

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2017

---

<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	Oral
<b>DATE:</b>	29 <sup>th</sup> August 2017

---

**EXAMINER'S PAPER**

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

**PART 1 – GUIDED EXAMINER-TO-CANDIDATE CONVERSATION** (about 3 minutes)

The examiner tells the candidate:

**Good morning/afternoon. Please have a seat.**

**Can you tell me your index number?**

**Thank you.**

**In this part of the exam, I am going to ask you some questions about yourself. May I remind you to please speak up so that I may hear you, and remember to answer questions as fully as possible.**

**Let's talk about you.**

1. Do you have any work experience? Why or why not?
2. Do you plan to gain any or more work experience over the next two years? Why or why not?
3. Which job would you be happy doing for a short time but not as a career? Why?
4. How do you communicate with friends you do not see every day?
5. Do you think meeting face to face is better than online communication? Why?
6. Do you think people in the future will stay indoors more or less? Why?

**[IF THE CANDIDATE ANSWERS A QUESTION TOO BRIEFLY OR IS UNABLE TO MOVE BEYOND ONE-OR TWO-WORD RESPONSES, THE EXAMINER SHOULD MOVE ON TO THE NEXT QUESTION OR TO THE NEXT PART OF THE EXAMINATION.]**

After the candidate has answered all the questions in the set, the examiner says:

**Thank you. Now we shall proceed to Part 2.**

**(Total: 4 marks)**

**Part 2 – Guided Examiner-to-Candidate Conversation**

(about 4 minutes)

The examiner tells the candidate:

**In this part of the exam, you are going to be given TWO pictures to talk about. Then I shall be asking you some questions. Here are the pictures. Please take some time to look at them.**

The examiner hands the visual prompt to the candidate. After **30 seconds**, the examiner prompts the candidate:

**Please describe what you see in the pictures. You have about ONE 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 related to belief systems. Now let's explore the topic further.**

The examiner proceeds to ask the following questions:

1. Can religion be an important part of life? Why or why not?
2. Can a person lead a good life without being religious? Why or why not?
3. Can religion bring people together? Why or why not?
4. Can you identify some basic values that you feel are important for people to lead a good life, irrespective of whether people are religious or not?

**[IF THE CANDIDATE ANSWERS A QUESTION TOO BRIEFLY, THE EXAMINER SHOULD MOVE ON TO THE NEXT QUESTION OR TO THE NEXT PART OF THE EXAMINATION.]**

After the candidate has answered all the questions in the set, the examiner says:

**Thank you. Now we shall proceed to Part 3.**

**(Total: 6 marks)**

**PART 3 – CANDIDATE-TO-EXAMINER LONG TURN**

(about 3 minutes)

The examiner tells the candidate:

**In this part of the exam, you are to speak for about THREE minutes on the topic you've chosen. Before you start your presentation, you have TWO minutes to recollect your thoughts on the topic. Here's a pencil and paper to write 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. Efficient public transport
2. The importance of nurseries in sports.
3. How important is self-esteem in one's relationships with others?
4. The first step towards success is taken when you refuse to be a captive of the environment in which you first find yourself.
5. Street musicians

**[IF THE EXAMINER NOTES THAT THE CANDIDATE IS UNABLE TO MAINTAIN DISCOURSE FOR THE REQUIRED THREE MINUTES, THE EXAMINER SHOULD POSE JUST ONE PROMPT TO ASSIST THE CANDIDATE. IF THE CANDIDATE IS STILL UNABLE TO PROCEED, THEN THE EXAMINER SHOULD BRING THE EXAM TO AN END.]**

After the candidate has concluded the presentation, the examiner says:

**Thank you. May I have the papers back, please? This is the end of the speaking exam.**

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

**(Total: 8 marks)**

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

ADVANCED LEVEL

SEPTEMBER 2017

---

**SUBJECT:** ENGLISH  
**PAPER NUMBER:** Oral  
**DATE:** 29<sup>th</sup> August 2017

---

**CANDIDATE'S CLASSROOM PAPER**

**PART 2 – GUIDED EXAMINER-TO-CANDIDATE CONVERSATION**

(about 4 minutes)



**(Total: 6 marks)**

**PART 3 – CANDIDATE-TO-EXAMINER LONG TURN**

(about 3 minutes)

**Choose ONE of the titles given below and prepare a THREE-minute presentation on the topic. Before your presentation, the examiner will give you TWO minutes to recollect your thoughts on the topic. The examiner will give you pencil and paper to write some notes. You will be allowed to refer to these notes during your presentation.**

**Choose ONE of the following:**

1. Efficient public transport
2. The importance of nurseries in sports.
3. How important is self-esteem in one's relationships with others?
4. The first step towards success is taken when you refuse to be a captive of the environment in which you first find yourself.
5. Street musicians

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

**(Total: 8 marks)**

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2017

---

<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	Oral
<b>DATE:</b>	29 <sup>th</sup> August 2017

---

**CANDIDATE'S CORRIDOR PAPER**

**PART 3 – CANDIDATE-TO-EXAMINER LONG TURN**

(about 3 minutes)

**Choose ONE of the titles given below and prepare a THREE-minute presentation on the topic. Before your presentation, the examiner will give you TWO minutes to recollect your thoughts on the topic. The examiner will give you pencil and paper to write some notes. You will be allowed to refer to these notes during your presentation.**

**Choose ONE of the following:**

1. Efficient public transport
2. The importance of nurseries in sports.
3. How important is self-esteem in one's relationships with others?
4. The first step towards success is taken when you refuse to be a captive of the environment in which you first find yourself.
5. Street musicians

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

**(Total: 8 marks)**

## MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2017

---

<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	I
<b>DATE:</b>	4 <sup>th</sup> September 2017
<b>TIME:</b>	9.00 a.m. to 12.05 p.m.

---

Answer **ONE** question from each section. In Sections A and B, each answer **must not** be shorter than 400 words. In Section C, it is **recommended** that essays are not shorter than 400 words. Each section carries one-third of the total marks allotted to this paper.

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

**SECTION A: SHAKESPEARE SET TEXTS**1. *Julius Caesar***EITHER**

## (a) Gobbet

**Casca**

But wherefore did you so much tempt the heavens?  
It is the part of men to fear and tremble,  
When the most mighty gods by tokens send  
Such dreadful heralds to astonish us.

**Cassius**

You are dull, Casca, and those sparks of life  
That should be in a Roman you do want,  
Or else you use not. You look pale, and gaze,  
And put on fear and cast yourself in wonder,  
To see the strange impatience of the heavens;  
But if you would consider the true cause  
Why all these fires, why all these gliding ghosts,  
Why birds and beasts from quality and kind –  
Why old men fool and children calculate –  
Why all these things change from their ordinance  
Their natures and preformèd faculties,  
To monstrous quality – why, you shall find  
That heaven hath infused them with these spirits,  
To make them instruments of fear and warning  
Unto some monstrous state. Now could I, Casca,  
Name to thee a man most like this dreadful night,  
That thunders, lightens, opens graves, and roars  
As doth the lion in the Capitol,  
A man no mightier than thyself or me  
In personal action, yet prodigious grown,  
And fearful, as these strange eruptions are.

**OR***This section continues on the next page*



- (b) 'Brutus predominates at the start of the play, Cassius at the finish. The two men are finely contrasted.' Discuss this statement with detailed reference to the characters of Brutus and Cassius in Shakespeare's *Julius Caesar*.

**OR**

- (c) 'A combination of natural and supernatural elements leads to tragedy in *Julius Caesar*.' Discuss.

2. *The Tempest*

**EITHER**

- (a) Gobbet

**Prospero** (*Aside*) Fair encounter  
Of two most rare affections! Heavens rain grace  
On that which breeds between 'em.

**Ferdinand**  
(*to Miranda*) Wherefore weep you?

**Miranda**  
At mine unworthiness, that dare not offer  
What I desire to give, and much less take  
What I shall die to want. But this is trifling,  
And all the more it seeks to hide itself,  
The bigger bulk it shows. Hence, bashful cunning,  
And prompt me, plain and holy innocence.  
I am your wife, if you will marry me;  
If not, I'll die your maid. To be your fellow  
You may deny me, but I'll be your servant,  
Whether you will or no.

**Ferdinand** My mistress, dearest;  
And I thus humble ever.

**Miranda** My husband, then?

**Ferdinand** Ay, with a heart as willing  
As bondage e'er of freedom. Here's my hand.

**Miranda** And mine, with my heart in't. And now farewell  
Till half an hour hence.

**Ferdinand** A thousand thousand.

**OR**

- (b) Fully discuss the significance of sound, noise and music in *The Tempest*.

**OR**

- (c) Discuss the relationship between Prospero and Caliban in *The Tempest*.

3. *Othello*

**EITHER**

(a) Gobbet

*Enter Lodovico, Montano, Cassio carried in a chair, and Officers with Iago, prisoner*

**Lodovico** Where is this rash and most unfortunate man?

**Othello** That's he that was Othello. Here I am.

**Lodovico** Where is that viper? Bring the villain forth.

**Othello** I look down towards his feet, but that's a fable.

If that thou beest a devil, I cannot kill thee.

*He wounds Iago*

**Lodovico** Wrench his sword from him.

*Officers disarm Othello*

**Iago** I bleed, sir; but not killed.

**Othello** I am not sorry neither: I'd have thee live,

For, in my sense, 'tis happiness to die.

**Lodovico** O thou Othello, thou wert once so good,

Fall'n in the practice of a cursèd slave,

What shall be said to thee?

**Othello** Why, anything;

An honourable murderer, if you will,

For nought I did in hate, but all in honour.

**Lodovico** This wretch hath part confessed his villainy:

Did you and he consent in Cassio's death?

**Othello** Ay.

**Cassio** Dear general, I never gave you cause.

**Othello** I do believe it, and I ask your pardon.

Will you, I pray, demand that demi-devil

Why he hath thus ensnared my soul and body?

**Iago** Demand me nothing. What you know, you know.

From this time forth I never will speak word.

**OR**

(b) 'Shakespeare's play, *Othello*, explores the human ability to suffer as well as to inflict suffering on others.' Discuss.

**OR**

(c) Fully discuss Othello and Desdemona's changing relationship in *Othello* and what this relationship reveals about these two characters.

**SECTION B: POETRY SET TEXTS**

1. **Emily Dickinson**

**EITHER**

- (a) 'There is a characteristic doubling, or rather a working at cross-purposes, in which Emily Dickinson seems both to say and unsay; desire and decline; defend and attack.' Discuss with reference to at least **THREE** poems.

**OR**

- (b) Discuss the sense of violence in Dickinson's 'I have never seen "Volcanoes"' and at least another **TWO** poems.

2. **John Keats**

**EITHER**

- (a) In one of his letters, Keats writes about '*Negative Capability*, that is when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason'. Discuss this quality of the poet with particular reference to Keats's *Odes*.

**OR**

- (b) 'The split between the beauty of art and the pain of actuality is central to Keats's poetry.' Discuss with detailed reference to **THREE** poems.

3. **Wilfred Owen**

**EITHER**

- (a) 'In a letter from the Front, Wilfred Owen wrote: "The people of England needn't hope. They must agitate." War poetry, in this context, must be disturbing.' Discuss fully with reference to **THREE** or more poems.

**OR**

- (b) With reference to **THREE** poems, discuss the theme of loss of innocence in the poetry of Wilfred Owen.

## 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 Craftsman

I ply with all the cunning of my art  
This little thing, and with consummate care  
I fashion it – so that when I depart,  
Those who come after me shall find it fair  
And beautiful. It must be free of flaws –  
Pointing no laborings of weary hands;  
And there must be no flouting of the laws  
Of beauty – as the artist understands.

Through passion, yearnings infinite – yet dumb –  
I lift you from the depths of my own mind  
And gild you with my soul's white heat to plumb  
The souls of future men. I leave behind  
This thing that in return this solace gives:  
"He who creates true beauty ever lives."

*Marcus B. Christian*

## MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2017

---

<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	II
<b>DATE:</b>	5 <sup>th</sup> September 2017
<b>TIME:</b>	9.00 a.m. to 12.05 p.m.

---

Answer **BOTH** sections.

**SECTION A: NOVEL SET TEXTS**

Answer **TWO** questions (**NOT** on the same novel) from this section. Answers in this section must **NOT** be shorter than 400 words. This section carries two thirds of the total marks allotted to this paper.

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

1. **The Handmaid's Tale (Margaret Atwood)****EITHER**

## (a) Gobbet

In former times they would send you a little package, of the belongings: what he had with him when he died. That's what they would do, in wartime, my mother said. How long were you supposed to mourn, and what did they say? Make your life a tribute to the loved one. And he was, the loved. One.

*Is*, I say. *Is*, *is*, only two letters, you stupid shit, can't you manage to remember it, even a short word like that? I wipe my sleeve across my face. Once I wouldn't have done that, for fear of smearing, but now nothing comes off. Whatever expression is there, unseen by me, is real.

You'll have to forgive me. I'm a refugee from the past, and like other refugees I go over the customs and habits of being I've left or been forced to leave behind me, and it all seems just as quaint, from here, and I am just as obsessive about it. Like a White Russian drinking tea in Paris, marooned in the twentieth century, I wander back, try to regain those distant pathways; I become too maudlin, lose myself. Weep. Weeping is what it is, not crying. I sit in this chair and ooze like a sponge.

So. More waiting. Lady in waiting: that's what they used to call those stores where you could buy maternity clothes. Woman in waiting sounds more like someone in a train station. Waiting is also a place: it is wherever you wait. For me it's this room. I am a blank, here, between parentheses. Between other people.

**OR**

(b) 'Gilead is a theocracy, that is, a form of government in which power is closely tied to and justified by religious principles and beliefs.' Discuss the different ways in which religion is used for oppression and subjugation in Atwood's *The Handmaid's Tale*.

2. *Emma* (Jane Austen)

**EITHER**

(a) Gobbet

When Harriet had closed her evidence, she appealed to her dear Miss Woodhouse to say whether she had not good ground for hope.

‘I never should have presumed to think of it at first,’ said she, ‘but for you. You told me to observe him carefully, and let his behaviour be the rule of mine – and so I have. But now I seem to feel that I may deserve him; and that if he does choose me, it will not be anything so very wonderful.’

The bitter feelings occasioned by this speech, the many bitter feelings, made the utmost exertion necessary on Emma’s side, to enable her to say on reply:

‘Harriet, I will only venture to declare, that Mr. Knightley is the last man in the world, who would intentionally give any woman the idea of his feeling for her more than he really does.’

Harriet seemed ready to worship her friend for a sentence so satisfactory; and Emma was only saved from raptures and fondness, which at that moment would have been dreadful penance, by the sound of her father’s footsteps. He was coming through the hall. Harriet was too much agitated to encounter him. ‘She could not compose herself – Mr. Woodhouse would be alarmed – she had better go;’ – with most ready encouragement from her friend, therefore, she passed off through another door – and the moment she was gone, this was the spontaneous burst of Emma’s feelings: ‘Oh God! that I had never seen her!’

The rest of the day, the following night, were hardly enough for her thoughts. She was bewildered amidst the confusion of all that had rushed on her within the last few hours. Every moment had brought a fresh surprise; and every surprise must be matter of humiliation to her! How to understand it all! How to understand the deceptions she had been thus practising on herself, and living under! The blunders, the blindness of her own head and heart! She sat still, she walked about, she tried her own room, she tried the shrubbery – in every place, every posture, she perceived that she had acted most weakly; that she had been imposed on by others in a most mortifying degree; that she had been imposing on herself in a degree yet more mortifying; that she was wretched, and should probably find this day but the beginning of wretchedness.

**OR**

(b) Emma has been described as ‘a heroine saved from her dangerous, private imagination by openness, reason and good sense’. Discuss Emma’s character in the light of this statement.

3. *Great Expectations* (Charles Dickens)

**EITHER**

(a) Gobbet

It was interesting to be in the quiet old town once more, and it was not disagreeable to be here and there suddenly recognised and stared after. One or two of the tradespeople even darted out of their shops, and went a little way down the street before me, that they might turn, as if they had forgotten something, and pass me face to face – on which occasions I don't know whether they or I made the worse pretence; they of not doing it, or I of not seeing it. Still my position was a distinguished one, and I was not at all dissatisfied with it, until fate threw me in the way of that unlimited miscreant, Trabb's boy.

Casting my eyes along the street at a certain point of my progress, I beheld Trabb's boy approaching, lashing himself with an empty blue bag. Deeming that a serene and unconscious contemplation of him would best beseem me, and would be most likely to quell his evil mind, I advanced with that expression of countenance, and was rather congratulating myself on my success, when suddenly the knees of Trabb's boy smote together, his hair uprose, his cap fell off, he trembled violently in every limb, staggered out into the road, and crying to the populace, 'Hold me! I'm so frightened!' feigned to be in a paroxysm of terror and contrition, occasioned by the dignity of my appearance. As I passed him, his teeth loudly chattered in his head, and with every mark of extreme humiliation, he prostrated himself in the dust.

This was a hard thing to bear, but this was nothing. I had not advanced another two hundred yards, when, to my inexpressible terror, amazement, and indignation, I again beheld Trabb's boy approaching. He was coming round a narrow corner. His blue bag was slung over his shoulder, honest industry beamed in his eyes, a determination to proceed to Trabb's with cheerful briskness was indicated in his gait. With a shock he became aware of me, and was severely visited as before; but this time his motion was rotatory, and he staggered round and round me with knees more afflicted, and with uplifted hands as if beseeching for mercy. His sufferings were hailed with the greatest joy by a knot of spectators, and I felt utterly confounded.

**OR**

(b) Discuss the theme of guilt in Dickens's *Great Expectations*.

4. *The Heart Of The Matter* (Graham Greene)

**EITHER**

(a) Gobbet

'Listen, dear,' she said. 'You are not to worry any more. I've baited you and baited you. It's like fever, you know. It comes and goes. Well, now it's gone for a while. I know you can't raise the money. It's not your fault. If it hadn't been for that stupid operation . . . It's just the way things are, Henry.'

'What's it all got to do with Mrs Halifax?'

'She and another woman have a two-berth cabin in the next ship and the other woman's fallen out. She thought perhaps I could slip in – if her husband spoke to the agent.'

'That's in about a fortnight,' he said.

'Darling, give up trying. It's better just to give up. Anyway, I had to let Mrs. Halifax know tomorrow. And I'm letting her know that I shan't be going.'

He spoke rapidly – he wanted the words out beyond recall. 'Write and tell her that you can go.' 'Ticki,' she said, 'what do you mean?' Her face hardened. 'Ticki, please don't promise something which can't happen. I know you're tired and afraid of a scene. But there isn't going to be a scene. I mustn't let Mrs. Halifax down.'

'You won't. I know where I can borrow the money.'

'Why didn't you tell me when you came back?'

'I wanted to give you your ticket. A surprise.'

She was not so happy as he would have expected: she always saw a little further than he hoped. 'And you are not worrying any more?' she asked.

'I'm not worrying any more. Are you happy?'

'Oh, yes,' she said in a puzzled voice, 'I'm happy, dear.'

**OR**

- (b) Reflecting about *The Heart of the Matter*, Graham Greene wrote that he 'meant the story of Scobie to enlarge the theme of the disastrous effect on human beings of pity as distinct from compassion.' Discuss Scobie and his relationship to other characters in the light of this statement.



5. *Atonement* (Ian McEwan)

**EITHER**

(a) Gobbet

Her memories of the interrogation and signed statements and testimony, or of her awe outside the courtroom from which her youth excluded her, would not trouble her so much in the years to come as her fragmented recollection of that late night and summer dawn. How guilt refined the methods of self-torture, threading the beads of detail into an eternal loop, a rosary to be fingered for a lifetime.

Back in the house at last, there began a dreamlike time of grave arrivals, tears and subdued voices and urgent footsteps across the hallway, and her own vile excitement that kept her drowsiness at bay. Of course, Briony was old enough to know that the moment was entirely Lola's, but she was soon led away by sympathetic womanly hands to her bedroom to await the doctor and his examination. Briony watched from the foot of the stairs as Lola ascended, sobbing loudly and flanked by Emily and Betty, and followed by Polly who carried a basin and towels. Her cousin's removal left Briony centre stage – there was no sign yet of Robbie – and the way she was listened to, deferred to and gently prompted seemed at one with her new maturity.

It must have been about this time that a Humber stopped outside the house and two police inspectors and two constables were shown in. Briony was their only source, and she made herself speak calmly. Her vital role fuelled her certainty. This was in the unstructured time before formal interviews, when she was standing facing the officers in the hallway, with Leon on one side of her and her mother on the other. But how had her mother materialised so quickly from Lola's bedside? The senior inspector had a heavy face, rich in seams, as though carved from folded granite. Briony was fearful of him as she told her story to this watchful unmoving mask; as she did so she felt a weight lifting from her and a warm submissive feeling spread from her stomach to her limbs. It was like love, a sudden love for this watchful man who stood unquestioningly for the cause of goodness, who came out at all hours to do battle in its name, and who was backed by all the human powers and wisdom that existed. Under his neutral gaze her throat constricted and her voice began to buckle. She wanted the inspector to embrace her and comfort her and forgive her, however guiltless she was. But he would only look at her and listen. It was him. I saw him. Her tears were further proof of the truth she felt and spoke, and when her mother's hand caressed her nape, she broke down completely and was led toward the drawing room.

**OR**

(b) McEwan's *Atonement* has been described as 'an exploration of the endless possibilities of storytelling'. Discuss some of the key functions of narrative techniques in the novel.

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

**EITHER**

(a) Gobbet

Presently he said, 'I say, you're English. I'm English too. My name is Last.'

'Well, Mr. Last, you aren't to bother about anything more. You're ill and you've had a rough journey. I'll take care of you.'

Tony looked round him. 'Are you all English?'

'Yes, all of us.'

'That dark girl married a Moor... It's very lucky I met you all. I suppose you're some kind of cycling club?'

'Yes.'

'Well, I feel too tired for bicycling... never liked it much... you fellows ought to get motor bicycles you know, much faster and noisier... Let's stop here.'

'No, you must come as far as the house. It's not very much further.'

'All right... I suppose you would have some difficulty getting petrol here.'

They went very slowly, but at length reached the house.

'Lie there in the hammock.'

'That's what Messinger said. He's in love with John Beaver.'

'I will get something for you.'

'Very good of you. Just my usual morning tray – coffee, toast, fruit. And the morning papers. If her ladyship has been called I will have it with her...'

Mr. Todd went into the back room of the house and dragged a tin canister from under a heap of skins. It was full of a mixture of dried leaf and bark. He took a handful and went outside to the fire. When he returned his guest was bolt upright astride the hammock, talking angrily.

**OR**

(b) With particular reference to Hetton, London, and Brazil, discuss the importance of setting in *A Handful of Dust*.

## SECTION B: LITERARY CRITICISM

**This section carries one third of the total marks allotted to this paper. It is recommended that answers in this section are NOT shorter than 400 words.**

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

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

As is the way, when my grandfather died two years ago – from not much more than a bad cold, in the end – there was business to be done. He left a whole room of boxes behind. Nothing was in order. I don't suppose he felt the end was near, else he'd have arranged it all a little better. But then, he was only seventy-six. Not really so old.

5        There were boxes, envelopes, folders, notepads, phone numbers, reminders, lists of cattle prices, advice on tick removal, and loose sheets of paper bearing words that meant nothing to either of us. It took Daniel and me three weeks to sort it out, putting things into piles, filling old bin bags, sorting anything to do with the farm in a red plastic chest marked *Pencarreg*. Three whole weeks – but we managed it in the end. I took his old clothes into town to the charity shop, and felt callous for doing so. But I can't have been the first person to do that. The shop assistant reached for the clothes with a comforting smile, as if she knew exactly where they came from. What else does one do with old jackets, old ties? All clothes in such places are surely just items that the dead leave behind.

10        On my return from there, feeling lonesome, I found a photograph in the top drawer of my grandfather's bedside table. It was creased, well thumbed, thinly coloured. I carried it to the window where I could see it better. My mother with plaits in her hair and a fringe that needed cutting. An untidy, proper smile, as if she'd been caught laughing. Cupped in both hands was an ice cream – strawberry? I turned the picture to find printed in pencil: *Bee, Aberporth, June '60*.

15        My grandfather called her Bee. It was her nickname, his private term for her – even Bumble Bee in her toddling days. In this picture then, she'd have been twelve years and two months old. Not a mother, nor lover, not yet anything but a daughter, and in charge of nothing more than a wayward fringe and a melting pink ice cream.

20        This is not my favourite photograph, but it's a close second. It's an absolute, unquestionable capturing of joy. Her expression is wonderful. She gives the bright, careless smile that only a child can give. Moreover, I think of my grandfather behind the camera lens, happy, barely greying. I assume my grandmother was paddling somewhere, hair pinned back against the sea breezes, trousers rolled up to one knee.

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

MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SEPTEMBER 2017

---

<b>SUBJECT:</b>	ENGLISH
<b>PAPER NUMBER:</b>	III
<b>DATE:</b>	6 <sup>th</sup> September 2017
<b>TIME:</b>	9.00 a.m. to 11.50 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. A trip down memory lane
- b. Landscape affects you.
- c. Should a short period of community work be compulsory for all teenagers?
- d. 'Law enforcement CCTV cameras are an invasion of our privacy.' Discuss.
- e. 'Stressed students do not make the most effective learners.' Discuss.
- f. Going for a walk.
- g. Political freedom
- h. Stardom

**(Total: 33 marks)**

**SECTION B: SUMMARY**

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

The announcement that you are thinking of pursuing a master's degree is almost certain to be met with some variation on a familiar question: 'What are you going to do with that?'

Given the pressures – financial and otherwise – that come with studying at postgraduate level, the question is understandable. However, the suppositions behind it are a little misguided. Having a career plan is nowhere near as important as doing a master's course that you truly enjoy.

When people ask 'what are you going to do with that?', they are seeing education as a matter of utility. They are probably concerned about what it can do for your career and, ultimately, your pay-cheque. While this is valid, education is also valuable in and of itself. To treat a master's as just another line on your CV is to miss out on so much of what this kind of degree can offer you.

A good postgraduate degree provides time and space for you to engage with a discipline in depth and detail. A master's course will train you to ask awkward questions, to analyse information, and to research new areas of interest. It gives you the chance to figure out what you think, how you think, and most importantly *why* you think these things about issues that matter to you. Rather than acquiring new knowledge per se, a good postgraduate course is first and foremost an exercise in intellectual development.

To view a master's as the key to a specific job market is something of a category mistake anyway. While there is no doubt certain courses *market* themselves as being designed to boost your employment prospects, even the most industry-focused course will not quite measure up to hands-on experience. That is why so many graduate schemes do not express all that much interest in what your degree is, just that you have one. The work experience will come afterwards.

The obsession with employability that pits 'employable' degrees against 'unemployable' vanity subjects (usually humanities) is also out of date. Humanities faculties have made a conscious effort to provide skills and support that will help graduates to take good attributes to the job market. Even business magazines now recognise the value of such degrees. That is why philosophy, a subject that would seem far removed from any application outside of academia, produces graduates who are actually highly employable; bosses value the intellectual skills that studying philosophy provides.

Employers have increasingly come to value skills and qualities such as creativity, flexibility and imaginative approaches to problem-solving – often called 'soft skills'. And these qualities are best cultivated in the time and space afforded by a course that you like. Subjects that parents might think frivolous provide an opportunity to develop the qualities that employers really care about.

Literary theory is yet another subject area that often provokes the question of 'what are you going to do with that?' While there is never a perfect answer, the skills it gives you provide opportunities that a more orthodox path might not.

The choice to study a master's, and then which course to follow, is not to be taken lightly. It is loaded with possibilities and pressures. But all too often, students end up sacrificing what they care about in favour of the safe option – which might then turn out not to be so safe after all.

What the world needs right now is not more graduates clutching more pieces of paper, but people who have followed their interests, and become more informed, more aware, more critical and more capable of expressing what they think.

*Adapted from www.theguardian.com*

**(Total: 15 marks)**

## SECTION C: LINGUISTICS

Choose ONE question from this section.

## EITHER

1. Read the following five-sentence paragraph carefully, and answer questions a, b, c, d and e below. Each sentence has been numbered for ease of reference, and the tasks are particular to specific sentences. Each of the questions carries 2 marks, except for question e (iii), which carries 3 marks.

(1) The study of English in this age of globalisation is essential for all. (2) In the last decades, English has grown into the primary language for international communication, and it has now become a common language in many regions of the world. (3) The geographic spread of the language has led to the development of varieties of English known as ‘World Englishes’. (4) Linguists group speakers of English into three categories. (5) Some speakers have English as their mother tongue, others use it as a second language, and others see English as a foreign language.

- a) Read **sentence (1)** and:
- Find **FOUR abstract nouns**.
  - Give the **word class** of each of the following **TWO** words as used in the sentence: ‘this’ and ‘all’.
  - Copy the **subject** of the sentence.
  - Copy the **complement** of the sentence.
- b) Read **sentence (2)** and:
- Find **FOUR adjectives**.
  - Explain the **function** of the word ‘has’ in the verbs ‘has grown’ and ‘has [...] become’.
  - Copy an **adverbial phrase of time**.
  - Copy an **adverbial phrase of place**.
- c) Read **sentence (3)** and:
- Find the **main verb**.
  - Copy a **noun phrase** from the sentence.
- d) Read **sentence (4)** and:
- Identify which words from this list are correct when describing the word ‘speakers’:  
noun, singular, plural, abstract, concrete, common, proper, collective.
  - Copy the **direct object**.
  - Give the **word class** of the following **TWO** words as used in the sentence: ‘of’ and ‘three’.
- e) Read **sentence (5)** and:
- Find the **main verbs** in this sentence.
  - Give the **word class** of the word ‘Some’ as used in sentence (5).
  - Indicate if sentence (5) is **simple, complex or compound**. Explain your answer.

**(Total: 33 marks)**

**OR**

2. In an essay of **not more than 400 words**, explain what we mean by **taboo language**, and discuss its **use** and **avoidance**. Illustrate your answer by means of relevant examples.

**(Total: 33 marks)**

**OR**

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
- discourse structure

**The newspaper article is on page 5, and the text is reproduced on page 6 for better legibility.**

**(Total: 33 marks)**

TO KNOW



# FOXX & CRUISE AT WAR OVER SURI!



## JAMIE WANTS TO BE HER 'DAD' — but Tom's bringing out his big guns to stop him!

**A**DORABLE Suri Cruise could soon be in the middle of Hollywood's most vicious custody war!

Her mom Katie Holmes' undercover lover, Jamie Foxx, wants to adopt the 10-year-old cutie, sources told *The National ENQUIRER* — but her superstar father, Tom Cruise, is desperate to stop him!

"Jamie is sick of the cloak-and-dagger nature of his relationship with Katie," dished one source. "He wants to marry her, and officially take over parenting of Suri. Now Jamie's gearing up for an explosive custody battle."

The "Ray" star, 48, has seen

his decade-long friendship with Tom, 54, explode since he hooked up with 37-year-old Katie in 2013.

Although "Top Gun" hunk Tom has not seen Suri in more than 1,000 days, he flew into a rage over Jamie and Katie flaunting their romance, and vowed to take Suri away from his ex!

Tom's come up with ideas about how to destroy his former pal and "Collateral" co-star during brainstorming sessions with Scientology leader David Miscavige,

who was also best man at Tom & Katie's 2006 wedding. "Tom authorized spending millions on a grand-scale smear campaign against Jamie," according to Scientology insiders.

"He's prepared to use every weapon at his disposal to scare Jamie into



Tom's ex-wife Katie Holmes and daughter Suri



Katie and Jamie have tried to keep their romance secret

withdrawing his adoption bid," a spy revealed. Tom's even compiled a damning dossier on Jamie. It contains dark details about Jamie's previous love affairs, and even touches on the gay rumors that have long dogged the actor, according to sources close to the church.

"Despite his nonexistent relationship with Suri, Tom's determined to get revenge on Jamie for moving in on Katie by preventing Jamie from adopting his daughter," said the snitch.

"But Jamie is locked and loaded for a showdown. He wants to show Katie — and the world — just how serious he is about her and Suri."



## **FOXX & CRUISE AT WAR OVER SURI!**

### **JAMIE WANTS TO BE HER ‘DAD’—but Tom’s bringing out his big guns to stop him!**

ADORABLE Suri Cruise could soon be in the middle of Hollywood’s most vicious custody war!

Her mom Katie Holmes’ undercover lover, Jamie Foxx, wants to adopt the 10-year-old cutie, sources told the National ENQUIRER – but her superstar father, Tom Cruise, is desperate to stop him!

“Jamie is sick of the cloak-and-dagger nature of his relationship with Katie,” dished one source.

“He wants to marry her, and officially take over parenting of Suri. Now Jamie’s gearing up for an explosive custody battle.”

The “Ray” star, 48, has seen his decade-long friendship with Tom, 54, explode since he hooked up with 37-year-old Katie in 2013.

Although “Top Gun” hunk Tom has not seen Suri in more than 1,000 days, he flew into a rage over Jamie and Katie flaunting their romance, and vowed to take Suri away from his ex!

Tom’s come up with ideas about how to destroy his former pal and “Collateral” co-star during brainstorming sessions with Scientology leader David Miscavige, who was also best man at Tom & Katie’s 2006 wedding.

“Tom authorized spending millions on a grand-scale smear campaign against Jamie,” according to Scientology insiders.

“He’s prepared to use every weapon at his disposal to scare Jamie into withdrawing his adoption bid,” a spy revealed.

Tom’s even compiled a damning dossier on Jamie. It contains dark details about Jamie’s previous love affairs, and even touches on the gay rumors that have long dogged the actor, according to sources close to the church.

“Despite his nonexistent relationship with Suri, Tom’s determined to get revenge on Jamie for moving in on Katie by preventing Jamie from adopting his daughter,” said the snitch.

“But Jamie is locked and loaded for a showdown. He wants to show Katie—and the world—just how serious he is about her and Suri.”