



SUBJECT:	English
PAPER NUMBER:	Oral
DATE:	29 th August 2018

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 a favourite season? Why?
2. Do you think that seasons affect people's moods? How?
3. What kind of activities do you associate with summer and winter?
4. Have you ever thought of studying/working abroad? Why?
5. What are the benefits of living abroad for a short time?
6. How do you think your family/friends would react to your decision to live abroad? 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 learning and education. Now let's explore the topic further.

The examiner proceeds to ask the following questions:

1. How do you think children learn best?
2. Should children be given homework regularly? Why?
3. How does education affect people's lives?
4. Do you agree that education remains important even in old age? 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. 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:

Which title have you chosen?

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

You may begin.

Titles:

1. Ways of reducing waste.
2. The importance of free thinking.
3. Some people love shopping, others hate it.
4. Relationships survive on trust.
5. Social media addiction.

[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.]

(Total: 8 marks)

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 oral exam.

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



SUBJECT: **English**
PAPER NUMBER: Oral
DATE: 29th August 2018

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. Ways of reducing waste.
2. The importance of free thinking.
3. Some people love shopping, others hate it.
4. Relationships survive on trust.
5. Social media addiction.

(Total: 8 marks)

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



L-Università
ta' Malta

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE
EXAMINATIONS BOARD

**ADVANCED MATRICULATION LEVEL
2018 SECOND SESSION**

SUBJECT:	English
PAPER NUMBER:	Oral
DATE:	29 th August 2018

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. Ways of reducing waste.
2. The importance of free thinking.
3. Some people love shopping, others hate it.
4. Relationships survive on trust.
5. Social media addiction.

(Total: 8 marks)

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



SUBJECT:	English
PAPER NUMBER:	I
DATE:	3 rd September 2018
TIME:	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

Cassius Where is Antony?
Trebonius Fled to his house, amazed.
 Men, wives and children stare, cry out and run,
 As it were doomsday.

Brutus Fates, we will know your pleasures.
 That we shall die, we know; 'tis but the time
 And drawing days out, that men stand upon.

Cassius Why, he that cuts off twenty years of life
 Cuts off so many years of fearing death.

Brutus Grant that, and then is death a benefit.
 So are we Caesar's friends, that have abridged
 His time of fearing death. Stoop, Romans, stoop,
 And let us bathe our hands in Caesar's blood
 Up to the elbows, and besmear our swords;
 Then walk we forth even to the market-place,
 And, waving our red weapons o'er our heads,
 Let's all cry 'Peace, freedom and liberty!'

Cassius Stoop, then, and wash.
They smear their hands with Caesar's blood
 How many ages hence
 Shall this our lofty scene be acted over,
 In states unborn and accents yet unknown!
Brutus How many times shall Caesar bleed in sport,
 That now on Pompey's basis lies along,
 No worthier than the dust!

Cassius So oft as that shall be,
 So often shall the knot of us be called
 The men that gave their country liberty.

**Decius
Cassius** What, shall we forth?
 Ay, every man away.
 Brutus shall lead; and we will grace his heels
 With the most boldest and best hearts of Rome.

OR

- (b) In *Julius Caesar*, 'Shakespeare focuses on the aftermath of Caesar's death as much as the events leading up to it.' Discuss.

OR

- (c) Discuss the tension between fate and the freedom of human action in *Julius Caesar*.

2. ***The Tempest***

EITHER

- (a) Gobbet

Prospero If I have too austerely punish'd you,
Your compensation makes amends, for I
Have given you here a third of mine own life,
Or that for which I live; who once again
I tender to thy hand: all thy vexations
Were but my trials of thy love and thou
Hast strangely stood the test here, afore Heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise
And make it halt behind her.

Ferdinand I do believe it
Against an oracle.

Prospero Then, as my gift and thine own acquisition
Worthily purchased take my daughter: but
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heavens let fall
To make this contract grow: but barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both.

OR

- (b) 'While the action in *The Tempest* is compressed to a few hours, both the past and the future have a central role in the play.' Discuss.

OR

- (c) 'Ariel's role in *The Tempest* seeks to balance the control exercised by Prospero with the wild behaviour of Caliban.' Discuss.

SECTION B: POETRY SET TEXTS

1. **Emily Dickinson**

EITHER

(a) Discuss Emily Dickinson's treatment of faith in **THREE** poems.

OR

(b) With reference to **THREE** poems, discuss loneliness in Emily Dickinson's poetry.

2. **John Keats**

EITHER

(a) 'For Keats, nature is both a benign and a threatening force.' Discuss, with reference to **THREE** or more poems.

OR

(b) 'Keats's poetry is often preoccupied with death.' Discuss with reference to **THREE** or more poems.

3. **Wilfred Owen**

EITHER

(a) 'Owen's poetry depicts war as a distortion of both the human body and mind.' Discuss with reference to **THREE** or more poems of your choice.

OR

(b) 'Owen's poetry often focuses on the conflict between those who dictate the rules and those who have to obey them.' Discuss, with reference to **THREE** poems.

SECTION C: LITERARY CRITICISM

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

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

The Experiment

Late in the day, way after the last bell's rung
and the choir has tired of its well-learned songs,

and all the teachers have gone home but him,
he sometimes wanders into the science wing

and dreams the dream of an old concoction:
two parts love to one part time, the reaction,

hot as a Bunsen burner*, that would connect
a positively charged pair. So sweet and tragic

how their eyes first met through a test-tube's glass,
how they'd observed all those strange changes.

If only he could teach that in English Lit,
make all of them understand they're good at it.

**a piece of laboratory equipment that produces a gas flame*

by Gary J. Whitehead



SUBJECT:	English
PAPER NUMBER:	II
DATE:	4 th September 2018
TIME:	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

There were marches, of course, a lot of women and some men. But they were smaller than you might have thought. I guess people were scared. And when it was known that the police, or the army, or whoever they were, would open fire almost as soon as any of the marches even started, the marches stopped. A few things were blown up, post offices, subway stations. But you couldn't even be sure who was doing it. It could have been the army, to justify the computer searches and the other ones, the door-to-doors.

I didn't go on any of the marches. Luke said it would be futile and I had to think about them, my family, him and her. I did think about my family. I started doing more housework, more baking. I tried not to cry at mealtimes. By this time I'd started to cry, without warning, and to sit beside the bedroom window, staring out. I didn't know many of the neighbours, and when we met, outside on the street, we were careful to exchange nothing more than the ordinary greetings. Nobody wanted to be reported, for disloyalty.

Remembering this, I remember also my mother, years before. I must have been fourteen, fifteen, that age when daughters are most embarrassed by their mothers. I remember her coming back to one of our many apartments, with a group of other women, part of her ever-changing circle of friends. They'd been in a march that day; it was during the time of the porn riots, or was it the abortion riots, they were close together. There were a lot of bombings then: clinics, video stores; it was hard to keep track.

OR

(b) Discuss the ways in which language, both in its spoken and written forms, is used as a means of control in *The Handmaid's Tale*.

2. **Emma, Jane Austen**

EITHER

(a) Gobbet

Miss Woodhouse made the proper acquiescence; and finding that nothing more was to be entrapped from any communication of Mrs. Cole's, turned to Frank Churchill.

'Why do you smile?' said she.

'Nay, why do you?'

'Me! I suppose I smile for pleasure at Colonel Campbell's being so rich and so liberal. It is a handsome present.'

'Very.'

'I rather wonder that it was never made before.'

'Perhaps Miss Fairfax has never been staying here so long before.'

'Or that he did not give her the use of their own instrument—which must now be shut up in London, untouched by any body.'

'That is a grand pianoforte, and he might think it too large for Mrs. Bates's house.'

'You may say what you choose—but your countenance testifies that your *thoughts* on this subject are very much like mine.'

'I do not know. I rather believe you are giving me more credit for acuteness than I deserve. I smile because you smile, and shall probably suspect whatever I find you suspect; but at present I do not see what there is to question. If Colonel Campbell is not the person, who can be?'

'What do you say to Mrs. Dixon?'

'Mrs. Dixon! very true indeed. I had not thought of Mrs. Dixon. She must know, as well as her father, how acceptable an instrument would be; and perhaps the mode of it, the mystery, the surprise, is more like a young woman's scheme than an elderly man's. It is Mrs. Dixon, I dare say. I told you that your suspicions would guide mine.'

OR

- (b) 'Readers may often disapprove of Emma's actions but never of Emma herself.'
Discuss Emma's character in the light of this statement.

3. ***Great Expectations*, Charles Dickens**

EITHER

(a) Gobbet

In vain should I attempt to describe the astonishment and disquiet of Herbert, when he and I and Provis sat down before the fire, and I recounted the whole of the secret. Enough that I saw my own feelings reflected in Herbert's face, and not least among them, my repugnance towards the man who had done so much for me.

What would alone have set a division between that man and us, if there had been no other dividing circumstances, was his triumph in my story. Saving his troublesome sense of having been 'low' on one occasion since his return,—on which point he began to hold forth to Herbert, the moment my revelation was finished,—he had no perception of the possibility of my finding any fault with my good fortune. His boast that he had made me a gentleman, and that he had come to see me support the character on his ample resources, was made for me quite as much as for himself. And that it was a highly agreeable boast to both of us, and that we must both be very proud of it, was a conclusion quite established in his own mind.

'Though, look'ee here, Pip's comrade,' he said to Herbert, after having discoursed for some time, 'I know very well that once since I come back—for half a minute—I've been low. I said to Pip, I knowed as I had been low. But don't you fret yourself on that score. I ain't made Pip a gentleman, and Pip ain't a going to make you a gentleman, not fur me not to know what's due to ye both. Dear boy, and Pip's comrade, you two may count upon me always having a genteel muzzle on. Muzzled I have been since that half a minute when I was betrayed into lowness, muzzled I am at the present time, muzzled I ever will be.'

Herbert said, 'Certainly,' but looked as if there were no specific consolation in this, and remained perplexed and dismayed. We were anxious for the time when he would go to his lodging and leave us together, but he was evidently jealous of leaving us together, and sat late. It was midnight before I took him round to Essex Street, and saw him safely in at his own dark door. When it closed upon him, I experienced the first moment of relief I had known since the night of his arrival.

OR

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

4. ***The Heart Of The Matter*, Graham Greene**

EITHER

(a) Gobbet

'What a lot I've talked. Do you know, I think I shall sleep tonight.'

'Haven't you been sleeping?'

'It was the breathing all round me at the hospital. People turning and breathing and muttering. When the light was out, it was just like — you know.'

'You'll sleep quietly here. No need to be afraid of anything. There's a watchman always on duty. I'll have a word with him.'

'You've been so kind,' she said. 'Mrs. Carter and the others — they've all been kind.' She lifted her worn, frank, childish face and said, 'I like you so much.'

'I like you too,' he said gravely. They both had an immense sense of security: they were friends who could never be anything else than friends — they were safely divided by a dead husband, a living wife, a father who was a clergyman, a games mistress called Helen, and years and years of experience. They hadn't got to worry about what they should say to each other.

He said, 'Good night. Tomorrow I'm going to bring you some stamps for your album.'

'How did you know about my album?'

'That's my job. I'm a policeman.'

'Good night.'

He walked away, feeling an extraordinary happiness, but this he would not remember as happiness, as he would remember setting out in the darkness, in the rain, alone.

OR

(b) Discuss the effects of Scobie's actions on Helen and Louise in *The Heart of the Matter*.

5. ***Atonement*, Ian McEwan**

EITHER

(a) Gobbet

She was one of those children possessed by a desire to have the world just so. Whereas her big sister's room was a stew of unclosed books, unfolded clothes, unmade bed, unemptied ashtrays, Briony's was a shrine to her controlling demon: the model farm spread across a deep window ledge consisted of the usual animals, but all facing one way – towards their owner – as if about to break into song, and even the farmyard hens were neatly corralled. In fact, Briony's was the only tidy upstairs room in the house. Her straight-backed dolls in their many-roomed mansion appeared to be under strict instructions not to touch the walls; the various thumb-sized figures to be found standing about her dressing table – cowboys, deep-sea divers, humanoid mice – suggested by their even ranks and spacing a citizen's army awaiting orders.

A taste for the miniature was one aspect of an orderly spirit. Another was a passion for secrets: in a prized varnished cabinet, a secret drawer was opened by pushing against the grain of a cleverly turned dovetail joint, and here she kept a diary locked by a clasp, and a notebook written in a code of her own invention. In a toy safe opened by six secret numbers she stored letters and postcards. An old tin petty cash box was hidden under a removable floorboard beneath her bed. In the box were treasures that dated back four years, to her ninth birthday when she began collecting: a mutant double acorn, fool's gold, a rain-making spell bought at a funfair, a squirrel's skull as light as a leaf.

But hidden drawers, lockable diaries and cryptographic systems could not conceal from Briony the simple truth: she had no secrets.

OR

(b) 'McEwan's *Atonement* rejects falsehood.' Discuss.

6. ***A Handful Of Dust*, Evelyn Waugh**

EITHER

(a) Gobbet

'You do know just what you are asking?'

'Yes...I suppose so.'

'All right, that's all I wanted to know.'

'Tony, how odd you sound...don't ring off.'

He hung up the receiver and went back to the smoking room. His mind had suddenly become clearer on many points that had puzzled him. A whole Gothic world had come to grief...there was now no armour glittering through the forest glades, no embroidered feet on the green sward; the cream and dappled unicorns had fled...

Reggie sat expanded in his chair. 'Well?'

'I got on to her. You were quite right. I'm sorry I didn't believe you. It seemed so unlikely at first.'

'That's all right, my dear fellow.'

'Good.'

'Brenda is not going to get her divorce. The evidence I provided at Brighton isn't worth anything. There happens to have been a child there all the time. She slept both nights in the room I am supposed to have occupied. If you care to bring the case I shall defend it and win, but I think when you have seen my evidence you will drop it. I am going away for six months or so. When I come back, if she wishes it, I shall divorce Brenda without settlements of any kind. Is that clear?'

'But look here, my dear fellow.'

'Goodnight. Thank you for the dinner. Good luck to the excavations.'

On his way out of the club he noticed that John Beaver of Brat's Club was up for election.

OR

(b) 'The end of the Last family is but an echo of the disintegration of an epoch.' Discuss *A Handful of Dust* in the light of this statement.

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.

It was in the week after Diana's death that Colette felt she got to know Alison properly. It seems another era now, another world: before the millennium, before the Queen's Jubilee, before the Twin Towers burned.

5 Colette had moved into Al's flat in Wexham, which Alison had described to her as 'the nice part of Slough', though, she added, 'most people don't think Slough has a nice part.'

On the day she moved in, she took a taxi from the station. The driver was young, dark, smiling and spry. He tried to catch her eye through the rear-view mirror, from which dangled a string of prayer beads. Her eyes darted away. She was not prejudiced, but. Inside the cab was an eye-watering reek of air-freshener.

10 They drove out of town, always uphill. He seemed to know where he was going. Once Slough was left behind, it seemed to her they were travelling to nowhere. The houses ran out. She saw fields, put to no particular use. They were not farms, she supposed. There were not, for instance, crops in the fields. Here and there, a pony grazed. There were structures for the pony to jump over; there were hedgerows. She saw the sprawl of building from a hospital, Wexham Park. Some squat quaint cottages fronted the road. For a moment, she worried; did Al live in the country? She had not said anything about the country. But before she could really get her worrying under way, the driver swerved into the gravel drive of a small, neat seventies-built block, set well back from the road. Its shrubberies were clipped and tame; it looked reassuringly suburban. She stepped out. The driver opened the boot and lugged out her two
15
20 suitcases. She gazed up at the front of the block. Did Al live here, looking out over the road? Or would she face the back? For a moment she struck herself as a figure of pathos. She was a brave young woman on the threshold of a new life. Why is that sad? she wondered. Her eyes fell on the suitcases. That is why; because I can carry all I own. Or the taxi driver can.



SUBJECT:	English
PAPER NUMBER:	III
DATE:	5 th September 2018
TIME:	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:

1. A refugee's tale
2. A drone's view of a city
3. Should education focus primarily on preparing students for the job market? Discuss.
4. Does truth still matter? Discuss.
5. 'Intolerance poses a barrier to development.' Discuss.
6. His fear of rejection
7. Connecting
8. Being a perfectionist

(Total: 33 marks)

SECTION B: SUMMARY

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

Pupils at Stroud High School were initially outraged by strict new rules prohibiting the use of digital devices, but the results of the ban were remarkable.

Fourteen-year-old friends Hannah Cox and Libby Shirnia admitted they were a little taken aback when their school announced stringent new rules on mobile phones. "Everyone's reaction was: 'This is so annoying'," said Libby. "But then we chatted about it and thought it might be a good thing. Libby and Hannah's school, Stroud High in Gloucestershire, hit the headlines this week after it emerged that it was clamping down on mobile devices. The school, an academy primarily for girls, is concerned that mobile devices are leading to addiction to social media.

When pupils return from their summer break, girls in years seven to nine will be banned from using their devices at all during the school day. Those in years 10 and 11 will be allowed to use their devices at lunch, while pupils in the sixth form – which includes boys – will be allowed to use them freely except in lessons.

Stroud High School is fast becoming something of a pioneer in its determination to address problems caused by mobile devices. Hannah and Libby were among a group of girls who penned a letter addressed to the "boys and young men of Gloucestershire, Great Britain and the world" explaining why they did not want to be pressured to send explicit pictures and did not want to receive such images.

The school has also started to work with local primary schools, mental health services and local government to draw up programmes and strategies aimed at tackling problems caused by social media.

Earlier this year the school ran a survey in which almost three-quarters of students said they check or respond to social media "constantly". More than half were taking their phones to bed. But the statistic that alarmed the headteacher was that more than half of pupils aged between 11 and 14 said they would like to feel more in control of their use of social media. "If that wasn't a *cri de coeur*¹, I don't know what was," she said. "They want more control, they patently don't know how to do it, or they would be doing it. We need to try to help them. School is a place where you should be able to learn, have fun, have authentic friendships, not be talking to each other across the room via Snapchat."

The findings tally with a string of academic studies. The Office for National Statistics found, for example, that 12% of children who spend no time on social networking sites on a normal school day have symptoms of mental ill health; the figure rises to 27% for those who are on the sites for three or more hours a day.

Around 400 pupils and adults at Stroud High School took part in a week-long "digital detox" when they gave up their devices. Benefits the girls reported included having more free time and feeling less stressed.

Jess Hourston, 16, is one of those who took part in the week-long digital detox. "It wasn't as hard as I expected," she said. "The first couple of days were odd, but by the end of the week I didn't miss it." Jess said her work improved. "I used to struggle with homework. Usually, you write a sentence and then you check Snapchat. You rewrite the same sentence. Homework that should take half an hour takes an hour and a half. That week I did the best homework I'd done in a while. I wasn't tired. Usually I would go to bed but be on my phone for an hour before going to sleep. That week I woke up having eight hours' sleep and woke up feeling better, which was shocking really."

"Education is the solution. The challenge is to change how people think. The technology in itself isn't a problem – it's how people use it."

Adapted from www.theguardian.com

(Total: 15 marks)

¹ A heartfelt appeal

Reunited!

Little boy who asked Santa to find his stolen dog gets beloved pet back at last

By Claire Duffin

When Morse the dog was stolen 12 days before Christmas, the little boy was desperate to have his best friend back.

Three-year-old Edward Latter even wrote to Santa pleading for him to find his border terrier.

His appeal captured the nation's hearts and prompted Simon Cowell to offer a £10,000 reward for the dog's return.

But after weeks of no news, his parents, Richard Latter and Amanda Hopkins, had given up hope of reuniting their son with his ten-month-old pet.

That is, until last week, when they received a phone call to say the dog had been discovered 20 miles from their home in Marden, Kent - having apparently escaped his captors.

Edward said: 'I can't believe it. I have my best friend back. It's too late for Christmas but this is the best present ever.'

Morse was believed to have been snatched as he wandered from home by a couple who wanted to use him as a stud. A local who saw the dog running along the street said the couple told her they 'knew the owner'.

A distraught Edward helped his parents put up 'missing' posters. And when that did a



Edward put up posters in the hunt for Morse, 1998

social media campaign failed, he put pen to paper, writing: 'Dear Father Christmas, I just want one present for Christmas this year, my dog Morse back.'



'I've been a very good boy.' On Friday night, the family were phoned by a couple in Meopham who said they had found a muddy dog on their

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coming home with us?" He was absolutely over the moon.' It is not known if Cowell will hand over the reward as Mr Latter has yet spoken to him yet.

Reunited!

Little boy who asked Santa to find his stolen dog gets beloved pet back at last

By Claire Duffin

WHEN Morse the dog was stolen 12 days before Christmas, this little boy was desperate to have his best friend back.

The three-year-old Edward Latter even wrote to Santa pleading for him to find his border terrier.

His appeal captured the nation's hearts and prompted Simon Cowell to offer a £10,000 reward for the dog's return.

But after weeks of no news, his parents, Richard Latter and Amanda Hopkins, had given up hope of reuniting their son with his 10-month-old pet.

That is, until last week, when they received a phone call to say the dog had been discovered 20 miles from their home in Marden, Kent – having apparently escaped his captors.

Edward said: 'I can't believe it, I have my best friend back. It's too late for Christmas but this is the best present ever.'

Morse was believed to have been snatched as he wandered from home by a couple who wanted to use him as a stud. A local who saw the dog running along the street said the couple told her they 'knew the owner'.

A distraught Edward helped his parents put up 'missing' posters. And when that and a social media campaign failed, he put pen to paper, writing: 'Dear Father Christmas, I just want one present for Christmas this year, my dog Morse back. I've been a very good boy.' On Friday night, the family were phoned by a couple in Meopham who said they had found a muddy dog on their street who looked like Morse. Mr Latter, a carpenter, 40, said: 'Edward saw him and recognised him straight away. He just said "Is that Morse, is Morse coming home with us?" He was absolutely over the moon.'

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(Text under central image: *Plea: Edward put up posters in the hunt for Morse, right*)