

MATRICULATION AND SECONDARY EDUCATION CERTIFICATE EXAMINATIONS BOARD

UNIVERSITY OF MALTA, MSIDA

MATRICULATION EXAMINATION

INTERMEDIATE LEVEL

MAY 2016

SUBJECT:	ENGLISH – Oral
DATE:	8 th April 2016
TIME:	P.M. (approx. 10 minutes)

CANDIDATE'S PAPER

PART 1 – Passage for Reading (5 marks)

Pablo Escobar was “the first to understand that it’s not the world of cocaine that must orbit around the markets, but the markets that must rotate around cocaine”. Of course, Escobar didn’t put it that way: this heretical truth was posited by Roberto Saviano in his latest book *Zero Zero Zero*, the most important publication of the year and the most coherent ever written on how narco-traffic works. Here is a book that says what must be told at the end of another year of drug war spreading further and deeper, and that tells you what you will not learn from TV series such as *Narcos*, *Breaking Bad*, or countless official reports.

The realisation that cocaine capitalism is central to our economic universe made Escobar the Copernicus of organised crime, argues Saviano, adding: “No business in the world is so dynamic, so restlessly innovative, so loyal to the pure free-market spirit as the global cocaine business.” It sounds simple, but it isn’t – it is revolutionary and, says Saviano, it explains the world.

Saviano and I were due to discuss his new book at a book festival in Peru this month. But Saviano was unable to make it, because of difficulties in arranging his movements. For eight years, he has lived in undisclosed venues, with a permanent dispatch of seven guards, rarely spending more than a few nights in the same bed. A video link to Peru proved too complicated, but what Saviano had to say was too important to let go, too pressing and radical to lose in the logistics. In the end we spoke by telephone last weekend.

“Capitalism,” says Saviano, “needs the criminal syndicates and criminal markets. – This is the most difficult thing to communicate. People – even people observing organised crime – tend to overlook this, insisting upon a separation between the black market and the legal market. It’s the mentality that leads people in Europe and the USA to think of a mafioso who goes to jail as a mobster, a gangster. But he’s not, he’s a businessman, and his business, the black market, has become the biggest market in the world.”

PART 2 – Discussion on a Topic (Long Turn) (5 marks)

Choose ONE topic from the list below and speak about it with the examiner for an extended period of time.

- Is technology a help or a hindrance to human communication?
- In your free time would you rather sleep or go for a walk, and why?
- Bullying behaviour
- Motorbikes or cars?
- Helping out at home
- A life without reflection is missing something. Do you agree?

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DATE:	11 th April 2016
TIME:	P.M. (approx. 10 minutes)

CANDIDATE'S PAPER

PART 1 – Passage for Reading (5 marks)

Nowadays, we are told, everyone can be famous for 15 minutes. Things were different in the 19th century, when the explorer and scientist Alexander von Humboldt was a super-celebrity for more than 50 years. Today, one may wonder how many members of the general public, outside his native Germany, have even heard of him.

When Humboldt died, in 1859, the King of Prussia called him the greatest human being since Noah's flood. Mountains and towns were named after him in South America; Queen Victoria had made a special trip to visit him; and the King of Siam kept a portrait of him in his palace.

On the centenary of his birth, in 1869, 25,000 New Yorkers turned out to listen to speeches about him in Central Park. At one stage there was even a proposal to rename the Rocky Mountains in his honour. Humboldt was an early beneficiary of long-distance communication and cheap print. Newspaper editors loved him. But this was no mere media celebrity; his fame was based on real achievement, energised by an adventurous character and a huge capacity for hard work. Born into a well-off family of aristocrats, he was soon being driven by the two great passions of his life, travel and scientific knowledge.

He read widely in all the sciences, experimenting on himself with chemicals and electrodes, and he talked with unstoppable enthusiasm. The poet Goethe – himself a keen amateur scientist – was fascinated by him, and seems to have had him in mind when writing his most famous character, Faust, the man whose desire for infinite knowledge becomes his tragic flaw.

In 1799, with war raging across Europe, Humboldt sailed to the coast of what is now Venezuela and began to travel inland. These expeditions were to make Humboldt famous as he travelled into the heart of the Amazon, where no explorer had ever yet managed or dared to venture. On his journeys, he took detailed notes of all the flora, fauna and topography of the region, and together with fellow travellers, he climbed to over 18,000 feet and mapped over 1700 miles of the Orinoco river. Altogether, Humboldt's knowledge transformed western science, and he is considered the father of modern geography.

PART 2 – Discussion on a Topic (Long Turn) (5 marks)

Choose ONE topic from the list below and speak about it with the examiner for an extended period of time.

- Night life and young people in Malta
- 3D films or just a big screen?
- Is there a danger in overthinking?
- Electric cars
- Your favourite classroom
- Is the study of ancient cultures important?

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DATE:	12 th April 2016
TIME:	P.M. (approx. 10 minutes)

CANDIDATE'S PAPER

PART 1 – Passage for Reading (5 marks)

Everyone loves a good conspiracy theory – and the claim that the US government faked the 1969 moon landings is a particularly persistent one. (It's also absolutely ridiculous when looked at in any detail – but that's a different story altogether).

This week, Oxford physicist Dr David Grimes announced a formula for calculating just how unlikely it is that such a big secret could stay hidden for so long. According to his workings (which assume that everyone employed at NASA was in on the secret), the fake-moon cat would have been out of the bag within four years. Irrespective of this, last year some very silly grist was added to the conspiracy mill after a video emerged in which *2001: A Space Odyssey* director Stanley Kubrick apparently “confesses” to faking the moon landings video for Nasa and the US government.

Supposedly shot ahead of the director's death in 1999, and suppressed for 15 years, the online "documentary" was made and released by a man named T Patrick Murray. In it, Murray claims that he had been trying to interview Kubrick for years – only to be astounded by the director's deathbed revelation. A trailer for the film appeared on YouTube in August 2015, but it wasn't until later in the year, when more footage arrived, that *Shooting Stanley Kubrick* really started attracting attention.

In the interview footage, a bearded, bespectacled “Kubrick” outlines how he was approached by the US government and asked to make the film in which he is supposed to fake the 1969 moon landings. The man in the interview then goes on to state that he organised the hoax after being “bribed”, and that he considers the fake moon landings footage his “masterpiece”.

Perhaps the biggest giveaway that this interview itself is a fake, is the fact that the man in the video quite clearly isn't Kubrick. While there is a slight resemblance, a comparison between a video of Kubrick from 1997 and the man in the hoax film makes it obvious that they are two different people.

The late director's widow has also stated, through a spokesperson, that the film is definitely a hoax.

PART 2 – Discussion on a Topic (Long Turn) (5 marks)

Choose ONE topic from the list below and speak about it with the examiner for an extended period of time.

- a) Dealing with stress
- b) Low cost airlines
- c) Owning pets
- d) Routine: a source of boredom or reassurance?
- e) Gadgets you'd love to own
- f) A best friend

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CANDIDATE’S PAPER

PART 1 – Passage for Reading (5 marks)

Tackling issues such as global inequality and the Syrian refugee crisis is difficult, former US secretary of state Madeleine Albright said during a discussion, remarking that it was probably even more difficult than dealing with the Cold War.

Albright, who served as ambassador to the United Nations, and who was secretary of state under Bill Clinton, spoke as part of a panel during a college debate. The divisions brought out by the Syrian refugee crisis, she said, highlighted the issue of global inequality.

“In order to have equality, you can’t all of a sudden insist on separating people into smaller and smaller groups that actually are proud of their identity but hate the people next door,” she said.

The managing director of the International Monetary Fund also spoke at the event. Countries that help integrate refugees into their economies could see benefits down the road, she said. Their integration could lead to increases in demand and consumption, she continued. Within the European Union, countries could see 0.2% of growth. She went on to elaborate that even if it did not look substantial, 0.2% growth on top of the already healthy 1.5% was a plus.

Despite the turmoil in global markets, the managing director said she did not think the world was entering another recession, instead forecasting a growth of 3.4% in 2016 and possible further growth in 2017.

One way to encourage a reduction of global inequality would be by reducing the gender wage gap. The managing director explained that inequality, just like poverty for that matter, was sexist, as she gave the example that in 2014, women in the United States earned 79 cents for every dollar men earned.

PART 2 – Discussion on a Topic (Long Turn) (5 marks)

Choose ONE topic from the list below and speak about it with the examiner for an extended period of time.

- a) The balance between tourism and environmental sustainability
- b) The healing powers of sea and countryside
- c) Life after secondary school
- d) Mobile phone addiction
- e) “Collecting” as a hobby
- f) The importance of regular exercise

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CANDIDATE'S PAPER

PART 1 – Passage for Reading (5 marks)

When we imagine libraries 100 years from now, many of us might picture sterile environments more like computer labs than book depositories – or even cloud-based apps from which we'll be able to access digital books without moving from our seats. It's not a vision print book-lovers enjoy.

For artist Katie Paterson, books remain inextricably bound with the earth and the paper they're printed on. This relationship inspired her project "Future Library", in which she's commissioning authors to help write 100 works to be kept in the trust for 100 years. They will be published in a limited-edition anthology in 2114, on paper made from 1,000 Norwegian spruce trees planted near Oslo last year.

Paterson explained that the idea to grow trees to print books arose through making a connection with tree rings to chapters – the material nature of paper, pulp and books, and imagining the writer's thoughts 'becoming' the trees.

While technology often seems to move at the speed of light, books grow like trees do: slowly, meditatively. Paterson said that though the project isn't a directly environmental statement, it still involved ecology, the interconnectedness of things.

It's easy to live for now, accepting the rapid changes our world is undergoing because we presume we'll be gone by the time it's past saving. Certain things, however, like our irreplaceable natural resources and the joy found in books and libraries, are surely worth protecting for future generations, as the Future Library inspires us to remember.

PART 2 – Discussion on a Topic (Long Turn) (5 marks)

Choose ONE topic from the list below and speak about it with the examiner for an extended period of time.

- a) A future hope
- b) I'd buy a ticket to travel in space if I could
- c) Android or Apple?
- d) Is Malta becoming a building site or is it keeping up with the times?
- e) The only disability in life is a bad attitude
- f) The best way for me to relax

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SUBJECT:	ENGLISH
DATE:	14 th May 2016
TIME:	9:00 a.m. to 12:05 p.m.

ANSWER BOTH SECTIONS

You are advised to spend about 1 hour on each task.

SECTION A – LANGUAGE (60 marks)

1. ESSAY (30 marks)

Write approximately 500 words on **one** of the following:

- a) Escape
- b) Write a short story entitled: "The old metal box in my grandfather's attic".
- c) All men are equal. Do you agree?
- d) Your parents have strongly objected to your girl/boyfriend. Write a letter to them explaining why you think they are wrong, and how the disagreements between you can be tackled or resolved.
- e) You belong to a youth organisation which has just sent you on a train trip around three European countries to thank you for your loyal support. You have been asked to write a report of your experiences which is to be presented at their Annual General Meeting (AGM). Write this report.
- f) Describe the person whose appearance and behaviour makes you most curious about them.

2. COMPREHENSION AND SUMMARY (30 marks)

Read the passage below and answer the questions that follow.

The haunting creatures and alien **seascapes** in film-maker James Cameron's latest 3D movie aren't make-believe. They're part of his journey to the bottom of the Mariana Trench—the deepest part of the ocean—which the moviemaker-turned-explorer reached in 2012.

5 A film about his **quest** for the deep, *James Cameron's Deepsea Challenge 3D*, opened in select theatres on August 8, 2014. It details what drove Cameron to make the attempt, the obstacles his team encountered while working in remote parts of the world, and the **cutting-edge** submersible technology that took him nearly seven miles (11 kilometres) to the bottom of the ocean.

10 While in the Mariana Trench, Cameron filmed a seemingly barren landscape more reminiscent of an alien planet than of the **teeming** oceans of Earth. Cameron was also able to take a core sample of mud for scientists waiting at the surface before a leak in the submersible's hydraulics caused some equipment failures. Previous test dives to the bottom of the New Britain Trench off Papua New Guinea also yielded finds for researchers, including giant versions of shrimplike animals known as amphipods and potentially new species of sea cucumbers.

15 The **submersible** Cameron used for his journey, the *Deepsea Challenger*, now resides at the Woods Hole Oceanographic Institution (WHOI) in Massachusetts. WHOI engineers transferred the cameras and lighting system to a remotely operated vehicle named *NEREUS* in summer 2013 for use in the Cayman Trench in the Caribbean. Cameron spoke with National Geographic last spring—in honour of the one-year anniversary of his dive—about his journey to the Mariana Trench and what drives him to explore.

20 “You have to go back to when I was a kid. I loved science fiction and exploring unknown worlds. I loved the things that were happening in the real world in terms of exploration at that time—this would have been in the '60s—the U.S. space program, the Russian space program, and all the various undersea stuff including Jacques Cousteau.

25 When I became a filmmaker, my third movie, *The Abyss*, allowed me to bring together my love of film and diving. From making *The Abyss*, I came into contact with the real deep-ocean community, and I started to realize that this was something I could do. When I started to make *Titanic*, we did our first expedition to film the wreck in 1995, and after that I was **hooked**.

30 It's interesting—I made a lot of mistakes in terms of the accuracy in that film. I bent the facts to fit the story. I wouldn't do that now. I'd make it adhere more to how actual deep-sea work is done. I was much more of a film-maker then. I wanted to make a dive movie that looked like a space movie. I wouldn't do that now.

I've been to the real abyss, and it's much cooler than what we saw in that film. Abyssal depths only go down to about 6,000 metres [19,600 feet]. *Deepsea Challenger* was designed to explore hadal depths, which are deeper.

35 I love both deep ocean and outer space exploration. But the difference between space exploration and ocean exploration—whether it's the shallow diving on scuba or the deep-diving stuff I do now—is that ocean exploration is something I can do.

40 There's not a firm line between science fiction and reality [for me]—it's a continuum. The more I can step over that line and see the alien world that we have on Earth, the more exciting it is. When I was in college, I saw myself on a science track. I started out in marine biology, then switched to astrophysics but my math wasn't strong enough. I eventually wound up drifting into storytelling and film-making. As a film-maker, it was a really technical medium, and it really satisfied my desires to work with technology. But the one thing it didn't satisfy was my desire to explore the natural world. Ultimately, that bubbled up to the surface in later years.

45 I very much want to do more dives in the submersible myself. Phase one was sea trials and proving the sub could dive to the deepest ocean depths. We wanted to do some science along the way, and we enlisted several organizations to help us. The second phase was to broaden the scope of our investigations—to bring on more instruments and capabilities. Phase two is still under discussion—we're looking for funding.”

By Jane J. Lee, adapted from an article in *National Geographic News*

- a) Give the meaning of the following words as they appear in the context: seascapes (l. 1); quest (l. 4); cutting-edge (l. 6); teeming (l. 9); submersible (l. 14); hooked (l. 27). (6 marks)
- b) Why do the oceans seem more like an “alien planet” (l. 9) in Cameron's filming? (3 marks)
- c) Why does Cameron refer to some of his filming for *Titanic* as “mistakes” (l. 28)? (3 marks)
- d) What does Cameron mean by a “continuum” and “not a firm line” between science fiction and reality (l. 38)? (3 marks)
- e) In what way might we consider Cameron's weakness in mathematics (“math” in the text, l. 41) rather fortunate? (3 marks)
- f) Use between 80-100 words to summarise how Cameron's background interests and his job as a film-maker combined to make him a successful explorer. (12 marks)

SECTION B – LITERATURE (30 marks)

Choose ONE of the texts below and answer ONE of the three questions set on the text. All answers must be supported by close reference to the text. Essays should be no less than 450 words.

Text 1: Graham Greene *The Heart of the Matter*

- a. The novel depicts two suicides, that of Pemberton and that of Scobie. In both instances, priests are involved, and Fr Rank also has the last word in the book. Why are priests and the Catholic Church so central in *The Heart of the Matter*?

Or

- b. The way that Scobie views himself and the way that other characters in this novel view Scobie is often very different. Discuss this contrast between how Scobie sees himself, and how others see him with reference to at least three different characters.

Or

- c. Write an essay on the importance of the following passage to the novel *The Heart of the Matter*.

These topics are being offered to you as guidelines:

- the relation of the passage to the plot or action of the novel;
- what the passage reveals about any of the characters in the novel;
- the relation to the central themes of the novel.

'What are your charges?'

'According to rank, sir. One like yourself, sir, I should charge ten shillings.'

'That's a bit steep.'

'Junior officers are five shillings.'

'I'm in the five-shilling class,' Wilson said.

'Oh no, sir. The Director of Agriculture gave me a pound.'

'I'm only an accountant.'

'That's as you say, sir. A.D.C. and Major Scobie gave me ten shillings.'

'Oh well,' Wilson said. 'Here's ten bob. Go ahead.'

'You have been here one, two weeks,' the Indian said. 'You are sometimes at night an impatient man. You think you do not make enough progress.'

'Who with?' Harris asked, lolling in the doorway.

'You are very ambitious. You are a dreamer. You read much poetry.'

Harris giggled and Wilson, raising his eyes from the finger which traced the lines upon his palm, watched the fortune-teller with apprehension.

The Indian went inflexibly on. His turban was bowed under Wilson's nose and bore the smell of stale food – he probably secreted stray pieces from the larder in its folds. He said, 'You are a secret man. You do not tell your friends about your poetry – except one. One,' he repeated. 'You are very shy. You should take courage. You have a great line of success.'

'Go in and win, old man,' Harris repeated.

Of course the whole thing was Couéism: if one believed in it enough, it would come true. Diffidence would be conquered. The mistake in a reading would be covered up.

‘You haven’t told me ten bob’s worth,’ Wilson said. ‘This is a five-bob fortune. Tell me something definite, something that’s going to happen.’ He shifted his seat uncomfortably on the sharp edge of the bath and watched a cockroach like a large blood blister flattened on the wall. The Indian bent forward over the two hands. He said, ‘I see great success. The Government will be very pleased with you.’

Harris said, ‘*Il pense* that you are *un bureaucrat*.’

‘Why will the Government be pleased with me?’ Wilson asked.

‘You will capture your man.’

‘Why,’ Harris said, ‘I believe he thinks you are a new policeman.’

‘It looks like it,’ Wilson said. ‘Not much use wasting more time.’

‘And your private life, that will be a great success too. You will win the lady of your heart. You will sail away. Everything is going to be fine. For you,’ he added.

‘A real ten-bob fortune.’

‘Good night.’ Wilson said. ‘I won’t write you a recommendation on that.’ He got up from the bath, and the cockroach flashed into hiding. ‘I can’t bear those things,’ Wilson said, sidling through the door. He turned in the passage and repeated, ‘Good night.’

Please turn the page.

Text 2: Chimamanda Ngozi Adichie *Purple Hibiscus*

a. Discuss how elements of the natural world symbolise some of the key themes in *Purple Hibiscus*.

Or

b. Discuss how the relationship between Kambili and Jaja develops from childhood to adolescence and early adulthood throughout the novel.

Or

c. Write an essay on the importance of the following passage to the novel *Purple Hibiscus*. These topics are being offered to you as guidelines:

- the relation of the passage to the plot or action of the novel;
- what the passage reveals about any of the characters in the novel;
- the relation to the central themes of the novel.

“They did an autopsy,” she said. “They have found the poison in your father’s body.” She sounded as though the poison in Papa’s body was something we all had known about, something we had put in there to be found, the way it was done in the books I read where white people hid Easter eggs for their children to find.

“Poison?” I said.

Mama tightened her wrapper, then went to the windows; she pushed the drapes aside, checking that the louvers were shut to keep the rain from splashing into the house. Her movements were calm and slow. When she spoke, her voice was just as calm and slow. “I started putting the poison in his tea before I came to Nsukka. Sisi got it for me, her uncle is a powerful witch doctor.”

For a long, silent moment I could think of nothing. My mind was blank, I was blank. Then I thought of taking sips of Papa’s tea, love sips, the scalding liquid that burned his love onto my tongue. “Why did you put it in his tea?” I asked Mama, rising. My voice was loud. I was almost screaming. “Why in his tea?”

But Mama did not answer. Not even when I stood up and shook her until Jaja yanked me away. Not even when Jaja wrapped his arms around me and turned to include her but she moved away.

Text 3: Robert Bolt *A Man for All Seasons*

a. Discuss the tension between individuality and social pressure in Bolt's *A Man for All Seasons*.

Or

b. Bolt uses the Common Man to reveal certain aspects of what may be described as 'common' human beings. Discuss with detailed reference to *A Man for All Seasons*.

Or

c. Write an essay on the importance of the following passage to the play *A Man for All Seasons*. These topics are being offered to you as guidelines:

- the relation of the passage to the plot or action of the play;
- what the passage reveals about any of the characters in the play;
- the relation to the central themes of the play.

More Yes. (*He rises: all others sit.*) To avoid this I have taken every path my winding wits would find. Now that the court has determined to condemn me, God knoweth how, I will discharge my mind ... concerning my indictment and the King's title. The indictment is grounded in an Act of Parliament which is directly repugnant to the Law of God. The King in Parliament cannot bestow the Supremacy of the Church because it is a Spiritual Supremacy! And more to this, the immunity of the Church is promised both in Magna Carta and the King's own Coronation Oath!

Cromwell Now we plainly see that you *are* malicious!

More Not so, Mr Secretary! (*He pauses, and launches, very quietly, ruminatively, into his final stock-taking.*) I am the King's true subject, and I pray for him and all the realm... I do none harm, I say none harm, I think none harm. And if this be not enough to keep a man alive, in good faith I long not to live ... I have, since I came into prison, been several times in such a case that I thought to die within the hour, and I thank Our Lord I was never sorry for it, but rather sorry when it passed. And therefore, my poor body is at the King's pleasure. Would God my death might do him some good ... (*With a great flash of scorn and anger.*) Nevertheless, it is not for the Supremacy that you have sought my blood – but because I would not bend to the marriage!

Please turn the page.

Text 4: Ian McEwan *Atonement*

- a. Ian McEwan's *Atonement* explores the transition from childhood innocence into adulthood in various ways. Discuss.

Or

- b. Discuss the relationship between Briony and Cecilia in *Atonement*.

Or

- c. Write an essay on the importance of the following passage to the novel *Atonement*. These topics are being offered to you as guidelines:
- the relation of the passage to the plot or action of the novel;
 - what the passage reveals about any of the characters in the novel;
 - the relation to the central themes of the novel.

As she stood in the nursery waiting for her cousins' return she sensed she could write a scene like the one by the fountain and she could include a hidden observer like herself. She could imagine herself hurrying down now to her bedroom, to a clean block of lined paper and her marbled, Bakelite fountain pen. She could see the simple sentences, the accumulating telepathic symbols, unfurling at the nib's end. She could write the scene three times over, from three points of view; her excitement was in the prospect of freedom, of being delivered from the cumbrous struggle between good and bad, heroes and villains. None of these three was bad, nor were they particularly good. She need not judge. There did not have to be a moral. She need only show separate minds, as alive as her own, struggling with the idea that other minds were equally alive. It wasn't only wickedness and scheming that made people unhappy, it was confusion and misunderstanding; above all, it was the failure to grasp the simple truth that other people are as real as you. And only in a story could you enter these different minds and show how they had an equal value. That was the only moral a story need have.