

**English**

**AM 10**

**Syllabus**

**Syllabus**                      **Paper I (3 hrs) + Paper II (3 hrs) + Paper III (2 hrs 45 mins) + (Oral 15 mins)**

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**Introduction**

This syllabus consists of three main sections: General Information; Written and Oral Examination Details; and Notes for Students and Teachers.

The General Information section lists the aims, assessment objectives (AOs) and the general learning outcomes (LOs) of the Advanced Level Syllabus in English. It also explains the composition of the exam and indicates the marks allotted to the different components of the exam.

The Written and Oral Examination Details section provides information about the content of each component of the examination (both written and oral). This section also lists specific learning outcomes for each of the components of the examination.

The Notes for Students and Teachers includes several notes about miscellaneous aspects of the syllabus that are not included in other parts of the syllabus.

## 1. General Information

### Aims

The Syllabus assumes knowledge of English Language at SEC Level (or equivalent). English Literature at SEC Level (or equivalent familiarity with close study of texts), while not an obligatory requirement, is recommended, as experience has shown that it helps students acquire a readier competence in the literature-related components of the Syllabus.

At the outset, it should be emphasised that candidates will be assessed on the accuracy, fluency and coherence in their use of English, including grammar, punctuation and spelling. Their ability to organise and present information, ideas, descriptions and arguments clearly and logically is also decisive in the assessment of their performance. In all questions across all papers, marks awarded will take into account the quality of the language used by the candidate.

The syllabus aims to develop:

- competence in handling the English language accurately, with minimal errors in grammar and spelling;
- the ability to communicate ideas effectively and through coherent logic and structure in expression and argumentation;
- a knowledge of various aspects and variations of English style, and the ability to apply this knowledge to good effect and ideally with some evidence of stylishness and flair in one's own writing;
- repertoires of reading across a range of texts in English, both literary and non-literary;
- an introductory knowledge of tools for the critical analysis of literary and non-literary language;
- knowledge, mediated through introductory aspects of language study and linguistics, of the different structures, constituents and applications of the English language, in both its written and spoken forms;
- an understanding of the way in which writers use language, form, structure and rhetoric to shape and contribute to meaning;
- an understanding of the ways in which readers respond to, interpret and value texts;
- the development of critical sense in regard to different kinds of texts;
- the development of an ability for personal response to texts and the exercising of independent judgement in their analysis;
- the ability to respond to, describe, explain and comment on language;
- the ability to understand different forms and genres of written English in terms of ideas, intention, expression and appropriateness;
- the enjoyment and appreciation, in a disciplined and critical way, of literary and non-literary texts;
- adaptability across different tasks and purposes in the interpretation and expression of English;
- the ability to express oneself in spoken English accurately, fluently and coherently;
- the ability to speak in English using varied and appropriate vocabulary, expressions and idiomatic language in different contexts.

## **Assessment Objectives**

Through its various components, the examination assesses a candidate's ability to:

- write lucidly, fluently and accurately on of a number of subjects;
- use appropriate vocabulary and style;
- summarise or adapt material for a given purpose;
- demonstrate flexibility and adaptability in using studied material;
- demonstrate understanding of the content and purpose of previously unseen material, drawn from a wide variety of sources;
- respond with understanding to texts of different types and periods;
- understand the ways in which writers' choices of language, form, structure and rhetoric help to express meaning, outlook, attitude and tone;
- demonstrate knowledge of the contexts in which literary works are written and received;
- produce informed, independent and critical opinions and judgements;
- communicate clearly the knowledge, understanding and insight appropriate to literary studies;
- show understanding of some of the key constituents of language at word, clause, sentence and text level;
- show understanding of how meanings and forms in language are influenced by variations in mode and context, including personal, cultural and social factors;
- speak in English accurately, fluently and coherently;
- use varied and appropriate vocabulary, expressions and idiomatic language in different contexts.

## Composition of the Examination and Subject Content

The English Advanced Examination is made up of three written papers and an oral examination:

### ***Paper I***

***(33.3% of global mark; 3 hours; one question to be answered from each of the three sections)***

Section A: Shakespeare (Involves the study of set texts, to answer on one play).	[33 marks]
Section B: Poetry (Involves the study of set texts, to answer on one poet).	[33 marks]
Section C: Literary Criticism: Poetry (based on an unseen text)	[33 marks]

### ***Paper II***

***(33.3% of global mark; 3 hours; two questions to be answered from Section A and one from Section B)***

Section A: Novel (Involves the study of set texts, to answer two questions on two different novels).	[66 marks (33+33)]
Section B: Literary Criticism: Prose (based on an unseen extract)	[33 marks]

***Paper III (27.3% of global mark; 2 hours and 45 minutes; one question to be answered from each of the three sections)***

Section A: Language Essay	[33 marks]
Section B: Summary	[15 marks]
Section C: Linguistics	[33 marks]

**Oral (15 minutes)** [18 marks]

**\*See note on Total Marks in Notes for Students and Teachers, below.**

## **General Learning Outcomes**

The list below presents the main Learning Outcomes (LOs) that the examination seeks to assess through the different components. LOs that are specific to the different components of the examination are listed in the Written and Oral Examination Detail section, under each relevant section.

### **Candidates should be able to:**

- LO1 Demonstrate the ability to write and speak accurately and coherently
- LO2 Demonstrate range and flexibility in written and spoken language
- LO3 Write fluently and with some evidence of stylishness and flair
- LO4 Express themselves fluently, accurately and coherently about a variety of subjects using varied and appropriate vocabulary, expression and idiomatic language
- LO5 Demonstrate clear knowledge of assigned literary texts, including their subject, themes, characterisation as well as other literary aspects, such as imagery, style, tone, form and structure
- LO6 Demonstrate knowledge of the contexts in which literary works are written and received
- LO7 Respond with understanding to texts of different types and periods
- LO8 Describe the various ways in which writers use literary, dramatic and poetic language, form, structure and rhetoric to shape and contribute to meaning
- LO9 Discuss different features and issues of the text by means of analysis and argumentation
- LO10 Use the appropriate literary terminology in the description, analysis and critique of literary texts
- LO11 Write clearly, fluently and accurately about literature, using appropriate vocabulary and style
- LO12 Critically analyse the ways in which writers use literary, dramatic and poetic language, form, structure and rhetoric to shape and contribute to meaning
- LO13 Support arguments by referring closely to both assigned and unseen texts, and by using appropriate evidence
- LO14 Communicate ideas about literature effectively through accurate, coherent and fluent expression and argumentation
- LO15 Write coherent, accurate, relevant and well-argued essays
- LO16 Communicate clearly the knowledge, understanding and insight appropriate to literary studies
- LO17 Express a personal response to both assigned and unseen literary texts based on informed, independent, and critical opinions and judgements
- LO18 Demonstrate flexibility and adaptability in using studied material
- LO19 Recognise and use the conventions of different text types (i.e. narrative, expository, descriptive, and argumentative essays)
- LO20 Recognise, use and combine a range of rhetorical modes in writing, including narration, description, exposition, and argumentation

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L021 Demonstrate, through writing, an awareness of the stylistic demands of the different text types and different rhetorical modes, such as level of formality and register

L022 Demonstrate the ability to write and speak about a variety of subjects using clear and persuasive arguments and ideas

L023 Demonstrate a degree of creativity in writing about a variety of subjects

L024 Demonstrate the ability to understand unseen non-fiction texts, and to restate their main purpose

L025 Identify and synthesise the salient parts of a reading passage for summary purposes, including aspects such as argument, bias and purpose

L026 Use appropriate linguistic terminology

L027 Describe, analyse and comment on language in given contexts.

	Shakespeare	Poetry	Poetry Criticism	Novels	Prose Criticism	Language Essay	Summary Writing	Linguistics	Oral
L01	✓	✓	✓	✓	✓	✓	✓	✓	✓
L02	✓	✓	✓	✓	✓	✓	✓	✓	✓
L03	✓	✓	✓	✓	✓	✓	✓	✓	
L04	✓	✓	✓	✓	✓	✓	✓	✓	
L05	✓	✓		✓					
L06	✓	✓		✓					
L07	✓	✓	✓	✓	✓				
L08	✓	✓	✓	✓	✓				
L09	✓	✓	✓	✓	✓			✓	
L010	✓	✓	✓	✓	✓				
L011	✓	✓	✓	✓	✓				
L012	✓	✓	✓	✓	✓				
L013	✓	✓	✓	✓	✓			✓	
L014	✓	✓	✓	✓	✓				
L015	✓	✓	✓	✓	✓	✓		✓	
L016	✓	✓	✓	✓	✓				
L017	✓	✓	✓	✓	✓				
L018	✓	✓		✓				✓	
L019						✓			
L020						✓			
L021	✓	✓	✓	✓	✓	✓	✓	✓	
L022						✓			✓
L023						✓			
L024							✓		
L025							✓		
L026								✓	
L027								✓	

## 2. Written and Oral Examination Details

### Paper 1 (Poetry, Shakespeare and Poetry Criticism)

#### Section A: Shakespeare

One question is to be answered in essay form. There will be two essay-type questions and one passage-based question (gobbet) on each of the following plays by Shakespeare: *Othello* and *Romeo and Juliet*.

#### **Learning Outcomes specific to Shakespeare (over and above relevant LOs listed in the section, General Learning Outcomes, above).**

LO1 Demonstrate a knowledge of key specific aspects of drama as a genre.

LO2 Identify, describe and interpret the major themes, aspects of characterisation and language explored within an assigned play.

LO3 Identify and examine a range of devices, such as language and imagery, and how such features contribute to shape meaning.

LO4 Write essays of not less than 500 words about aspects of the play such as theme, character, plot, setting and language.

LO5 Respond to gobbet questions by identifying the context of a given passage from the play and discussing its relation to the play as a whole.

LO6 Respond to gobbet questions by identifying, describing and assessing aspects such as characterisation, theme, setting and imagery in a given passage, and show how these aspects in the passage are significant in relation to the rest of the play.

LO7 Respond to gobbet questions by writing an essay which is firmly based on the given passage.

#### Section B: Poetry

One question is to be answered in essay form. There will be two essay-type questions on each of the three selections of poems set. The prescribed poems are the following:

*Elizabeth Bishop*: 'In the Waiting Room'; 'One Art'; 'The Fish'; 'Sandpiper'; 'At the Fishhouses'; 'First Death in Nova Scotia'; 'The Weed'; 'The Moose'; 'Sestina'; 'The Armadillo'; 'Filling Station'; 'Arrival at Santos'; 'The Shampoo'; and 'Cape Breton'.

*Carol Ann Duffy*: 'Head of English'; 'Woman Seated in the Underground, 1941'; 'War Photographer'; 'Homesick'; 'Statement'; 'Money Talks'; 'Stealing'; 'Foreign'; 'Originally'; 'In Mrs Tilscher's Class'; 'Translating the English, 1989'; 'Poet for Our Time'; 'We Remember Your Childhood Well'; 'Survivor'; 'The *Darling* Letters'; 'Nostalgia'; 'The Good Teachers'; 'Disgrace'; 'Mean Time'; 'Medusa'; and 'Mrs Lazarus'.

*Seamus Heaney*: 'Digging'; 'Death of a Naturalist'; 'The Barn'; 'Blackberry Picking'; 'Churning Day'; 'Follower'; 'Mid-Term Break'; 'The Forge'; 'Requiem for the Croppies'; 'Personal Helicon'; 'The Plantation'; 'North'; 'Summer Home'; 'The Otter'; 'Exposure'; 'The Guttural Muse'; 'A Kite for Michael and Christopher'; 'Changes'; 'The Railway Children'; and 'Casualty'.

***Learning Outcomes specific to Poetry (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

LO1 Demonstrate the ability to analyse the poet's use of poetic devices such as form, versification, diction, imagery, rhetoric, style, voice and tone.

LO2 Demonstrate an understanding of how these poetic devices (as listed in LO1) are used to convey meaning.

LO3 Understand, interpret and examine the varying poetic subjects and themes explored in the assigned poems.

LO4 Demonstrate an ability to discuss individual poems in detail as well as to draw comparisons and identify common and/or diverging issues in different poems by the same poet.

LO5 Write essays of not less than 500 words about the themes and poetic language of the assigned poems.

**Section C: Poetry Criticism**

Candidates will write an essay in response to a given unseen poem. No choice of text is offered in this section. The essay should be an exercise in practical criticism and should demonstrate the candidate's ability to describe, interpret, analyse, critically assess and appreciate a given unseen poem. The poem given as an unseen text may be chosen from a broad range within literary history of texts originally published in English (starting from the sixteenth century onwards), but will not be one that is wilfully enigmatic or obscure, as the focus will be on the candidates' ability to identify and appreciate poetic devices rather than to engage with anything that at this level might come across as cryptic. However, candidates may expect to exercise some interpretative skill in their commentary on the poem.

***Learning Outcomes specific to Poetry Criticism (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

LO1 Identify a range of literary devices, themes and concepts in a given unseen poem.

LO2 Describe the form, structure, theme, imagery, rhyme, versification, style, tone, mood and other poetic devices in an unseen poem.

LO3 Analyse an unseen poem through the application of appropriate critical strategies.

LO3 Critically assess the poetic language and themes of a given unseen poem.

LO4 Form valid interpretations of a given unseen poem.

LO5 Appraise the effectiveness and distinctiveness of literary language in a given unseen poem.

LO6 Select and employ appropriate textual evidence in their description, analysis, interpretation, and appraisal of a given unseen poem.

LO7 Use a suitable critical idiom and style in writing about an unseen poem.

LO8 Respond appropriately to different rubrics demanding specific kinds of focus on the unseen poem given.

LO9 Demonstrate a clear awareness of the distinctiveness of the literariness in poetry by selecting appropriate points of focus in their analysis and critique of different literary texts.

LO10 Organise observations (description, analysis, critique and appraisal) about an unseen poem in a cogent essay of not less than 400 words.

## Paper 2 (Novels and Prose Criticism)

### Section A: Novels

Two questions are to be answered on two different novels. There will be two essay-type questions on each of the following novel:

Margaret Atwood's *The Handmaid's Tale*

Charles Dickens's *Great Expectations*

Ian McEwan's *Atonement*

Emily Brontë's *Wuthering Heights*

Harper Lee's *To Kill a Mocking Bird*

### ***Learning Outcomes specific to Novels (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

LO1 Identify and describe a range of themes and literary devices employed in the novels, such as, narrative style, characterisation, plot, setting and imagery, and how these shape meaning.

LO2 Demonstrate the ability to analyse and critically discuss a novelist's use of literary devices such as those listed in LO1 and how these are used to convey meaning.

LO3 Write essays of not less than 500 words about the themes, characterisation, language, plot, setting and/or other key literary issues explored within the assigned novels.

## Section B: Prose Criticism

Candidates will write an essay in response to an unseen literary prose passage. No choice of text is offered in this section. The essay should be an exercise in practical criticism and should demonstrate the candidate's ability to describe, interpret, analyse, critically assess and appreciate a given unseen literary prose passage. The prose passage will typically be chosen from a fictional text originally published in English from the nineteenth century or later, and will not be longer than 600 words. Passages will be selected with a view to minimising cultural specificity. However, few passages can be absolutely free of certain contextual cues, and students should therefore not be alarmed to encounter one or two references to unfamiliar contexts in place and time, as marks will not be deducted in the case of those cues not being recognized.

***Learning Outcomes specific to Prose Criticism (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

- LO1 Identify a range of literary devices, themes and concepts in a given unseen prose passage.
- LO2 Describe the form, structure, theme, imagery, style, tone, mood, place, setting and other literary devices in an unseen prose passage.
- LO3 Analyse an unseen prose passage through the application of appropriate critical strategies.
- LO3 Critically assess the literary language and themes of a given unseen prose passage.
- LO4 Form valid interpretations of a given unseen unseen prose passage.
- LO5 Appraise the effectiveness and distinctiveness of literary language in a given unseen prose passage.
- LO6 Select and employ appropriate textual evidence in the description, analysis, interpretation, and appraisal of a given unseen prose passage.
- LO7 Use a suitable critical idiom and style in writing about an unseen prose passage.
- LO8 Respond appropriately to different rubrics demanding specific kinds of focus on the unseen passage given.
- LO9 Demonstrate a clear awareness of the distinctiveness of the literariness in prose by selecting appropriate points of focus in their analysis and critique of different literary texts.
- LO10 Organise observations (description, analysis, critique and appraisal) about an unseen prose passage in a cogent essay of not less than 400 words.

### **Paper 3: Language (Writing, Summary and Linguistics)**

#### **Section A: Language Essay**

The Language Essay provides an opportunity for candidates to write on a chosen topic employing an appropriate style. Candidates can draw on their own experiences and ideas, showing awareness of different forms of written and spoken expression and of the demands of a particular purpose or audience. Thought and discussion about current and philosophical issues, evaluation of experience and the exploration and practice of different kinds of creative writing will prepare candidates for this exercise. Candidates will be expected to write an essay of not less than 500 words. A list of eight titles will be provided as options for the candidates. The titles will include examples of discursive/argumentative, narrative and descriptive essays and, occasionally, titles that may be approached through a combination of different rhetorical modes.

#### ***Learning Outcomes specific to the Language Essay (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

- LO1 use a range of simple and complex grammatical structures, cohesive devices and vocabulary to produce accurate, coherent and effective written texts;
- LO2 write lucidly, fluently, and accurately on a number of subjects;
- LO3 use appropriate vocabulary and register;
- LO4 use appropriate style;
- LO5 write essays in the following text types: narrative, descriptive, discursive/expository, argumentative, opinion, problem/solution;
- LO6 use and combine a range of appropriate rhetorical modes, including narrative, descriptive, expository, discursive, and argumentative;
- LO7 write essays of not less than 500 words.

#### **Section B: Summary Writing**

The purpose of the summary is to give a condensed and objective account of the main ideas and features of the assigned text. A good summary should reflect, in different words as far as possible, the most salient parts of the original text as well as aspects such as bias and purpose. Candidates will be expected to write a summary of between 150 and 200 words from an original nonfictional text of not more than 600 words, demonstrating understanding of the original text and their ability to restate its main purpose.

#### ***Learning Outcomes specific to Summary Writing (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

- LO1 Identify the most salient points in a given passage
- LO2 Synthesise the salient points in a given passage
- LO3 Use own words while summarising a given passage
- LO4 Demonstrate fluency and accuracy in the language used
- LO5 Structure and organise the paragraph in a cogent manner
- LO6 Write a summary within the word count established by the rubric (150-200 words)

#### **Section C: Linguistics**

This component provides an introductory experience of some aspects of Linguistics aimed at enabling candidates to deepen their interest and enjoyment in the use of English while introducing them to the concepts and methods of linguistic study in relation to spoken and

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written forms. The course provides understanding and practice that is gauged in range and depth as to contribute to the candidate's own attainment of the overall aims of this syllabus.

Topics to be covered are: Word Classes, Phrases, Sentence Types, Cohesion, Morphology, Semantics, Difference between Speech and Writing, Non-Literary texts, Dialects, Sociolects, Idiolects, SE and RP, Register, Sexism, Political Correctness, Taboo.

There will be three questions from which candidates will be required to answer one. The questions may be essay type questions and/or task based.

### ***Learning Outcomes specific to Linguistics (over and above relevant LOs listed in the section, General Learning Outcomes, above).***

- LO1 Evidence an understanding of word classes: nouns, adjectives, verbs, adverbs, pronouns, conjunctions, prepositions and determiners.
- LO2 Identify noun phrases and verb phrases.
- LO3 Identify the clause elements in given sentences and create sentences satisfying a given sequence of clause elements.
- LO4 Classify sentences as simple, complex and compound and be able to explain the different sentence types.
- LO5 Explain denotation and connotation and how words are grouped according to meaning (lexical fields, synonyms and antonyms, hyponyms and hypernyms).
- LO6 Identify and explain cohesion and the devices employed to connect different parts of a text to each other.
- LO7 Analyse and explain the different elements that combine to form words.
- LO8 Define and explain the linguistic differences between speech and writing as modes of communication.
- LO9 Explain and comment about Standard English and Received Pronunciation as well as user-related variation in language (dialects, sociolects and idiolects).
- LO10 Explain why and how speakers use different registers in different situations (register and jargon).
- LO11 Define and explain the main features of political correctness, sexism in language and taboo language.
- LO12 Identify and evaluate graphological features commonly employed in newspapers and advertisements.
- LO13 Identify and evaluate the function of the linguistic features used in newspapers and advertisements.
- LO14 Acquire and apply the writing skills appropriate to the component of linguistics.

## Oral

It is desirable that candidates studying English at Advanced level demonstrate an evolved proficiency in speaking and listening skills. The Oral component serves as a measure of the candidates' ability to speak and converse in English, and will follow a structured approach in a one-to-one setting involving the examiner and the candidate.

The oral session is approximately 15 minutes long, and consists of three parts.

- Part 1: Guided Examiner-to-Candidate Conversation
- Part 2: Guided Examiner-to-Candidate Conversation
- Part 3: Guided Candidate-to-Examiner Long Turn

### ***Generic Learning Outcomes for the Oral Component***

Candidates should be able to:

LO 1 Express themselves in a fluent and coherent manner

LO 2 Express themselves effortlessly and intelligibly by means of a standard pronunciation

LO 3 Use a wide range of lexis and idiomatic expression that is appropriate to context and topic

LO 4 Use both simple and complex structures accurately.

### **Marking Criteria**

The oral session assesses candidates' spoken English on the basis of four criteria that carry equal weighting:

- Fluency and Coherence
- Pronunciation
- Vocabulary
- Grammar

#### ***Part 1: Guided Examiner-to-Candidate Conversation*** (about 3 minutes – 4 marks)

Part 1 consists of an informal interview intended as a conversation starter in which the examiner will ask basic questions about topics such as Career, Leisure, Plans, Study, and Work.

The task takes the form of a two-way exchange initiated by the examiner. The candidate is expected to provide one- or two- sentence/utterance responses to the questions posed.

The questions asked by the examiner may focus on past, present or future situations.

**Learning Outcomes specific to Part 1**

Candidates should be able to:

LO 1 State general views as well as specific details on familiar topics

**Procedure**

1. The examiner greets the candidate and asks him/her to confirm their identity.
2. The examiner explains the procedure to be followed in Part 1.
3. The examiner then asks a set of questions within the time available (3 minutes).
4. If the candidate answers a particular question at length, the examiner intervenes and proceeds to the next question. If the candidate answers a question too briefly or is unable to move beyond one- or two- word responses, the examiner moves on to the next question or to the next part of the oral session.

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

Part 2 consists of a conversation initiated by the examiner, based on a visual prompt that consists of one/two photograph(s)/image(s) that are presented to the candidate at this point in the interview.

This task is made up of two stages: (a) a brief description of the visual prompt; and (b) a two-way exchange between the examiner and the candidate in which topics and issues related to the visual prompt are developed.

**Learning Outcomes Specific to Part 2**

Candidates should be able to:

LO 1 Describe the visual prompt in as much detail as possible

LO 2 Use vocabulary and expression that are relevant and appropriate to what is portrayed in the visual prompt and to the questions asked

LO 3 Identify similarities and differences within the visual prompt

LO 4 Explore possibilities associated with what is portrayed in the visual prompt

LO 5 Evaluate topics and issues related to the visual prompt

LO 6 Discuss themes/situations/experiences linked to the topics and issues associated with the visual prompt

LO 7 Propose alternative perspectives linked to the topics and issues of the visual prompt.

**Procedure**

1. The examiner explains to the candidate the procedure to be followed in Part 2.
2. The examiner presents the candidate with a visual prompt and provides the candidate with 30 seconds to look at it, before the examiner proceeds to ask the candidate to briefly describe the visual prompt.
3. The candidate's turn is expected to take one minute.
4. At the end of the one minute, the examiner stops the candidate and proceeds to the next stage of Part 2. If the candidate is unable to sustain his/her turn for one minute, the examiner proceeds to the second stage of Part 2.
5. The examiner then follows by asking a set of questions. The examiner asks all the questions in the set within the time available (3 minutes).
6. If the candidate answers a particular question at length, the examiner intervenes and proceeds to the next question. If the candidate answers a question too briefly or is unable to express him/herself fluently and coherently, the examiner moves on to the next question or to Part 3.
7. After the candidate has answered all the questions in the set, the examiner collects the candidate's paper (visual prompt) and proceeds to Part 3.

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

Part 3 consists of a presentation expressed as a long turn by the candidate based on a topic (which could be in the form of a question or a title) selected by the candidate from a list of five presented to him/her some minutes before entering the examination room for Part 1.

The list of five topics reflects five of the following: art, culture, current affairs, education, entertainment, environment, lifestyle, modern technology, music, relationships, sport, and war or conflict.

This task focuses on extended, structured speaking on a clearly defined topic to assess the candidate's fluency and accuracy in presenting, defining, developing, and exploring a topic. The questions/titles presented to the candidate do not focus exclusively on personal experience and are worded in such a way as to ensure that the candidate can move from a general to a more specific development of the topic. The candidate may include personal experience as one of the various factors/aspects within the presentation.

**Learning Outcomes specific to Part 3**

Candidates should be able to:

LO 1 Introduce the topic by means of an overview of the main issues to be presented

LO 2 Define particular aspects relevant to the topic

LO 3 Structure their presentation according to different perspectives/aspects

LO 4 Indicate different stages of the presentation by means of appropriate signposting

LO 5 Illustrate specific issues to add weight to their main ideas

LO 6 Use functional patterns of discourse as appropriate, e.g. cause-effect, comparison-contrast, problem-solution, generalisation-qualification

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LO 7 Summarise the main issues discussed in their presentation

LO 8 Identify the main areas of concern and future developments with respect to the topic

LO 9 Propose a course of action related to the topic

LO 10 Indicate their personal opinion in relation to the topic if applicable.

### **Procedure**

1. The candidate is allowed ten minutes to think about and plan the presentation before entering the examination room for Part 1 and Part 2. The candidate is not to bring any kind of written or printed material into the examination room.
2. The examiner explains to the candidate the procedure to be followed in Part 3.
3. The candidate is given two minutes to go over the main points of the presentation, and is provided with a pencil and a sheet of paper to make notes. The candidate may begin earlier if he/she wishes. The notes made by the candidate during the two minutes prior to the initiation of Part 3 must not be taken out of the examination room.
4. The examiner asks the candidate which topic/question/title has been selected and invites him/her to begin the presentation.
5. At the end of the three minutes, the examiner stops the candidate and brings the test to an end. If the candidate is unable to maintain discourse for the required three minutes, the examiner offers one prompt to assist the candidate. If the candidate is still unable to proceed, then the examiner brings the test to an end.
6. At the end of the presentation, the examiner collects paper and pencil, and the candidate's paper.

### 3. Notes to Students and Teachers

#### **Specimen Paper**

A specimen paper for this syllabus shall be available at <http://www.um.edu.mt/matsec>

#### **Use of Prepared Material**

The examiners recognise that students will seek to make use of prepared material in their answers, and that teachers invest significant effort in helping students put together such material, which may be derived from lecture and study notes, model essays, critical material, etc. However, it must be stressed that there are significant risks in the use of rehearsed material that fails to reflect and adapt itself to the specificities of the rubrics set in the examination. Students are therefore strongly urged not to reproduce memorised essays which may have scant bearing upon the question asked, and to make an effort to adapt their study and their prepared material, as needed, in their answers. Failure to do so too often results in answers that are weak in relevance and hence given low marks by the markers.

#### **Total Marks**

It may be noted that the total marks for the different components of the exam is 297. This is done for ease of marking so that components may be assessed accurately without the need for decimal points to be factored in during the marking.

In this respect, however, it is important to point out that the candidates' scores out of 297 are electronically converted into percentages so that the final mark of each and every student for each paper and for the examination as a whole is calculated out of 100%.

Therefore, candidates are reassured that no marks are lost or gained automatically due to the way the scores are calculated.

#### **Reference to Literary Critics, Theorists, Linguists**

Reference to literary critics and theorists does not make up part of the assessment criteria at Advanced Level. Familiarity with, for instance, feminism, New Historicism, postcolonialism, poststructuralism or the finer points of narratology is certainly not expected. In other words, it remains possible at this level, as long as other good aspects in students' writing are in evidence, to score high marks in essays that do not refer to such approaches or to the figures that deploy them. However, the examiners may choose to award evidence of broader reading within an author's work or across critique of that author, as well as reference to critics and theorists if these are discerningly and appropriately (rather than tokenistically) used. By the same token, reference to authorities in the field of Linguistics is not expected at Advanced Level—not unless their work is specifically covered in the Linguistics component of the course. As with Literary Criticism, however, examiners may exercise their discernment and discretion in rewarding appropriate and productive reference that might be considered to enhance a student answer.

### Recommended Usage

The following usage is recommended, though marks will not be forfeited if students use, where applicable, correct alternatives:

- possessives for words ending in s should be written as 's, hence Keats's or Dickens's.
- -ise is preferred to -ize.
- Pluralised forms of date ranges should not use the apostrophe, hence 1930s, 1800s.
- Single quotation marks should be placed around cited material in in-text citations, hence 'For Brutus is an honourable man ...'. Longer quotations should be indented and set off from the main text of the essay, in which case quotation marks are not necessary.
- Titles of individual poems should be given within single quotation marks; titles of novels or plays or linguistics and other book-length texts should be underlined.

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**UNIVERSITY OF MALTA, MSIDA**

**MATRICULATION EXAMINATION**

**ADVANCED LEVEL**

**SPECIMEN PAPER (Syllabus 2020)**

**SUBJECT:** ENGLISH

**PAPER NUMBER:** III

**DATE:**

**TIME:**

**Answer ALL Sections in this paper.**

**SECTION A: LANGUAGE ESSAY**

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

1. A summer day, when the temperature really soared.
2. Witnessing a rescue operation.
3. Does respecting others mean being silent when you disagree with them?
4. 'We can only watch as darkness falls'. How far do you agree with this outlook on the world around us, today?
5. What are the qualities of a good leader?
6. Language is a virus from outer space.
7. Perfection.
8. Resilient.

**(Total: 33 marks)**

**SECTION B: SUMMARY**

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

5 When a TV series is all over, binge-watchers (people who watch multiple episodes in quick succession) report feeling sad or anxious once a TV binge-watching session has concluded. There are accounts of viewers reporting feeling 'anxious, wistful, bereft' as their binge of a popular comedy series nears its end. Others admit that they experience 'depression' and 'emptiness' after finishing their favourite shows.

10 Are these merely the experiences of a few people who have watched too much TV? Or could binge-watching actually affect your health and well-being?

According to a recent survey, watching television is one of the most common leisure time activities in the U.S. On average, Americans spend about 2 hours and 49 minutes per day watching television, and it accounts for more than 50 percent of their daily leisure activities.

15 Yet the way Americans consume television is rapidly changing, and binge-watching has become a relatively recent phenomenon. The rising popularity of on-demand streaming services like Netflix have made it easier than ever to have uninterrupted access to full TV series. Marketing and social media campaigns have also encouraged binge-watching, with the popular streaming service Netflix calling it the 'new normal.'

20 Excessive TV watching has long been associated with health problems. Scientific studies have shown that prolonged television viewing increases the risk of obesity and related diseases such as diabetes. It has also been linked to mental health problems like depression. And another recent study revealed that binge-watching is tied to feelings of loneliness and depression. They also found that those who binge-watch lacked the self-regulation to stop, suggesting that binge-watching may be an addictive behaviour.

25 Considering that there has been limited empirical research on the consequences of binge-watching, we took advantage of a large sample size and made our first attempt at conducting a binge-watching study from a public health perspective. For this purpose, we surveyed 406 North American adults, recruited from an online data collection platform. We wanted to know more about binge-watchers – particularly their viewing habits, mental health status, and how prevalent and socially acceptable binge-watching was among their friends.

30 The majority of our respondents defined binge-watching as two to five hours of consecutive video viewing in one day. About 35 percent of the respondents admitted that they binge-watch TV. Not surprisingly, those who self-identified as binge-watchers were more likely to report higher average screen time in the past seven days compared to those who did not identify as binge-watchers. Self-identified binge-watchers were also more likely to report higher addiction to TV.

35 The major highlight of our study, however, is that self-identified binge-watchers were more likely to report higher stress, anxiety and depression. We were ultimately able to demonstrate a relationship between binge-watching, average screen time and mental health status. However, these results should be interpreted with caution. Our research shows only a correlation and not causation. We don't know if depression, stress and anxiety are caused by binge-watching, or if it is the other way around. In other words, people might binge-watch as a way to temporarily alleviate pre-existing feelings of stress and anxiety.

40 We also discovered that media influence and social acceptance of binge-watching were found to be significant predictors of self-reported binge-watching. Most respondents said that they had noticed advertisements or articles encouraging binge-watching, while half of them indicated that most of their friends binge-watch. Of course, more research is needed to understand the true effects of binge-watching on physical and mental health.

**(Total: 15 marks)**

**SECTION C: LINGUISTICS**

Choose ONE question from this section.

**EITHER**

1. **Morphology** is the study of the structure of words. Write an essay of **not more than 400 words** focusing on **how elements combine to form words**. In your essay you are expected to refer to such terms as *morpheme*; *free and bound morpheme*; *root word* and *affix*; *inflectional* and *derivational affix*. You should illustrate your explanation with relevant examples.

**(Total: 33 marks)**

**OR**

2. Answer **ALL** sub-sections, **a**, **b** and **c** in this question.

a. The sentences below are complex sentences in which one or more of the clauses are of lesser importance when compared to the main clause of the sentence. Find the **subordinate clauses** in these sentences. The first one has been worked out for you as an example.

0. The book that you found is mine.  
*Answer:* that you found
- i. The student did not speak when the teacher asked her a question.  
ii. He felt that the talk was boring.  
iii. The girl whose parents came to school was expelled after she spoke rudely to a teacher.  
iv. He started packing the things which he found on the floor.  
v. He still lives in the house where we last visited him.  
vi. When the rain started, the game was stopped since the pitch became flooded.  
vii. The lion with an impressive mane moved as if it was injured.

(9 marks)

- b. **Cohesion** refers to the techniques and devices used to connect parts of a text with each other. Limiting your answer to the words in bold, name the cohesive device marked in each set of sentences. The first one has been worked out for you as an example.

0. **Dolphins** may be aggressive. **Dolphins** have been known to attack swimmers.  
*Answer:* Repetition
- i. **Dolphins** may be aggressive. **They** have been known to attack swimmers.  
ii. Dolphins may be aggressive **and** have been known to attack swimmers.  
iii. Dolphins may be aggressive. **This** dolphin has attacked one of its trainers.  
iv. Dolphins may be **aggressive**. If stressed dolphins can become **savage**.  
v. **They** are one of the sea creatures we love most. However, **dolphins** may be aggressive.  
vi. Dolphins may be aggressive **but** they rarely attack swimmers.  
vii. A dolphin became aggressive. **The** dolphin repeatedly charged the swimmer.  
viii. Even though many think of them as **fish** because they live in the **sea**, **dolphins** are mammals. Some prefer **coastal waters**, others are **oceanic**.

(8 marks)

- c. **Semantics** is concerned with the study of meaning. Write a **definition** of around 20 words for **EACH** of the following terms. After each term that you define, provide an **example** to illustrate the meaning of the term.
- i. Denotation and Connotation
  - ii. Lexical Field
  - iii. Hyponyms and Hypernyms
  - iv. Synonyms and Antonyms

(16 marks)

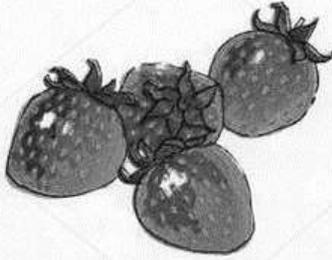
**(Total: 33 marks)**

**OR**

3. Read the following advertisement carefully. In **not more than 400 words**, write a detailed commentary. You are expected to analyse its particular stylistic features in terms of:
- Visual Elements/Graphology
  - Form and Structure
  - Attitudes to the reader/audience
  - Vocabulary
  - Grammar
  - Content

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

**(Total: 33 marks)**



# HOW TO MAKE *Strawberry Jam* that always “sets” perfectly

## *This is the Recipe*

2-lbs. Strawberries 3-lbs. sugar  
½-bottle Certo

Use only fully-ripened berries. “Crush” the berries one layer at a time and measure crushed berries and sugar into a large preserving pan, mix, and bring to a full, rolling boil over hottest fire. Stir constantly before and while boiling. Boil hard 1 to 2 minutes. Remove from fire and stir in Certo. Then stir and skim by turns for just five minutes to cool slightly, to prevent floating fruit. Pour quickly. Cover hot jam with waxed paper circles—highly recommended for an airtight seal. When jam is cold, cover with large tops of parchment, greaseproof, or gummed transparent paper. Makes 4½—5-lbs. jam.

**R**es, it’s true. Here is a new, quick, easy way of making sparkling jams (and jellies) that never fall short of perfection itself. Just follow the Certo recipe.

Think of it! When you add Certo—wonderful, pure fruit Pectin—you can be positive that your jams will “set” properly—even with the most troublesome fruits, such as strawberries, for example.

And compare! Just a few minutes’ boiling as against at least half an hour. Better still, you save all the luscious juices and flavour that used to steam away. That means more jam from a given quantity of fruit. Actually, you’re getting almost half again as much jam as you used to. *Now, that’s economy! That’s the Certo way.*

*Instructions with every bottle. Also Special CERTO All-the-Year-Round Recipe Leaflet FREE on request*  
GRAPE-NUTS COMPANY LTD., 38, Upper Ground Street, Blackfriars, S.E.1



## CERTO

is pure fruit pectin . . . the natural jelling substance of pure fruit . . . extracted from the fruits in which it is most abundant, then concentrated and bottled. No preservatives—no gelatine, no chemicals of any kind—guaranteed made in Canada.

*If you wish to make a larger quantity of jam than the recipe indicates, you must increase all your measurements and the time for boiling and stirring proportionately.*

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**ADVANCED LEVEL**

**SPECIMEN PAPER (2020 Syllabus)**

**SUBJECT:** ENGLISH

**PAPER NUMBER:** II

**DATE:**

**TIME:**

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 500 words. This section carries two thirds of the total marks allotted to this paper.**

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

- (a) '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*.

**OR**

- (b) 'Don't let the bastards grind you down.' Discuss resilience and hope in Atwood's *The Handmaid's Tale*.

2. **Great Expectations (Charles Dickens)**

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

OR

- (b) 'Since the Dickensian hero has initially no real role, any status he attains in the world will be the result of his own efforts. He will be totally responsible for any "identity" he achieves.' Discuss this statement fully with specific reference to Pip in *Great Expectations*.

3. **Atonement (Ian McEwan)**

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

OR

- (b) 'Throughout *Atonement*, imagination is portrayed as dangerous, untrustworthy and originating in self-interest.' Discuss.

4. **Wuthering Heights (Emily Brontë)**

- a) Discuss intensity of feeling in *Wuthering Heights*.

OR

- b) Discuss the conflicting reactions that Heathcliff may evoke in readers of *Wuthering Heights*.

5. **To Kill a Mocking Bird (Harper Lee)**

- a) Discuss some of the moral issues explored in Lee's *To Kill a Mocking Bird*.

OR

- b) In which ways may Scout Finch be described as an 'unusual' character in *To Kill a Mocking Bird*?

**Please turn over for Section B**

## SECTION B: LITERARY CRITICISM

**This section carries one third of the total marks allotted to this paper. Answers in this section must NOT be shorter than 400 words.**

**Write a critical appreciation of the passage below. Focus on setting, character and theme. You may also comment on any other literary aspect or aspects of the passage that you consider to be worthy of discussion.**

It is September. I have been here now for two months. It seems longer than that. The tree that I can glimpse from the window of my cell has a drab, dusty look, it will soon begin to turn. It trembles, as if in anticipation, at night I fancy I can hear it, rustling excitedly out there in the dark. The skies in the morning are splendid, immensely high and clear. I like to watch the clouds building and dispersing. Such huge, delicate labour. Today there was a rainbow, when I saw it I laughed out loud, as at a wonderful, absurd joke. Now and then people pass by, under the tree. It must be a shortcut, that way. At nine come the office girls with cigarettes and fancy hairdos, and, a little later, the dreamy housewives lugging shopping bags and babies. At four every afternoon a schoolboy straggles by, bearing an enormous satchel on his back like a hump. Dogs come too, walking very fast with an air of determination, stop, give the tree a quick squirt, pass on. Other lives, other lives. Lately, since the season began to change, they all seem to move, even the boy, with a lighter tread, borne up, as if they are flying, somehow, through the glassy blue autumnal fair.

At this time of the year I often dream about my father. It is always the same dream, though the circumstances vary. The person in it is indeed my father, but not as I ever knew him. He is younger, sturdier, he is cheerful, he has a droll sense of humour. I arrive at a hospital, or some such large institution, and, after much searching and confusion, find him sitting up in bed with a steaming mug of tea in his hand. His hair is boyishly ruffled, he is wearing someone else's pyjamas. He greets me with a sheepish smile. On impulse, because I am flustered and have been so worried, I embrace him fervently. He suffers this unaccustomed show of emotion with equanimity, patting my shoulder and laughing a little. Then I sit down on a chair beside the bed and we are silent for a moment, not quite knowing what to do, or where to look. I understand that he has survived something, an accident, or a shipwreck, or a hectic illness. Somehow it is his own foolhardiness (my father, reckless!), that has got him into danger, and now he is feeling silly, and comically ashamed of himself. In the dream it is always I who have been responsible for his lucky escape, by raising the alarm, calling for an ambulance, getting the lifeboat out, something like that. My deed sits between us, enormous, unmanageable, like love itself, proof at last of a son's true regard. I wake up smiling, my heart swollen with tenderness.

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**MATRICULATION EXAMINATION  
ADVANCED LEVEL  
SPECIMEN PAPER (2020 syllabus)**

**SUBJECT:** ENGLISH  
**PAPER NUMBER:** I  
**DATE:**  
**TIME:**

Answer **ONE** question from each section. In Sections A and B, each answer must **not** be shorter than 500 words. In Section C, the answer must not be 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. ***Romeo and Juliet***

**EITHER**

(a) **Gobbet**

<b>Friar Lawrence</b>	So smile the heavens upon this holy act, That after-hours with sorrow chide us not! Amen, amen! But come what sorrow can, It cannot countervail the exchange of joy That one short minute gives me in her sight. Do thou but close our hands with holy words, Then love-devouring death do what he dare, It is enough I may but call her mine.
<b>Romeo</b>	These violent delights have violent ends, And in their triumph die, like fire and powder, Which as they kiss consume. The sweetest honey Is loathsome in his own deliciousness, And in the taste confounds the appetite. Therefore love moderately: long love doth so; Too swift arrives as tardy as too slow. <i>Enter Juliet.</i> Here comes the lady. O, so light a foot Will ne'er wear out the everlasting flint; A lover may bestride the gossamers That idles in the wanton summer air, And yet not fall; so light is vanity.
<b>Friar Lawrence</b>	

**OR**

- (b) Discuss Romeo's character in *Romeo and Juliet* in relation to his statement, 'O, I am Fortune's Fool'.

**OR**

- (c) Discuss the relationship between love and hate in *Romeo and Juliet*.

2. **Othello**

**EITHER**

(a) **Gobbet**

**Desdemona** Be thou assured, good Cassio, I will do  
All my abilities in thy behalf.

**Emilia** Good madam, do. I warrant it grieves my husband  
As if the case were his.

**Desdemona** O, that's an honest fellow. Do not doubt, Cassio,  
But I will have my lord and you again  
As friendly as you were.

**Cassio** Bounteous madam,  
Whatever shall become of Michael Cassio  
He's never anything but your true servant.

**Desdemona** I know't. I thank you. You do love my lord.  
You have known him long; and be you well assured  
He shall in strangeness stand no farther off  
Than in a polite distance.

**Cassio** Ay, but, lady,  
That policy may either last so long,  
Or feed upon such nice and wat'rish diet,  
Or breed itself so out of circumstance,  
That, I being absent and my place supplied,  
My general will forget my love and service.

**Desdemona** Do not doubt that. Before Emilia here  
I give thee warrant of thy place. Assure thee,  
If I do vow a friendship I'll perform it  
To the last article. My lord shall never rest.  
I'll watch him tame and talk him out of patience.  
His bed shall seem a school, his board a shrift.  
I'll intermingle everything he does  
With Cassio's suit. Therefore be merry, Cassio,  
For thy solicitor shall rather die  
Than give thy cause away.

**OR**

- (b) 'Iago eats into the core and heart of man's soul, worming his way into its solidity, rotting it, poisoning it.' Discuss Iago's influence in *Othello* in the light of this description of his character.

**OR**

- (c) Tragedy in Shakespeare often involves 'the ruin and death of a man of extraordinary greatness and intensity through a tragic flaw in his character.' Discuss the relevance of this description to *Othello*.

**SECTION B: POETRY SET TEXTS**

1. **Seamus Heaney**

- a) Discuss the theme of nature as it appears in '**Digging**' and another **TWO** poems by Heaney.

**OR**

- b) With reference to **THREE or more** poems of your choice, illustrate the use of poetic description in Heaney's poetry.

2. **Carol Ann Duffy**

- a) With reference to **THREE** poems of your choice, discuss Duffy's treatment of pain in her poetry.

**OR**

- b) Discuss the themes of foreignness and otherness in Duffy's poems.

3. **Elizabeth Bishop**

- a) Discuss childhood memories as they are depicted in **THREE** poems by Bishop.

**OR**

- b) Discuss Bishop's use of imagery in **THREE** or more poems of your choice.

## SECTION C: LITERARY CRITICISM

Write a critical appreciation of the poem on the next page. Focus on theme, imagery, form and structure. You may also comment on any other literary aspect or aspects of the poem that you consider to be worthy of discussion.

### Rain Crow<sup>1</sup>

<sup>1</sup> **rain crow:** a folk-name for a type of cuckoo bird

<sup>2</sup> **hoe:** a gardening tool

The pendulum sun swung  
In arcs of dying days.  
Our breath hung sullen in  
The halt of heat; we walked  
A tightrope dream of rain.  
A circle of buzzards rode,  
Shadows of death on wind  
Wound the valley up.  
The weather withered grass  
And leaves curled brown and died;  
We wished to hang our hearts  
Upon despair, and go.  
But in shade, deep treed  
By the last undry hole  
In the blistered creek,  
A rain crow called: that faith  
In a blind eye might see  
How some haphazard wind,  
Cloud caught, could wring rain.

We could not help but look  
With backward eyes on spring,  
When fresh fields lay to sun  
Like a clutch of eggs before  
The warmth of the hatching hen.  
I had watched at sundown  
A plodding man and team,  
In a gait too steady to  
Reveal their weariness,  
Plow a wrinkled frown  
In the hill's brow above  
The woods. From where I watched  
The man and plow and hill  
Were one unbroken shadow  
Standing against the sun.

Now, in time of drought,  
Old men rest adaze  
In the dog day shade,

**AM Syllabus 2020: (English)**

Prodding the earth with canes  
The way some half brave boys  
Nudge a dead dangerous dog.  
Still in the deeper woods  
A rain crow calls; the man  
I watched in spring comes  
Again to the hill to see  
The wreckage of his pains,  
The straight rowed wilted crop,  
Heat beaten beyond bearing.  
His restless hands, ignorant  
Of heart's despair, lead him  
To a hoe<sup>2</sup>; he cuts a few  
Rankest weeds before he goes.

*Wendell Berry*