate and a snob and, I should think, as cold as a fish, but I happen to have a fancy for him, that's all ... besides I'm not sure he's *altogether* awful ... he's got that odious mother whom he adores ... and he's always been very poor. I don't think he's had a fair deal. I heard all about it last night. He got engaged once but they couldn't get married because of money and since then he's never had a proper affair with anyone decent ... he's got to be taught a whole lot of things. That's part of his attraction."
- "Oh dear, I see you're very serious."
- The telephone rang.
- "Perhaps *that's* him."
- But a familiar voice rang out from the instrument so that Brenda too could hear it, "Good morning, darling, what's the diet today?"
- "Oh, Polly, what a good party last night."
- "Not so bad for the old girl, was it? I say, what about your sister and Mr Beaver?"
- "What about them?"
- "How long has *that* been on?"
- "There's nothing doing there, Polly."
- "Don't you tell me. They were well away last night. How's the boy managed it? That's what I want to know. He must have something we didn't know about ..."
- "So Polly's on to your story. She'll be telling everyone in London at this moment."
- "How I wish there was anything to tell! The cub hasn't even rung me up ... Well, I'll leave him in peace. If he doesn't do anything about me, I'll go down to Hetton this afternoon."

Or

- (b) 'A *Handful of Dust* beautifully illustrates the ultimate cruelties and malicious savagery that humans are all too capable of.' 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.

Mariam was five years old the first time she heard the word *harami*.

It happened on a Thursday. It must have, because Mariam remembered that she had been restless and preoccupied that day, the way she was only on Thursdays, the day when Jalil visited her at the *kolba*¹. To pass the time until the moment that she would see him at last, crossing the knee-high grass in the clearing and waving, Mariam had climbed a chair and taken down her mother's Chinese tea set. The tea set was the sole relic that Mariam's mother, Nana, had of her own mother, who had died when Nana was two. Nana cherished each blue-and-white porcelain piece, the graceful curve of the pot's spout, the hand-painted finches and chrysanthemums, the dragon on the sugar bowl, meant to ward off evil.

It was this last piece that slipped from Mariam's fingers, that fell to the wooden floorboards of the *kolba* and shattered.

When Nana saw the bowl, her face flushed red and her upper lip shivered, and her eyes, both the lazy one and the good, settled on Mariam in a flat, unblinking way. Nana looked so mad that Mariam feared the *jinn*² would enter her mother's body again. But the *jinn* didn't come, not that time. Instead, Nana grabbed Mariam by the wrists, pulled her close, and, through gritted teeth, said, "You are a clumsy little *harami*. This is my reward for everything I've endured. An heirloom-breaking, clumsy little *harami*."

At the time, Mariam did not understand. She did not know what this word *harami* – bastard – meant. Nor was she old enough to appreciate the injustice, to see that it is the creators of the *harami* who are culpable, not the *harami*, whose only sin is being born. Mariam *did* surmise, by the way Nana said the word, that it was an ugly, loathsome thing to be a *harami*, like an insect, like the scurrying cockroaches Nana was always cursing and sweeping out of the *kolba*.

Later, when she was older, Mariam did understand. It was the way Nana uttered the word – not so much saying it as spitting it at her – that made Mariam feel the full sting of it. She understood then what Nana meant, that a *harami* was an unwanted thing; that she, Mariam, was an illegitimate person who would never have legitimate claim to the things other people had, things such as love, family, home, acceptance.

Jalil never called Mariam this name. Jalil said she was his little flower. He was fond of sitting her on his lap and telling her stories, like the time he told her that Herat, the city where Mariam was born, in 1959, had once been the cradle of Persian culture, the home of writers, painters, and Sufis.

"You couldn't stretch a leg here without poking a poet in the ass," he laughed.

Jalil told her the story of Queen Gauhar Shad, who had raised the famous minarets as her loving ode to Herat back in the fifteenth century. He described to her the green wheat fields of Herat, the orchards, the vines pregnant with plump grapes, the city's crowded, vaulted bazaars.

¹kolba: a hut

²jinn: an intelligent spirit able to appear in human and animal forms and to possess humans

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

MATRICULATION EXAMINATION
ADVANCED LEVEL
SEPTEMBER 2014

SUBJECT:	ENGLISH
PAPER NUMBER:	III
DATE:	4 th September 2014
TIME:	9.00 a.m. to 11.45 a.m.

Answer all Sections.

SECTION A: Language Essay

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

- a. 'Missing in Alaska.'
- b. Describe an evening at the television music competition *The X Factor* (either from the point of view of a member of the audience or a contestant).
- c. The Executive Director of the Mozilla Foundation, Mark Surman, argues that "becoming literate in how the technical world works is equivalent to reading, writing and maths", and describes it as the 'fourth literacy'. Discuss.
- d. A healthy body equals a healthy mind.
- e. Are young people coping with today's competitive world?
- f. Virtual friendships are safer than real life friendships. Discuss.
- g. People watching
- h. Fundamentalism

SECTION B: Summary

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

(15 marks)

Learning a foreign language and speaking it regularly offers greater protection against Alzheimer’s disease than any drug yet available for the condition, new research has suggested. Bilingual people tend to be diagnosed with the most common form of dementia more than four years later than those who are fluent in only a single language, scientists in Canada have found. The results indicate that the mental skills involved in juggling two languages may stimulate the brain so it becomes more resilient to the accumulated damage that causes dementia. Scientists behind the research believe that bilingualism strengthens the brain’s “cognitive reserve” — its ability to perform under stressful conditions. While bilingual people will still develop Alzheimer’s, they may be better able to cope with its effects on the brain.

Ellen Bialystok, of York University in Toronto, who led the research, claims that being bilingual has certain cognitive benefits and boosts the performance of the brain, especially one of the most important areas known as the executive control system. This system deteriorates with age but at every stage of life, it functions better in bilinguals. They perform at a higher level. It won’t stop you getting Alzheimer’s but bilinguals can cope with the disease for longer.

Switching between languages is a stimulating activity — it is like carrying out brain exercises which builds up higher levels of what is called brain or cognitive reserve. It is rather like a reserve tank in a car. When you run out of fuel, you can keep going for longer because there is a bit more in the safety tank.

In the research, Dr Bialystok’s team studied all 211 patients who were treated at the Sam and Ida Ross Memory Clinic in Toronto between 2007 and 2009. Language assessments classed 102 as bilingual and 109 as monolingual. Four out of five of the bilingual patients were immigrants, and the most common languages spoken other than English were Yiddish, Polish, Italian, Hungarian and French.

The bilingual patients were on average four years and four months older when Alzheimer’s was diagnosed, and further investigations found that they were five years and one month older at the age they first reported symptoms. “The finding of a four to five-year delay in the onset of symptoms is dramatic,” the researchers claimed. “There are currently no pharmacologic interventions that have shown comparable effects.”

The findings support those of a previous study by the same team, which examined the language skills of dementia patients from hospital records. While monolingual patients on average had a higher level of education, which ought to protect against Alzheimer’s, they were diagnosed with dementia on average three years earlier.

The researchers cautioned that as so many bilingual people investigated in both studies were immigrants, this could be an alternative explanation for the beneficial effect of a second fluent language. The influence of bilingualism on the brain, however, is consistent with the idea that it protects against dementia.

Separate research by Judith Kroll, of Pennsylvania State University, has indicated that bilingualism has other beneficial effects on the brain. It appears to make people better at prioritising tasks and working on multiple projects at the same time. “We would probably refer to most of these cognitive advantages as multi-tasking,” she said. “Bilinguals seem to be better at this type of perspective-taking.

“The received wisdom was that bilingualism created confusion, especially in children. The belief was that people who could speak two or more languages had difficulty using either. The bottom line is that bilingualism is good for you.”

SECTION C: Linguistics

Choose ONE question from this section.

1. Write an essay of not more than 400 words in which you explain:
- What we understand when we say we know the ‘meaning’ of a word, and
 - The kinds of ‘sense relations’ which enable us to group words according to their meaning.

In your essay you are expected to refer to terms such as *denotation* and *connotation*, *lexical fields*, *hyponymy*, *synonym* and *antonymy*. You should illustrate your explanation by means of relevant examples.

(33 marks)

2. Answer both parts of the question, A and B.

- A. Read the following text carefully. In a paragraph of about 300 words, write a detailed explanation of the grammatical and lexical cohesive devices present in the text. You are required to illustrate your explanation by using examples from this text.

It’s November, which means that it’s that time of year when the papers are full of articles by people who are shocked about art. This is because in November the Tate gallery of London holds the annual Turner Prize exhibition of modern art. Each year four of the best British artists are selected from all those who have exhibited during the year. Of these, one is chosen. For the most part, the shock that journalists express is not moral outrage but incredulity and disbelief. We are treated to a string of the usual complaints, such as these: “Anyone could do that!”, “Fifty thousand pounds for that! You’re pulling my leg.” or “A bed in the middle of the room? Where’s the skill in that?”.

Well, personally I’m sick of it – the journalists complaining, that is – not the art. The only thing which is predictable, boring, and money for nothing is their writing. These people just want art to be pretty pictures. For them, it is just an extension of interior design: to match the sofa or look good in the bedroom. On the other hand, I believe that art should make you think, and be the result of artists thinking about the world they see, and their reactions to it.

(23 marks)

- B. The following words appeared in the text above. Analyse the structure of these words by identifying the free and bound morphemes. You should also explain whether the bound morphemes are derivational or inflectional.

Example

hunters: *hunt* (free) + *er* (bound derivational) + *s* (bound inflectional)

- exhibition
- chosen
- journalists
- disbelief
- complaints
- personally
- predictable
- extension
- thinking
- reactions

(10 marks)

3. Answer all the questions.

- a. Give a clear definition of REGISTER. *(3 marks)*
- b. Explain fully, in a paragraph of about 150 words, the THREE factors that influence which particular register is used. *(10 marks)*
- c. In a paragraph of about 150 words, describe how registers vary in terms of LEXIS, GRAMMAR and PHONOLOGY. *(10 marks)*
- d. Define the term JARGON. *(3 marks)*
- e. In a paragraph of about 60 words, write about the POSITIVE and NEGATIVE uses of JARGON. *(7 marks)*