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SUBJECT:	<b>English</b>
DATE:	30 <sup>th</sup> August 2019
TIME:	9:00 a.m. to 12:05 p.m.

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Answer **ALL** sections. You are advised to spend about 1 hour on each task.

**SECTION A: WRITING**

**Choose ONE title and write 450 (+/- 10%) words.**

1. The school's online magazine would like to showcase the new library which was launched last week, and you have been chosen to prepare the article. Write a description of the new school library.
2. You have entered an international story competition and your story title is: 'The day I realized the importance of using a language properly'.
3. You and some friends would like to establish a non-governmental organisation focussing on the issues typically faced by young people. In order to set up this organisation, you are presently approaching different individuals for funds.

Write a formal email addressed to Mr David Seguna, who is a local philanthropist and the owner of a successful technology firm. In your email you might consider explaining:

- why you would like to establish this organisation;
- how the organisation would help young people;
- how you would use the funds provided by Mr Seguna;
- what would be the benefit to Mr Seguna's firm.

Sender's details:

*Use this fictional name: Sam Borg*

Recipient's details:

*Use this email address: david.seguna@evolvetechnology.co.mt*

4. Is the virtual life better than the real one? Discuss.
5. Inequality is unavoidable in present day society. What is your opinion about this?
6. You have recently visited a school abroad where young people are taught a variety of skills they might need in the workplace.

Write a report addressed to your school's administration. In the report you might consider focussing on:

- the main highlights of your visit;
- the skills taught at the school you visited;
- the experiences shared with you by the teachers and students you met.

**(Total: 30 marks)**

**SECTION B: READING AND LANGUAGE AWARENESS**

Read the following passage and answer the questions given below.

## After D-Day, my father could never go back into the water

by Luke Mintz

When David Murray's parents took him to the seaside as a child, his father never dared to go into the water. Splashing around in the waves with his mother, brother, and two sisters at Walton-on-the-Naze, on the Essex coast, Murray remembers his father, Lord Lionel Murray, watching from the safety of dry land. Murray had always assumed that his father, who was raised penniless, had never learnt to swim, and he avoided asking any embarrassing questions.

But he later discovered that his father's fear of the water stemmed from the events of 6th June 1944 - D-Day. On that day he led a platoon of soldiers who landed on a beach in Normandy, France, and witnessed dozens of his fellow soldiers cut down by Nazi gunfire before they had even emerged from the water after jumping off their boats.

"He never talked to me about it," Murray says, sliding a black-and-white photograph of his father, taken in 1944, across the table to show me. Dressed in a stiff military jacket and tie, he looks off to the right of the camera, his stern expression failing to hide his youthfulness. Known as 'Len', Murray's father later became a prominent trade unionist, receiving a peerage for the House of Lords in 1985.

"It was only after he died [in 2004] that I started discovering what had happened. Most servicemen don't talk to their families about bad things that happened to them. Sometimes grandparents talk to grandchildren, because of that distance."

It is a topic with which Murray, 59, is well acquainted. After serving in the RAF for 33 years and reaching the rank of Air Vice-Marshal, he has worked since 2016 as the head of the RAF's Benevolent Fund, a charity that aims to help veterans adjust to civilian life. Formed at the end of the First World War, the charity now assists 55,000 veterans each year, many of whom suffer from serious physical, psychological, and financial problems.

Every week, Murray speaks to men and women who have been permanently affected by what they witnessed on the battlefield – in much the same way that his own father was. Some have fallen into homelessness, drug addiction, and bankruptcy, and many have seen their marriages disintegrate. Last year, a study of 9,000 soldiers by King's College London found that rates of post-traumatic stress disorder have increased in the last decade, with 17 percent of active combatants reporting symptoms.

Now, in the run-up to the 75th anniversary of the Normandy landings this week, the charity has launched a fresh appeal encouraging struggling veterans to seek help. To push things along, he has decided to share his own father's story in full for the first time.

Born out of wedlock in Hadley, Shropshire, 1922, Len was raised in poverty by a local nurse. At the age of 19, two years after Neville Chamberlain declared war on Germany, he signed up to his local regiment, the King's Shropshire Light Infantry "to fight the fascists", says Murray. Impressing his superiors, he was soon commissioned as an officer.

The Normandy landings, in which 24,000 British, American, and Canadian troops launched their long-awaited liberation of Europe, was the first time Len saw active combat, and his regiment was told to secure 'Sword' beach, one of the two assigned to British forces (the other was 'Gold').



Charging out of the waves, dozens of his fellow soldiers were hit by machine gun fire. On that first day, 115 of his battalion's 450 members died. After fighting his way up the beach, Len did not sleep for four days as he led his men inland towards the town of Cairn, where they battled another division of German troops.

It was on the fourth day, Murray says, that his father suffered a "complete mental and physical breakdown". He woke up in Guy's Hospital, London, but the details of how he arrived there remain foggy. His 'treatment' was electric shock therapy, administered straight

to the brain. "That's how it was in those days," Murray sighs.

He was discharged from the army and returned to his "normal life", Murray says, but for a psychologically wounded veteran in 1944, 'normal life' was not such an attractive prospect. He began selling *The Daily Worker* on street corners in Wolverhampton, and briefly joined the Communist Party.

One day, his old headmaster from Wellington Grammar School bumped into him and – remembering a brilliantly intelligent young boy – told him "you're wasting your life, Murray". The headmaster wrote to his friend, an Oxford University don, and landed him a place studying politics, philosophy and economics at New College, where he graduated with a First. He became involved in the Trades Union Congress, becoming their General Secretary in 1973, and raised four children with his wife, Heather, in Loughton, Essex.

Murray remembers his childhood warmly. "Dad was a firm but fair man. We were always encouraged to debate politics, and my wife got a real shock when she first came to Sunday lunch with the huge rows across the table. We were taught to debate, but not to argue, and [my father] would referee. He thought it was healthy for his kids to know their own views." Despite their rumbustious family conversations, however, the children knew that Len's involvement in the war was off-limits.

"One day he was going to church and he said, 'can you get me a handkerchief from the sock drawer?'. So I opened it and found all these medals in there. And when I said, 'what is this Dad?', he said 'you have those, I don't want them'. He had a huge sense of survivor's guilt, we discovered afterwards, which drove him on from being a working-class Shropshire lad to becoming a Lord. A real guilt that he'd been spared, others hadn't, therefore he had to do something with his life.

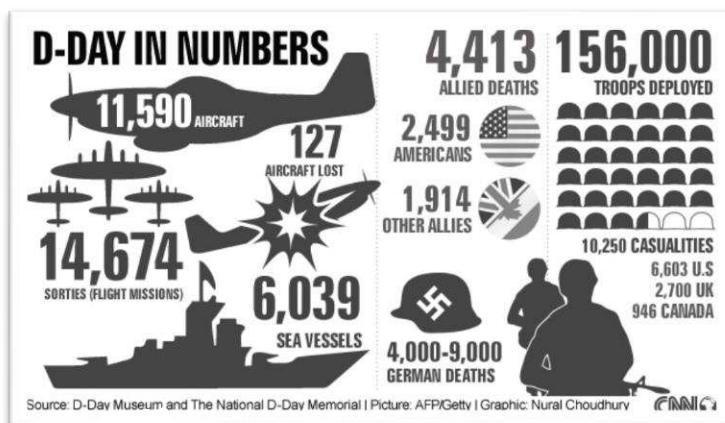
"He would work very late at night, and every weekend, for the benefit of others, for his whole life. Even when he retired, if there was something that he felt he could add value to in the House of Lords, he'd go there. He would never forgive someone who hadn't fulfilled their potential or been lazy."

This attitude was so ingrained into his family's psyche that Murray didn't tell his parents when he applied for the RAF after leaving school, in case he failed. He opened his letter six weeks later to discover that he had been offered a commission. "My dad was very supportive, and said: 'You know what you're doing, you know what you're getting up to, boy'."

Murray went on to serve in Bosnia, Sierra Leone, and the Falklands, later working at Buckingham Palace as the Queen's liaison with the armed forces. In 2004, he gave the eulogy at his father's funeral, with Denis Healey sat on the front row.

It was just 75 years ago, Murray remarks, that his father was given electric shock therapy to 'treat' battlefield trauma, and he is impressed with how far attitudes have shifted. "We've gone from the shot at dawn stuff right through to some quite sophisticated support," he says, mentioning his charity's new partnership with Headspace, a meditation app.

But he talks of a "stoicism" that continues to prevent veterans from seeking help. "When things go wrong in [their] life, whether it's mental, physical, financial, or housing, they're not willing to put their hand out and ask for help. They're just people that have done their duty, and it's only right that we should be there for them."



(Adapted from: telegraph.co.uk)

**Answer all questions. With the exception of Questions 1(a) and (b), use your own words at all times. Write accurately and with clarity.**

1. Copy the subject in these sentences. **Sentence 0** is given as an example.

**Sentence 0** Murray remembers his childhood warmly.  
Answer Murray

a) When David Murray's parents took him to the seaside as a child, his father never dared to go into the water.

b) It is a topic with which Murray, 59, is well acquainted. (2)

2. Name the word class for the **four** underlined words in this sentence. The word 'decided' is given as an example.

To push things along, he has decided to share his own father's story in full for the first time.

Example: decided = verb (2)

3. What is the relationship between the photograph, the chart, and the text? (4)

4. a) Which of the following organisational patterns best explains the relationship between paragraphs 16 and 17 (lines 87 – 94)?  
i. Compare and contrast  
ii. Cause and effect  
iii. Order of importance (1)

b) Explain the reason for the choice you made in 4(a). (2)

5. Explain the reasons why most servicemen do not talk to their children about their war experience, but sometimes do talk to their grandchildren about it. (3)

6. Explain the benefits of the family's Sunday lunch debates. (3)

7. Explain the notion of 'survivor's guilt' mentioned in paragraph 15 (line 83). (3)

8. In a paragraph of between 80 and 100 words, explain why and how David Murray took up helping war veterans. (10)

**(Total: 30 marks)**

**SECTION C: LITERARY AWARENESS**

**Choose only ONE question. The sum total of your answers must be 500 (+/- 10%)**

**EITHER**

1. In literature, travelling across oceans or seas often symbolises leaving the past and heading towards an unknown future, a protagonist's personal journey. Discuss, with specific reference to 'The Rough Crossing' and 'The Voyage'. (30)

**OR**

2. Read the following passage from 'No Place to Park' by Alexander McCall Smith and answer the questions below.

It started as a challenge, the unforeseen outcome of an absurd conversation at a writers' festival in Western Australia. There was the usual panel on stage, and an audience made up of the sort of people who frequent crime panels – predominantly women, but with a sprinkling of men; highly educated, highly literate, and highly imaginative. And they shared another characteristic of the reader of mysteries; they were fascinated by the gory details of behaviour in which they would themselves never engage. These people would never commit murder, not in their wildest dreams. Nor would they mix with people who did such things, no matter how fascinating they might find their company – on the page. But they loved to read about murder, about the sudden, violent termination of human life, and of how it was done.

The panel was discussing realism in crime fiction. Two practitioners of the art, writers of well-received *policières* were pitted against the literary critic of a local paper. The critic, who read some, but not very much, of such fiction, expressed the view that there was a surfeit of realistic gore in the contemporary mystery.

"Look at the average crime novel these days," he pointed out, stabbing at the air with an accusing finger. "Look at the body count. Look at the compulsory autopsy scenes, some of which actually start the novel, would you believe it! The autopsy room, so familiar, so comforting! Organs are extracted and weighed. Wounds examined for angle-of-entry, and it's all so, well . . . it's all so *graphic*." He paused. From the audience came a brief outbreak of laughter. It could not be graphic enough for these people.

He warmed to his theme. "But there are crimes other than murder, aren't there? There's fraud and theft and extortion. There's tax evasion, for heaven's sake! And yet all we read about in books in this genre is murder. Murder, murder, murder." He paused, and looked accusingly at the two authors beside him. "Why not write about more mundane offences? Why not write about things that actually happen? Murder's very rare, you know. Not that one would think so to read your books."

One of the authors grinned at the audience. "Weak stomach," he said, gesturing to the critic. "Can't take it."

The audience laughed. They had no difficulty taking it.

"Seriously, though," said the critic. "How about it? How about a realistic crime novel dealing with something day-to-day – some low-level offence that really happens."

"Such as?" asked one of the authors.

- a) Comment upon how the author's choice of language in this opening passage helps create the atmosphere of a writers' convention. (12)
- b) The opening words 'It started as a challenge' immediately suggest a link between the contrasting opinions in the writers' convention and what eventually happens in the story. Explain how Alexander McCall Smith crafts transition in the short story to bridge the divergent ideas about crime fiction expressed in the convention. (18)

**(Total: 30 marks)**