

Section I Easy Questions Set 1

- a. Poetry
- b. Fiction
- c. Cartoon and comics
- d. Non-fiction
- e. Charts and diagrams
- f. Non-fiction non-medical

1.0 (f)

Consider the following statements:

The Academy Award for Best Picture is always awarded to films that

1. have a physically disabled protagonist
2. are set in the actual past
3. are adaptations of celebrated sources
4. are directed by James Cameron or Steven Spielberg

1. James Cameron would like to direct a movie that will win the Academy Award for best picture. Which of the following should he direct to maximize his chances?

- A. An original screenplay featuring a blind farmwife in 18th century America.
- B. An adaptation of the poem Beowulf, set in a mythical version of prehistoric scandinavia
- C. A drama following the life of a war veteran that lost his legs in WWI, based on a best-selling autobiography
- D. A remake of 'Gone with the Wind'

2. The new film Warhorse is set during World War I, directed by Steven Spielberg, not directed by James Cameron, feature scenes of people being injured, and is an adaptation of a children's book that was made into a stage play. It therefore fulfils

- A. One category
- B. Two categories
- C. Three categories
- D. All categories

3. The new film The Adventures of Tintin is directed by Spielberg, features an alcoholic character, is an adaptation of a comic by Herge, and is set in an imaginary past. It therefore fulfils

- A. One category
- B. Two categories
- C. Three categories
- D. All categories

1.1 (f)

Examine the following aesthetic claims:

- i. form and content are indivisible
- ii. form and content are essentially the same
- iii. form and content are separate entities
- iv. form invalidates content; content invalidates form

1. Which two claims are closest?

A. i and ii

B. ii and iii

C. iii and iv

D. i and iv

1.2 (b)

Charlie and the Chocolate Factory: A Book Review

Summary

This story Charlie and the Chocolate Factory written by Roald Dahl is a fantastic book when a little boy gets all of the chocolate he could dream of. His Grandpa Joe would tell Charlie about how Willie Wonka closed down but still shipped his chocolates, but no person came in or out. In the paper one evening he (Willie Wonka) announced that he would allow five kids into his factory with the winning of a Golden Ticket. There are only five in the world, and they would be placed in his most wonderful chocolate bars. Charlie's birthday was only three days until his chocolate would come! He didn't get a ticket, but his Grandpa gave him ten cents and still didn't get a thing. On his way home from school the next day he found a dollar and bought two bars. The first one nothing, the second had a golden ticket. In the end he got the ticket and lived happily ever all.

Evaluation

Here are four different reasons that I chose to read this book Charlie and the Chocolate Factory. Well, the first reason why is because I love all of Roald Dahl's books because he makes everything so suspenseful that you can't put the book down. Like when Charlie won the golden ticket, I was so into the book that I kept reading about what he did in the factory for another hour. The description in the book was so good. He would explain everything so detailed nothing was not told about the character's personality. He even told that Charlie had a scratch on his head. The top of the book says that Dahl is the most scumdidlyumpscious story writer in the world. The setting was very appropriate for the way the story went on. Charlie's family lived on the outskirts of town right near Willie Wonka's chocolate factory, and they could smell the chocolate all the way from their run-down shack. The characters were so into the story that you felt like it was you that they were describing instead of the characters. When Dahl was explaining how Willie Wonka was so still then seemed to trip but he did a somersault instead of falling. The last thing was how he ended the story by giving Charlie the chocolate factory instead of ruining Wonka's wonderful factory.

1. The author of this book review is most likely

- A. A famous critic who writes for the New York Times
- B. A school student
- C. A postgraduate student
- D. A parent

2. The audience of this book review is

- A. The general public
- B. University students
- C. School students
- D. Academics and critics

3. The style of the book review is best described as

- A. Conversational
- B. Formal
- C. Critical
- D. Humorous

4. The book review is broadly positive about the book. In particular, it claims that

- A. The setting was done so well that as a reader, you feel sucked into the world of the book
- B. The characters were so real that you could imagine them on the street in real life
- C. The protagonist was an exceptional moral individual, and truly a hero
- D. The book was such a good read that the reviewer did not put it down until he stopped reading.

1.3 (b)

New Years Eve

NEW Year's Day too often lumbers you with a hangover to remember all year.

Happily, this star-studded, light-hearted New Year's Eve-set romcom should go down quite nicely indeed. Producer-director Garry Marshall knows just what moviegoers enjoy, with hits like *Pretty Woman* and *Valentine's Day* to his credit. He delivers the entertaining goods again.

Like *Valentine's Day*, the show features a variety of intertwined stories, this time culminating as the giant illuminated ball in New York's Times Square descends to mark the last 10 seconds of 2011. Few romcom cliches are missing but the neat script makes the most of them. Ashton Kutcher finds love with Lea Michele, chef Katherine Heigl renews her romance with Jon Bon Jovi and Zac Efron makes sad Michelle Pfeiffer's dreams come true. Things go wrong for Hilary Swank, who is in charge of the Times Square celebrations, but an oddball electrician saves her while dying Robert De Niro wants to see the New Year in.

1. The attitude of the movie review article is

- A. Highly critical and suggestive that the movie is poor
- B. Somewhat negative and suggestive that the movie is worth watching
- C. Broadly positive and suggestive that the movie is worth watching
- D. Gushing in it's praise and suggestive that the movie is a must see

2. The main writing technique used in the article is

- A. Analogy
- B. Hyperbole
- C. Synecdoche
- D. None of the above

1.4 (b)

In the following scene from "Out of Sight" policewoman Karen Sisco meets again with bank robber Foley when he interrupts a conversation she is having at a bar with a new acquaintance.

[EXECUTIVE GUY] Excuse me. My associates and I made a bet on what you do for a living.

She glances at the table, the other two watching.

[EXECUTIVE GUY] And I won. Hi, I'm Philip.

[KAREN] If it's okay with you, Philip, I'd like to just have a quiet drink and leave. Okay?

[PHILIP] Don't you want to know what I guessed? How I know what you do for a living?

[KAREN] Tell you the truth, I'm not even mildly curious. Really, I don't want to be rude, Philip, I'd just like to be left alone.

She turns back to the snowstorm. She sees his reflection turn and leave. A moment later, the next one appears at the table.

[EXECUTIVE GUY #2] I think I know why you're depressed --if I may offer an observation.

She just looks at him. So sure of himself.

[EXECUTIVE GUY #2] I have a hunch you're the new sales rep and your customer isn't exactly knocked out by the idea of a young lady, even one as stunning as you, handling the account. Am I close? Hi, I'm Andy.

She says nothing to him.

[ANDY] We're ad guys. We flew in from New York this morning to pitch Hiram Walker Distillery, present this test-market campaign for their new margarita mix. What we do, we show this guy who looks like a Mexican bandido, you know, with the big Chihuahua hat, the bullet belts--

[KAREN] Andy? Really. Who cares?

He gives her a sympathetic expression.

[ANDY] Want to tell me what happened?

[KAREN] Beat it, will you?

She stares at the guy until he turns away. She sips her drink, stares once more out at the blizzard. After a few moments, another dark suit appears, reflected in the window.

[VOICE] Can I buy you a drink?

Boom. Not one of the executive guys. She stares at the reflection for a moment, then slowly turns, looks up at JACKFOLEY now standing there in his new navy blue suit.

[KAREN] (beat) Yeah, I'd love one. (then) Would you like to sit down?

He pulls the chair out, looking at her. The three guys at the other table now staring as he sits down. Foley offers his hand...

[FOLEY] I'm Gary.

She hesitates, then shakes his hand...

[KAREN] I'm Celeste.

She smiles with him. When she lowers her hand to the table, his hand comes down to cover hers. She watches his expression as she brings her hand out slowly, his eyes not leaving hers, and lays her hand on his. The tips of her fingers brush his knuckles, lightly back and forth.

[KAREN] It takes hours to get a drink around here. There's only one waitress.

[FOLEY] I can go to the bar.

[KAREN] Don't leave me.

[FOLEY] Those guys bother you?

[KAREN] No, they're all right. I meant, you just got here.

She picks up her drink and places it in front of him.

[KAREN] Help yourself.

She watches him take a sip, smack his lips.

[FOLEY] You like bourbon?

[KAREN] Love it.

[FOLEY] (passes the glass back) Well, we got that out of the way. (then) Tell me, Celeste. What do you do for a living?

[KAREN] I'm a sales rep. I came here to call on a customer and they gave me a hard time because I'm a girl.

[FOLEY] Is that how you think of yourself?

[KAREN] What, as a sales rep?

[FOLEY] A girl.

[KAREN] I don't have a problem with it.

[FOLEY] I like your hair. And that suit.

[KAREN] I had one just like it -- well, it was the same idea, but I had to get rid of it.

[FOLEY] You did?

[KAREN] It smelled.

[FOLEY] Having it cleaned didn't help, huh?

[KAREN] No. (then) What do you do for a living, Gary?

[FOLEY] (beat) How far do we go with this?

This stops her, throws her off balance.

[KAREN] Not yet. Don't say anything yet. Okay?

[FOLEY] I don't think it works if we're somebody else. You know what I mean? Gary and Celeste, Jesus, what do they know about anything?

[KAREN] It's your game. I've never played this before.

[FOLEY] It's not a game. Something you play.

[KAREN] Well, does it make sense to you?

[FOLEY] It doesn't have to, it's something that happens. It's like seeing a person you never saw before -- you could be passing on the street -- you look at each other and for a few seconds, there's a kind of recognition. Like you both know something. But then the next moment the person's gone, and it's too late to do anything about it, but you remember it because it was right there and you let it go, and you think, "What if I had stopped and said something?" It might happen only a few times in your life.

[KAREN] Or once.

1. Andy's intention in telling his story is

- A. To disarm Karen
- B. To share with her the events of his day
- C. To amuse her with a funny story
- D. To express frustration with Mexico

2. It is clear from the attitude Foley takes in his conversation with Karen that he is

- A. Confused and seeking information from Karen
- B. Confident in their potential future relationship
- C. Uncertain of who Karen is
- D. Distracted by other thoughts

3. What is the "game" Karen refers to?

- A. A name game Foley has invented
- B. The game of pretending not to know each other
- C. Foley's flirtation with her
- D. The pleasantries people go through in getting to know one another

1.5 (d)

The following questions refer to part of an article on the novel 'Lolita' by Vladimir Nabokov.

Lolita

In 2008 Lolita the novel turned 50. The book still has the power to enflame passions. In Marion County, Florida a few years back, one citizen insisted that the book be shelved in the "adults only" section of the library. That didn't happen (by a vote 3-2 in favor of keeping it available to all), but as one critic has said,

"[W]e all know that this novel heads every prude's list and has had to fight for its life from the very beginning".

Some snippets of contemporary reviews of the novel give you an idea of its reception:

"Most readers will probably become bored [...] at times downright sickened" (The Providence Journal).

"[T]his book is "distilled sewage" (The New York World Telegraph).

Lolita is "pornography" (The Chicago Tribune).

Among the most well-known reviews is one from the more forward-thinking New York Times, whose reviewer, Orville Prescott, called the book "repulsive" with a refined depravity that makes for "highbrow pornography." More importantly, Prescott angrily asserts: "Part of its theoretical comedy probably lies in the fact that the child, Lolita, turns out to be just as corrupt as Humbert – a notion that does not strike one as notably funny".

Okay, so the book has offended a lot of people. Isn't that reason enough to read how Humbert Humbert's lust for his step-daughter serves as an effort to get over the loss of his childhood girlfriend?

1. The article suggests that

- A. The novel Lolita is highly controversial
- B. The novel Lolita is poorly written
- C. The New York Times contains mainly conservative reviewers
- D. The novel Lolita is a portrayal of a morally depraved female

2. The article uses the controversy of the book

- A. To give an appropriate context to the review
- B. To highlight the important aspects of the novel
- C. As an argument in favour of reading the book
- D. To deliberately offend people who do not enjoy the book

3. The phrase "enflame passions" is an example of

- A. A metaphor
- B. Imagery
- C. Symbolism
- D. Jargon

1.6 (d)

The following passage is taken from the blog, dyingwell.org, and written by Dr Ira Byock

Q. Mum had a massive heart attack and is in a coma. How can she possibly say "The Four Things"?

A. When someone is in a coma it is hard to know exactly what they can hear, feel and think. I choose to err on the side of assuming a person in coma can hear and feel. Thus, simple explanations, human voice and touch remain important elements of care.

Your mother is now beyond the ability to say "the four things and goodbye" but perhaps she can listen. Remember that the purpose of the four things is to complete relationships and "good-bye" began in the blessing, "God be with you." It will do no harm and might be an extraordinary gift to tell her you love her and that you will miss her. When there has been emotional conflict or turmoil within families, the impending death of a family member can be an opportunity for healing.

What would your mother have wanted to see happen most before she died? If the answer is that she would have liked to see you and your father or sister forgive each other for past hurts, consider what a gift doing so could be to her. When they can be said honestly, feelings of forgiveness should be shared with your mum. Similarly, if she would be worried about you in the future, tell her that you can make it without her -- you can. If there is a sense that she has been hanging on for some reason, at some point it may be helpful to tell her it is OK to let go.

When people are incapacitated by their illness, I try to think of ways not only to minimize bodily discomfort but also to gift them with physical pleasures. Music, gentle massage with fragrant oil, warm bathing, hair brushing are all simple pleasures – a way of expressing gratitude and love to people who are unable to respond.

In our culture, we reminisce and tell stories of our loved ones at funerals and memorial services that pay tribute to them and celebrate their lives. Why do we wait? Relatives and friends can begin that process, formally or informally, at your mom's bedside.

You cannot undo the tragic events of your mom's heart attack and coma, or the likelihood that she is beyond awareness. But if at the time of her death you are confident she was comfortable and feel that she was loved - - and even honored -- in the care she received, she will have died well.

1. What is the most important suggestion the passage makes on the subject of communication?

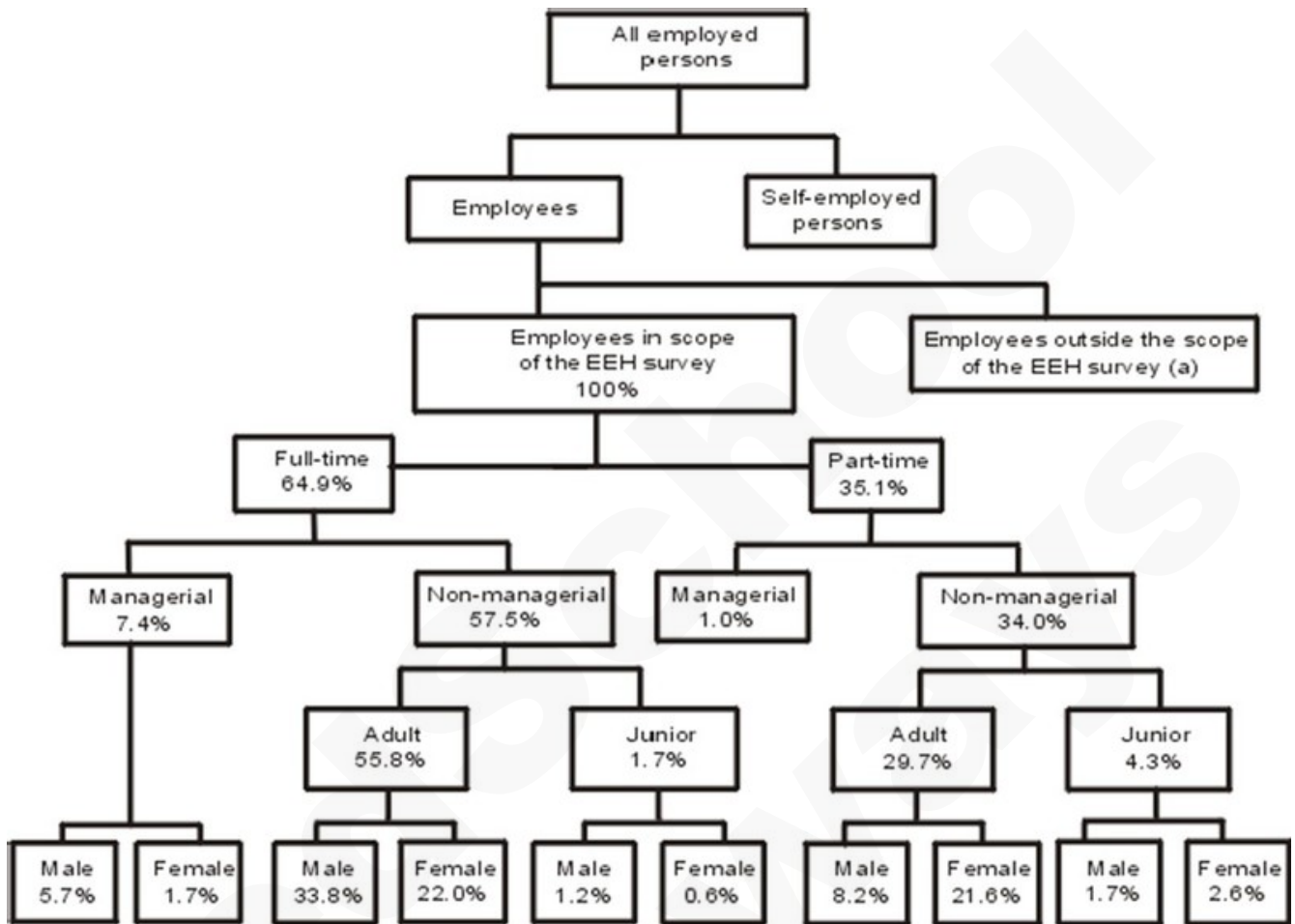
- A. It is not always necessary to communicate.
- B. Communication can still occur even if one of the participants is unconscious.
- C. Rituals surrounding death limit communication.
- D. Communication is always essential.

2. What is a major strategy the author recommends?

- A. The focus should be on the patient.
- B. The focus should be on the patient's family.
- C. The focus should be each individual on themselves.
- D. The focus should be on resolving family tensions.

1.7 (e)

The diagram below shows the proportion of employees in scope of the August 2008 EEH survey by category of employee.



(a) See paragraphs 5 and 6 of the Explanatory Notes.

1. Junior staff in the EEH survey are most likely to be:

- A. Male and full time
- B. Female and part time
- C. Managerial
- D. Full time

2. Managerial positions in the EEH survey:

- A. Are predominantly part-time and male
- B. Are predominantly part-time and female
- C. Are predominantly full-time and male
- D. Are predominantly full-time and female

3. Non-managerial positions as a proportion of total jobs in the EEH survey are:

- A. Higher in part-time employment
- B. Higher in full-time employment
- C. The same in both full-time and part-time employment
- D. An indication of the relative socio-economic prosperity

1.8 (c)



1. The student's attitude towards his future is likely to be one of

- A. Ambivalence
- B. Optimism
- C. Pessimism
- D. Misery

2. The cartoonist equates an education with

- A. Debt
- B. Slavery
- C. A bleak future
- D. Hope

1.9 (c)



1. What method is the author using to convey his message?

- A. Exaggeration
- B. Irony
- C. Parody
- D. Deduction