

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
MAY 2014

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<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	Oral
<b>DATE:</b>	7 <sup>th</sup> April 2014
<b>TIME:</b>	4.00 p.m.

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**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 to study in the morning or in the evening? Why?
2. Do you manage to balance studying with having a social life? How?
3. What are your plans for next year?
4. Do you already know what career you would like to pursue? Which and why?
5. What is your ideal night out?
6. What is your ideal summer activity?

**[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 of people using their mobile phone while driving or walking. Now let's explore this further.*

**The examiner proceeds to ask the following questions:**

1. What do you consider to be the common factor between the two pictures?
2. What are the advantages of sending messages from a mobile phone?
3. Do you consider 'texting' an addiction of modern society? Why?
4. What other means of communication are being lost because of such high dependence on mobile phones?

**[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. Healthy eating is a lifestyle choice.
2. Noise pollution.
3. We tend to take people who love us for granted.
4. Why does everyone want to be a TV star?
5. The plight of refugees.

**[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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**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. Healthy eating is a lifestyle choice.
2. Noise pollution.
3. We tend to take people who love us for granted.
4. Why does everyone want to be a TV star?
5. The plight of refugees.

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

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**Candidate's Corridor Paper**

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

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

**Choose one of the following:**

1. Healthy eating is a lifestyle choice.
2. Noise pollution.
3. We tend to take people who love us for granted.
4. Why does everyone want to be a TV star?
5. The plight of refugees.

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

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<b>SUBJECT:</b>	ENGLISH
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<b>TIME:</b>	4.00 p.m.

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**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 believe that travelling to foreign countries is important? Why?
2. Given a choice, in which country would you choose to live? Why?
3. Do you consider weekends to be your only break? Why?
4. Whose company do you enjoy most at weekends? Why?
5. What was your most rewarding experience in the last two years? Why?
6. What do you see yourself doing in ten years' time? 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 that show people waiting. Now let's explore the topic further.*

**The examiner proceeds to ask the following questions:**

1. What do you consider to be the main difference between the two pictures?
2. Can you mention reasons why people wait?
3. How does waiting manifest itself in people's body language?
4. Impatience is a negative feature of waiting. Can you think of positive features associated with waiting?

**[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. Team sports may favour the personality of one individual but not another.
2. Why do most teenagers feel the urge to rebel when parents/guardians try to protect them?
3. Canada, the US, Europe and Asia have experienced unusual weather patterns which have had disastrous consequences. What or who is responsible for this changing climate? Why?
4. We are what we eat.
5. Learning how to live with others who do not share our principles.

**[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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**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. Team sports may favour the personality of one individual but not another.
2. Why do most teenagers feel the urge to rebel when parents/guardians try to protect them?
3. Canada, the US, Europe and Asia have experienced unusual weather patterns which have had disastrous consequences. What or who is responsible for this changing climate? Why?
4. We are what we eat.
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**At the end of the test, please give this paper back to the examiner, together with the pencil and paper.**

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**Candidate's Corridor Paper**

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

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

**Choose one of the following:**

1. Team sports may favour the personality of one individual but not another.
2. Why do most teenagers feel the urge to rebel when parents/guardians try to protect them?
3. Canada, the US, Europe and Asia have experienced unusual weather patterns which have had disastrous consequences. What or who is responsible for this changing climate? Why?
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<b>TIME:</b>	4.00 p.m.

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**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. Would you consider yourself addicted to using social media? Why?
2. Can you imagine a life in which no smart phones existed? How would you communicate?
3. Do you help out with house chores? Why?
4. Do you like spending time at home? Why?
5. If you had to be a star, would you rather be a famous actor or singer? Why?
6. Would you be interested in participating in a TV talent show? 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 involving a sport activity. Now let's explore this further.*

**The examiner proceeds to ask the following questions:**

1. What do you consider to be the main similarity between the two pictures?
2. Mention some of the benefits of sports.
3. How important is teamwork in sports and life?
4. Why do you think people practise different kinds of sports?

**[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 a 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. Nowadays, the music industry is more about image than sound. Do you agree?
2. A strong relationship has to be based on respect. Discuss.
3. We see so many tragedies on the news that we no longer seem to care. Discuss.
4. Laptops and tablets keep us entertained. Discuss.
5. Giving permission for more high-rise buildings in Malta. Do you agree?

**[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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**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. Nowadays, the music industry is more about image than sound. Do you agree?
2. A strong relationship has to be based on respect. Discuss.
3. We see so many tragedies on the news that we no longer seem to care. Discuss.
4. Laptops and tablets keep us entertained. Discuss.
5. Giving permission for more high-rise buildings in Malta. Do you agree?

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

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**Candidate's Corridor Paper**

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

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

**Choose one of the following:**

1. Nowadays, the music industry is more about image than sound. Do you agree?
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5. Giving permission for more high-rise buildings in Malta. Do you agree?

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<b>TIME:</b>	4.00 p.m.

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**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 to watch a film at the cinema or at home? Why?
2. Do you practise any sports? Why?
3. Do you use *Wikipedia* or other Internet encyclopaedias frequently? Why?
4. Which website do you frequently visit? Why?
5. Would you prefer to have a garden or a swimming pool? Why?
6. Would you rather travel by plane or on a ship? 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 depicting the act of reading. 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. In which ways is reading important for children?
3. Do you think that with the increased popularity of tablets, people will stop reading print books? Why?
4. Can reading help change the world?

**[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. Making the world a better place, one step at a time.
2. In the modern world, science is more important than the arts. Do you agree?
3. There is no peace without war.
4. If you judge a fish by the ability to climb a tree, it will live its whole life believing it is stupid.
5. Music is a universal language.

**[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.*

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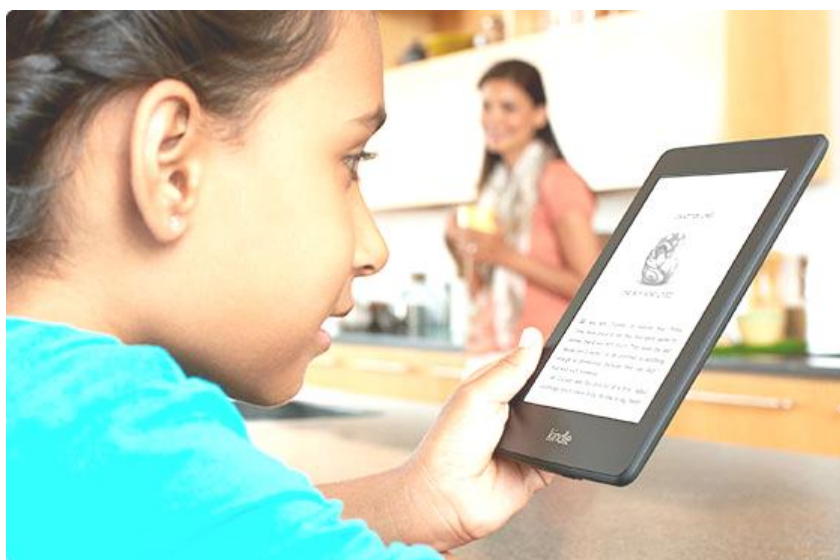
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**Candidate's Classroom Paper**

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**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. Making the world a better place, one step at a time.
2. In the modern world, science is more important than the arts. Do you agree?
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4. If you judge a fish by the ability to climb a tree, it will live its whole life believing it is stupid.
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<b>PAPER NUMBER:</b>	Oral
<b>DATE:</b>	14 <sup>th</sup> April 2014
<b>TIME:</b>	4.00 p.m.

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**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. How do you like to spend your free time?
2. Is free time important to you? Why?
3. Do you prefer watching a film or reading a novel? Why?
4. Do you read reviews before watching a film/reading a novel? Why?
5. Do you think you are a good storyteller? How do you know?
6. Are you a fan of someone or something? 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 that show children playing. Now let's explore the topic further.*

**The examiner proceeds to ask the following questions:**

1. What do you consider to be the main difference between the two pictures?
2. Why is playing an important part of a child's development?
3. Do all types of games help children develop a healthy lifestyle? Why?
4. Should we stop playing when we grow up? 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 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. Civil wars have a devastating consequence not only within the country but also beyond its borders.
2. Fashion is not only about clothes.
3. Human trafficking has come to plague the modern world.
4. A good workout a day keeps the doctor away.
5. Education is a citizen's right.

**[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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MATRICULATION EXAMINATION  
ADVANCED LEVEL  
MAY 2014

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<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	Oral
<b>DATE:</b>	14 <sup>th</sup> April 2014
<b>TIME:</b>	4.00 p.m.

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**Candidate's Classroom Paper**

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



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

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

**Choose one of the following:**

1. Civil wars have a devastating consequence not only within the country but also beyond its borders.
2. Fashion is not only about clothes.
3. Human trafficking has come to plague the modern world.
4. A good workout a day keeps the doctor away.
5. Education is a citizen's right.

**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

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<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	Oral
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<b>TIME:</b>	4.00 p.m.

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**Candidate's Corridor Paper**

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

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

**Choose one of the following:**

1. Civil wars have a devastating consequence not only within the country but also beyond its borders.
2. Fashion is not only about clothes.
3. Human trafficking has come to plague the modern world.
4. A good workout a day keeps the doctor away.
5. Education is a citizen's right.

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

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ADVANCED LEVEL  
MAY 2014

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<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	I
<b>DATE:</b>	3 <sup>rd</sup> May 2014
<b>TIME:</b>	9.00 a.m. to 12.00 noon

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**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 to relate the text to at least two of the following while making reference to the play as a whole: **characterisation, imagery, theme, setting.**  
**Each answer must not be shorter than 400 words.**

**SECTION A: Shakespeare Set Texts**

**1. JULIUS CAESAR**

*Either*

- (a) *Caesar* I could be well moved, if I were as you:  
If I could pray to move, prayers would move me.  
But I am constant as the northern star,  
Of whose true-fixed and resting quality  
There is no fellow in the firmament.  
The skies are painted with unnumbered sparks:  
They are all fire, and every one doth shine;  
But there's but one in all doth hold his place.  
So in the world: 'tis furnished well with men,  
And men are flesh and blood, and apprehensive.  
Yet in the number I do know but one  
That unassailable holds on his rank  
Unshaked of motion. And that I am he  
Let me a little show it even in this,  
That I was constant Cimber should be banished  
And constant do remain to keep him so.

*Or*

- (b) "Beware the Ides of March!" What role does superstition play in *Julius Caesar*?

*Or*

- (c) 'Rhetoric is the art of persuasion and it also serves to hide the real intent of a speech.'  
Discuss the notion of rhetoric in *Julius Caesar*.

2. **THE TEMPEST**

*Either*

- (a) **Caliban** Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears, and sometime voices  
That, if I then had wak'd after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds methought would open, and show riches  
Ready to drop upon me; that, when I wak'd,  
I cried to dream again.

**Stephano** This will prove a brave kingdom to me, where I  
shall have my music for nothing.

**Caliban** When Prospero is destroy'd.

**Stephano** That shall be by and by: I remember the story.

**Trinculo** The sound is going away; let's follow it, and after  
do our work.

**Stephano** Lead, monster; we'll follow. I would I could see  
this taborer; he lays it on.

**Trinculo** Wilt come? I'll follow, Stephano.

*Or*

- (b) Discuss the notion of coloniser and colonised in Shakespeare's *The Tempest*.

*Or*

- (c) "So perfect and so peerless". Miranda's beauty and sweetness are sharply contrasted by her assertiveness and determination. Discuss.

3. *OTHELLO*

*Either*

(a) *Iago* What, are you hurt, lieutenant?

*Cassio* Ay, past all surgery.

*Iago* Marry, God forbid!

*Cassio* Reputation, reputation, reputation! O, I have lost my reputation, I have lost the immortal part of myself – and what remains is bestial. My reputation, Iago, my reputation!

*Iago* As I am an honest man I thought you had received some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition, oft got without merit and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man, there are ways to recover the general again. You are but now cast in his mood, a punishment more in policy than in malice, even so as one would beat his offenceless dog to affright an imperious lion: Sue to him again, and he's yours.

*Cassio* I will rather sue to be despised, than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk? and speak parrot? and squabble? swagger? swear? and discourse fustian with one's own shadow? O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

*Or*

(b) 'As a tragic hero, Othello falls in his private capacity as a husband, not as General of the Venetian army.' Discuss.

*Or*

(c) 'Othello is a play about outsiders, people who for some reason or other do not fit within the society in which they live.' Discuss.

**SECTION B: Poetry Set Texts**

**Each answer must not be shorter than 400 words.**

**1. EMILY DICKINSON**

*Either*

- (a) 'How lonely this world is growing, something so desolate creeps over the spirit and we don't know its name, and it won't go away.' How does Emily Dickinson capture this mood in her poetry?

*Or*

- (b) 'Loss and disappointment seem to permeate Dickinson's poetry.' Discuss with close reference to her work.

**2. JOHN KEATS**

*Either*

- (a) 'In Keats's poetry, pleasure is often intertwined with death.' Discuss with reference to at least three poems of your choice.

*Or*

- (b) 'The ability to detach from reality and become something different was very important to Keats.' Discuss how this is reflected in at least three of his poems.

**3. WILFRED OWEN**

*Either*

- (a) Discuss the horrors of memory and madness in Owen's war poetry.

*Or*

- (b) 'Readers of Owen's war poetry do not simply read about war but are also immersed in its reality through sound, imagery and point of view.' Discuss.

### 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.

### Geography Lesson

Our teacher told us one day he would leave the school  
And sail across a warm blue sea  
To places he had only known from maps,  
And all his life had longed to be.

The house he lived in was narrow and gray  
But in his mind's eye he could see  
Sweet-scented jasmine clambering up the walls,  
And green leaves burning on an orange tree.

He spoke of the lands he longed to visit,  
Where it was never drab or cold.  
And I couldn't understand why he never left,  
And shook off our school's stranglehold.

Then half-way through his final term  
He took ill and he never returned.  
And he never got to that place on the map  
Where the green leaves of the orange trees burned.

The maps were pulled down from the classroom wall;  
His name forgotten, it faded away.  
But a lesson he never knew he taught  
Is with me to this day.

I travel to where the green leaves burn,  
To where the ocean's glass-clear and blue,  
To all those places my teacher taught me to love –  
But which he never knew.

*Brian Patten*



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<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	II
<b>DATE:</b>	7 <sup>th</sup> May 2014
<b>TIME:</b>	4.00 p.m. to 7.00 p.m.

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**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) She fades, I can't keep her here with me, she's gone now. Maybe I do think of her as a ghost, the ghost of a dead girl, a little girl who died when she was five. I remember the pictures of us I had once, me holding her, standard poses, mother and baby, locked in a frame, for safety. Behind my closed eyes I can see myself as I am now, sitting beside an open drawer, or a trunk, in the cellar, where the baby clothes are folded away, a lock of hair, cut when she was two, in an envelope, white-blonde. It got darker later.

I don't have those things any more, the clothes and hair. I wonder what happened to all our things. Looted, dumped out, carried away. Confiscated.

I've learned to do without a lot of things. If you have a lot of things, said Aunt Lydia, you get too attached to this material world and you forget about spiritual values. You must cultivate poverty of spirit. Blessed are the meek. She didn't go on to say anything about inheriting the earth.

I lie, lapped by the water, beside an open drawer that does not exist, and think about a girl who did not die when she was five; who still does exist, I hope, though not for me. Do I exist for her? Am I a picture somewhere, in the dark at the back of her mind?

They must have told her I was dead. That's what they would think of doing. They would say it would be easier for her to adjust.

*Or*

(b) 'One of the oppressive characteristics of Gilead is the way in which the state tries to regulate the people's most intimate aspects of their existence.' Discuss.

2. *EMMA* (Jane Austen)

*Either*

- (a) “Good Heaven!” cried Mr Elton, “what can be the meaning of this? Miss Smith! I never thought of Miss Smith in the whole course of my existence; never paid her any attentions, but as your friend; never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry, extremely sorry. But, Miss Smith, indeed! Oh, Miss Woodhouse, who can think of Miss Smith when Miss Woodhouse is near? No, upon my honour, there is no unsteadiness of character. I have thought only of you. I protest against having paid the smallest attention to any one else. Everything that I have said or done, for many weeks past, has been with the sole view of marking my adoration of yourself. You cannot really seriously doubt it. No (in an accent meant to be insinuating), I am sure you have seen and understood me.”

It would be impossible to say what Emma felt on hearing this; which of all her unpleasant sensations was uppermost. She was too completely overpowered to be immediately able to reply; and two moments of silence being ample encouragement for Mr Elton’s sanguine state of mind, he tried to take her hand again, as he joyously exclaimed:

“Charming Miss Woodhouse! allow me to interpret this interesting silence. It confesses that you have long understood me.”

“No, sir,” cried Emma, “it confesses no such thing. So far from having long understood you I have been in a most complete error with respect to your views, till this moment. As to myself, I am very sorry that you should have been giving way to any feelings. Nothing could be farther from my wishes – your attachment to my friend Harriet – your pursuit of her (pursuit it appeared) gave me great pleasure, and I have been very earnestly wishing you success; but had I supposed that she were not your attraction to Hartfield, I should certainly have thought you judged ill in making your visits so frequent. Am I to believe that you have never sought to recommend yourself particularly to Miss Smith – that you have never thought seriously of her?”

*Or*

- (b) “Better be without sense than misapply it as you do,” Mr Knightley tells Emma. Discuss.

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

*Either*

(a) Taking the brewery on my way back, I raised the rusty latch of a little door at the garden end of it, and walked through. I was going out at the opposite door – not easy to open now, for the damp wood had started and swelled, and the hinges were yielding, and the threshold was encumbered with a growth of fungus – when I turned my head to look back. A childish association revived with wonderful force in the moment of the slight action, and I fancied that I saw Miss Havisham hanging to the beam. So strong was the impression, that I stood under the beam shuddering from head to foot before I knew it was a fancy – though to be sure I was there in an instant.

The mournfulness of the place and time, and the great terror of this illusion, though it was but momentary, caused me to feel an indescribable awe as I came out between the open wooden gates where I had once wrung my hair after Estella had wrung my heart. Passing on into the front courtyard, I hesitated whether to call the woman to let me out at the locked gate of which she had the key, or first to go upstairs and assure myself that Miss Havisham was as safe and well as I had left her. I took the latter course and went up.

I looked into the room where I had left her, and I saw her seated in the ragged chair upon the hearth close to the fire, with her back towards me. In the moment when I was withdrawing my head to go quietly away, I saw a great flaming light spring up. In the same moment, I saw her running at me, shrieking, with a whirl of fire blazing all about her, and soaring at least as many feet above her head as she was high.

*Or*

(b) ‘*Great Expectations* is a novel about the hollowness of expectations.’ Discuss.

**4. THE HEART OF THE MATTER (Graham Greene)**

*Either*

- (a) He sat there staring at the paper, his brain confused with the conflict that had really been decided hours ago when Druce said to him in the saloon, 'Anything?' and he had shrugged his shoulders in a gesture he left Druce to interpret. Had he ever intended it to mean: 'The usual private correspondence we are always finding.' Druce had taken it for 'No'. Scobie put his hand against his forehead and shivered: the sweat seeped between his fingers, and he thought, Am I in for a touch of fever? Perhaps it was because his temperature had risen that it seemed to him he was on the verge of a new life. One felt this way before a proposal of marriage or a first crime.

Scobie took the letter and opened it. The act was irrevocable, for no one in this city had the right to open clandestine mail. A microphotograph might be concealed in the gum of an envelope. Even a simple word code would be beyond him; his knowledge of Portuguese would take him no farther than the most surface meaning. Every letter found – however obviously innocent – must be sent to the London censors unopened. Scobie against the strictest orders was exercising his own imperfect judgement. He thought to himself: If the letter is suspicious, I will send my report. I can explain the torn envelope. The captain insisted on opening the letter to show me the contents. But if he wrote that, he would be unjustly blackening the case against the captain, for what better way could he have found for destroying a microphotograph? There must be some lie to be told, Scobie thought, but he was unaccustomed to lies. With the letter in his hand, held carefully over the white blotting-pad, so that he could detect anything that might fall from between the leaves, he decided that he would write a full report on all the circumstances, including his own act.

*Or*

- (b) Discuss the themes of loyalty and betrayal in *The Heart of the Matter*.

5. *ATONEMENT* (Ian McEwan)

*Either*

- (a) I have vascular dementia, the doctor told me, and there was some comfort to be had. There's the slowness of the undoing, which he must have mentioned a dozen times. Also, it's not as bad as Alzheimer's, with its mood swings and aggression. If I'm lucky, it might turn out to be somewhat benign. I might not be unhappy – just a dim old biddy in a chair, knowing nothing, expecting nothing. I had asked him to be frank, so I could not complain. Now he was hurrying me out. There were twelve people in his waiting room wanting their turn. In summary, as he helped me into my coat, he gave me the route map: loss of memory, short- and long-term, the disappearance of single words – simple nouns might be the first to go – then language itself, along with balance, and soon after, all motor control, and finally the autonomous nervous system. Bon voyage!

I wasn't distressed, not at first. On the contrary, I was elated and urgently wanted to tell my closest friends. I spent an hour on the phone breaking my news. Perhaps I was already losing my grip. It seemed so momentous. All afternoon I potted about in my study with my housekeeping chores, and by the time I finished, there were six new box files on the shelves. Stella and John came over in the evening and we ordered in some Chinese food. Between them they drank two bottles of Morgon. I drank green tea. My charming friends were devastated by my description of my future. They're both in their sixties, old enough to start fooling themselves that seventy-seven is still young. Today, in the taxi, as I crossed London at walking pace in the freezing rain, I thought of little else. I'm going mad, I told myself. Let me not be mad. But I couldn't really believe it. Perhaps I was nothing more than a victim of modern diagnostics; in another century it would have been said of me that I was old and therefore losing my mind. What else would I expect? I'm only dying then, I'm fading into unknowing.

*Or*

- (b) 'In *Atonement*, imagination, memory and the nature of the truth play an important role.' Discuss.

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

*Either*

- (a) The ship, so far as any consideration of comfort had contributed to her design, was planned for the tropics. It was slightly colder in the smoking room than on deck. Tony went to his cabin and retrieved his cap and greatcoat; then he went aft again, to the place where he had sat before dinner. It was a starless night and nothing was visible beyond the small luminous area round the ship, save for a single lighthouse that flashed short-long, short-long, far away on the port bow. The crests of the waves caught the reflection from the promenade deck and shone for a moment before plunging away into the black depths behind. The beagles were awake, whining.

For some days now Tony had been thoughtless about the events of the immediate past. His mind was occupied with the City, the Shining, the Many Watered, the Bright Feathered, the Aromatic Jam. He had a clear picture of it in his mind. It was Gothic in character, all vanes and pinnacles, gargoyles, battlements, groining and tracery, pavilions and terraces, a transfigured Hetton, pennons and banners floating on the sweet breeze, everything luminous and translucent; a coral citadel crowning a green hill top sewn with daisies, among groves and streams; a tapestry landscape filled with heraldic and fabulous animals and symmetrical, disproportionate blossom.

The ship tossed and tunnelled through the dark waters towards this radiant sanctuary.

“I wonder if anyone is doing anything about those dogs,” said the genial passenger, arriving at his elbow. “I’ll ask the purser tomorrow. We might exercise them a bit. Kind of mournful the way they go on.”

Next day they were in the Atlantic.

*Or*

- (b) Evelyn Waugh’s *A Handful of Dust* has been described as a satire. Write an essay discussing the extent to which you agree with this description.

### 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.

5 Except for the Marabar Caves – and they are twenty miles off – the city of Chandrapore presents nothing extraordinary. Edged rather than washed by the river Ganges, it trails for a couple of miles along the bank, scarcely distinguishable from the rubbish it deposits so freely. There are no bathing-steps on the river front, as the Ganges happens not to be holy here; indeed there is no river front, and  
10 bazaars shut out the wide and shifting panorama of the stream. The streets are mean, the temples ineffective, and though a few fine houses exist they are hidden away in gardens or down alleys whose filth deters all but the invited guest. Chandrapore was never large or beautiful, but two hundred years ago it lay on the road between Upper India, then imperial, and the sea, and the fine houses date from that period. The zest for decoration stopped in the eighteenth century, nor was it ever democratic. There is no painting and scarcely any carving in the bazaars. The very wood seems made of mud, the inhabitants of mud moving. So abased, so monotonous is everything that meets the  
15 eye, that when the Ganges comes down it might be expected to wash the excrescence back into the soil. Houses do fall, people are drowned and left rotting, but the general outline of the town persists, swelling here, shrinking there, like some low but indestructible form of life.

15 Inland, the prospect alters. There is an oval Maidan, and a long sallow hospital. Houses belonging to Furasians stand on the high ground by the railway station. Beyond the railway – which runs parallel to the river – the land sinks, then rises again rather steeply. On the second rise is laid out the little civil station, and viewed hence Chandrapore appears to be a totally different place. It is a city of  
20 gardens. It is no city, but a forest sparsely scattered with huts. It is a tropical pleasaunce washed by a noble river. The toddy palms and neem trees and mangoes and peepul that were hidden behind the bazaars now become visible and in their turn hide the bazaars. They rise from the gardens where ancient tanks nourish them, they burst out of stifling purlieus and unconsidered temples. Seeking light and air, and endowed with more strength than man or his works, they soar above the lower deposit to greet one another with branches and beckoning leaves, and to build a city for the birds.  
25 Especially after the rains do they screen what passes below, but at all times, even when scorched or leafless, they glorify the city to the English people who inhabit the rise, so that new-comers cannot believe it to be as meagre as it is described, and have to be driven down to acquire disillusionment. As for the civil station itself, it provokes no emotion. It charms not; neither does it repel. It is sensibly planned, with a redbrick club on its brow, and farther back a grocer's and a cemetery, and  
30 the bungalows are disposed along roads that intersect at right angles. It has nothing hideous in it, and only the view is beautiful; it shares nothing with the city except the overarching sky.

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MAY 2014

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<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	III
<b>DATE:</b>	8 <sup>th</sup> May 2014
<b>TIME:</b>	4.00 p.m. to 6.45 p.m.

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**Answer all Sections.**

**SECTION A: Language Essay**

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

- a. Write a story beginning or ending with: ‘forced to leave my country’.
- b. Picture yourself as one of Hollywood’s actors who has been nominated for an Oscar. Describe the most important evening of your life.
- c. A popular debate which seems to have caught fire emerges from the question: “Do schools kill creativity?” Discuss.
- d. Studies have concluded that the classic, smiling faces of *Lego* figures are getting angrier. Discuss what might have triggered this phenomenon.
- e. How important is it to be bilingual in today’s global economy?
- f. Working towards the World Cup fever.
- g. Patience
- h. Conflict



## SECTION B: Summary

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

*(15 marks)*

One of the trickier challenges of my job is countering fears sparked by poetry. Though I cannot help but roll my eyes sometimes in response to this verse-phobia, I try to remain sympathetic and remember what it was like for me as a student.

5 Poetry suffers from an image problem. It seems a tricky form, seductive in its rhythms and lyrical language, but teasing and withholding. Prose writing, by contrast, can appear straightforward, honest even, when conveying its sense or meaning. Poetry is the Sphinx, talking in riddles and closely guarding its secrets.

10 When confronting students about their fears, I often get a sense they think of poetry as far 'too clever' and the risk of misunderstanding, of 'getting it wrong', is too high. They also complain of feeling disconnected from the poetry they have encountered so far. While the literary canon studied at secondary school has diversified in recent years, a tradition of dead, white, middle-class men still holds fast. It can be difficult to foster a sense of reading as identification, participation and shared exchange when a student is separated from a poem not only by obstacles of technical form and language, but also by a gulf of years and a strange cultural context.

15 In a school system dominated by league tables and exam results, a common solution to this problem has been to provide template interpretations. My students complain of this forensic approach to the study of poetry, in which a text is dissected and rearranged to support a formulaic argument: spoon-fed, memorised, regurgitated in the exam hall.

20 So much for the ambiguity that is the beating heart of poetry; so much for the independent critical thought that is the lifeblood of literary criticism. What my students' anxieties boil down to is a sense of disenfranchisement: poetry is not theirs; it does not belong to them. So far, access has only been granted to those who tow an official 'line', reinforcing poetry's status as an exclusive, highbrow form perpetually out of their reach.

25 When I was a student I shared these fears. But an important encounter changed the way I thought about poems, poets and my relationship to them as a reader. As a first-year undergraduate at the University of Leeds, I studied the poetry of Tony Harrison. Harrison is Leeds-born, Leeds-educated, and much of his poetry is filled with the sights and sounds of the city. I met with poems that walked beside me through the urban spaces of Leeds, and which spoke a dialect I heard everyday. Harrison also articulated, in his blunt and darkly-comic voice, the same feelings of working-class estrangement I too experienced as the first person in my family to go to university.

30 It strikes me now as singularly and politically visionary that Harrison chose to express his determination to write poetry as a form of occupation: he declares he will "occupy" the "lousy leasehold" of an elite literary tradition. The occupation of spaces of power is an attempt to level the playing field, enacting change from the bottom up.

35 Harrison occupies and makes the space his own. And what is more, having read his poetry, my 18-year-old self was no longer frightened of this supposedly difficult form with its metrical lines, suffused with metaphor and locked in rhyme. Instead, I was also determined to wrest back and occupy poetry.

40 I now realise and sustain this occupation through my teaching. I try to help students overcome their residual fears of poetry; I try to instil confidence in the use of technical language and to insist on the reading of poetry in context, as a vital and living engagement with the world around us.

## SECTION C: Linguistics

Choose **ONE** question from this section.

1. In an essay of not more than 400 words, explain what we mean by ‘politically correct language’ and discuss the arguments in favour of and against the use of more politically correct language. Illustrate your discussion by means of relevant examples. (33 marks)

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

A. Read the following text carefully and then answer the questions.

Researchers in Chicago have produced a visualisation of how they think a Renoir could have looked before its colours faded. The picture of Madame Valentine Clapisson was painted by the great French Impressionist more than 130 years ago. Its original impact has been degraded and dulled by the action of light. But by using the latest analytical tools, conservators have been able to discover a sense of Renoir’s rich reds.

- i. Find two examples of a proper noun.
- ii. Find two examples of an abstract noun.
- iii. Find two examples of plural concrete nouns.
- iv. Find two different examples of an auxiliary primary verb.
- v. Find two examples of a co-ordinating conjunction.
- vi. Find one example of a subordinating conjunction.
- vii. Find one example of a superlative adjective.
- viii. Find one example of a possessive pronoun. (13 marks)

B. Identify the clause elements in each of the following sentences. The first one has been done for you as an example.

- i. The kind butcher gave the dog a bone.

<i>The kind butcher</i>	=	<i>Subject</i>
<i>gave</i>	=	<i>Verb</i>
<i>the dog</i>	=	<i>Indirect Object</i>
<i>a bone</i>	=	<i>Direct Object</i>

- ii. Parents love to keep their children happy.
- iii. Rebecca’s dark wet hair was hanging over her eyes.
- iv. My neighbour would never lend his son his car.
- v. The shop assistant at the counter was in a bad mood.
- vi. In California, most people frequently have nightmares after an intense earthquake. (10 marks)

C. State whether the following sentences are Simple, Compound or Complex, and provide a reason to justify your choice. The first one has been done for you as an example.

- i. If people practise courtesy, it will eventually become a habit for them.  
*Complex because it includes two verbs and thus two clauses – a main clause beginning with ‘it’ and a subordinate clause introduced by ‘If’.*
- ii. Because the library has reduced hours during break, Carla will have to work mostly at home.
- iii. The library’s computerised indexing system will make his research fairly easy.
- iv. Peter has to finish on time, or he will have to type the paper himself.
- v. Initially, the teacher was not sure how to handle the situation but a solution soon occurred to him.
- vi. The student who won the lottery decided to throw a party for all his friends. (10 marks)

3. Read the following newspaper article carefully. In not more than 400 words, write a detailed commentary. You are expected to focus on the type of newspaper and content, as well as other stylistic features such as graphology, headlines, vocabulary, grammar, tone and bias, and discourse structure. (33 marks)



**HUGS OF DESPAIR**  
Mum Chloe clutches her baby's doll

# I would do anything to have my Twinkle back

## Distraught mum of baby savaged by pit bull

**ALL SMILES** Chloe, Dean & Ava-Jayne

**PAIN** Chloe with dad Dean

**ANGER** Dog named Killer

BY PAUL BYRNE

**THE mother of a baby mauled to death by a dog has said: "I'd do anything to have Twinkle back."**

Eleven-month-old Ava-Jayne Corless was savaged by a pit bull dog, known as Killer, as she slept on Monday.

Clutching her daughter's doll and blanket, Chloe King, 20, was pictured yesterday being comforted by her ex-partner

and father of little Ava-Jayne, Dean Corless, 24.

Chloe, also seen with her baby's dummy on a ribbon around her neck, said in a statement: "I want the world to know how much I love her, miss her and cherish every moment with her.

"I carried her for nine months, almost lost my life bringing her into the world and would do anything to have her back. I love you Twinkle, you are my world."

Ava-Jayne was attacked at the home of Lee Wright, 26, Chloe's new boyfriend of a few weeks and the owner of the dog. The couple, both from Blackburn, Lancs, were downstairs when Ava-Jayne was set upon upstairs.

Chloe and Lee were arrested on suspicion of child neglect and manslaughter, then released on bail pending further enquiries.

The dog, which was destroyed, was identified as a banned breed under the Dangerous Dogs Act.

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Note that the text of this newspaper article is reproduced on the next page for better legibility.

# I would do anything to have my Twinkle back

## Distraught mum of baby savaged by pit bull

<p>BY PAUL BYRNE</p>	<p>and father of little Ava-Jayne, Dean Corless, 24.</p>	<p>home of Lee Wright, 26, Chloe's new boyfriend of a few weeks and the owner of the dog. The couple, both from Blackburn, Lancs, were downstairs when Ava-Jayne was set upon upstairs.</p>
<p><b>THE mother of a baby mauled to death by a dog has said: "I'd do anything to have Twinkle back."</b></p> <p>Eleven-month-old Ava-Jayne Corless was savaged by a pit bull dog, known as Killer, as she slept on Monday.</p> <p>Clutching her daughter's doll and blanket, Chloe King, 20, was pictured yesterday being comforted by her ex-partner</p>	<p>Chloe, also seen with her baby's dummy on a ribbon around her neck, said in a statement: "I want the world to know how much I love her, miss her and cherished every moment with her.</p> <p>"I carried her for nine months, almost lost my life bringing her into the world and would do anything to have her back. I love you Twinkle, you are my world." Ava-Jayne was attacked at the</p>	<p>Chloe and Lee were arrested on suspicion of child neglect and manslaughter, then released on bail pending further enquiries.</p> <p>The dog, which was destroyed, was identified as a banned breed under the Dangerous Dogs Act.</p>

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