UNIVERSITI UTARA MALAYSIA

FINAL EXAMINATION
SECOND SEMESTER SESSION 2009/2010

CODE/COURSE : SBLE2012/ ENGLISH FOR HIGHER EDUCATION
DATE : 2 MAY 2010 (SUNDAY)
TIME : 2.30 - 5.00 p.m. (2 ½ HOURS)
VENUE : DP4 (1) FTM, KTB

INSTRUCTIONS:

1. This booklet consists of FOUR (4) sections in SIXTEEN (16) printed pages excluding the cover page.
2. Answer ALL questions.
3. All answers must be written in the question booklet.
4. Use PEN to write your answers.

NAME OF EXAMINER: ____________________________

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| SECTION ONE | / 20 marks |
| SECTION TWO | / 20 marks |
| SECTION THREE | / 10 marks |
| SECTION FOUR | / 40 marks |
| TOTAL | / 90 marks |

MATRIC NO.: ____________________________ ( in words ) [ ] [ ] [ ] [ ] [ ] ( in numbers )

IDENTIFICATION CARD NO.: [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ] [ ]

NAME OF INSTRUCTOR: ____________________________

GROUP: [ ] DESK NUMBER: [ ] [ ] [ ]

DO NOT OPEN THIS BOOKLET UNTIL YOU ARE INSTRUCTED TO DO SO

CONFIDENTIAL
SECTION ONE (20 MARKS)

You are advised to spend about 30 minutes on this section.

Read the following passage and answer all questions in PARTS A and B.

Wheel of Fortune

I Since moving pictures were invented a century ago, a new way of distributing entertainment to consumers has emerged about once every generation. Each such innovation has changed the industry irreversibly; each has been accompanied by a period of fear mixed with exhilaration. The arrival of digital technology, which translates music, pictures and text into the zeros and ones of computer language, marks one of those periods.

II This may sound familiar, because the digital revolution and the explosion of choice that would go with it have been heralded for some time. In 1992, John Malone, chief executive of TCI, an American cable giant, welcomed the ‘500-channel universe’. Digital television was about to deliver everything except pizzas to people’s living rooms. When the entertainment companies tried out the technology, it worked fine- but not at a price that people were prepared to pay.

III Those 500 channels eventually arrived but via internet and the PC rather than through television. The digital revolution was starting to affect the entertainment business in unexpected ways. Eventually it will change every aspect of it, from the way cartoons are made to the way films are screened to the way people buy music. That much is clear. What nobody is sure of is how it will affect the economics of the business.
IV New technologies always contain within them both threats and opportunities. They have the potential both to make the companies in the business a great deal richer, and to sweep them away. Old companies always fear new technology. Hollywood was hostile to television, television terrified by the VCR. Go back far enough, points out Hal Varian, an economist at the University of California at Berkeley, and you find publishers complaining that 'circulating libraries' would cannibalize their sales. Yet whenever a new technology has come in, it has made more money for existing entertainment companies. The proliferation of the means of distribution results, gratifyingly, in the proliferation of dollars, pounds, pesetas and the rest to pay for it.

V All the same, there is something in the old companies' fear. New technologies may not threaten their lives, but they usually change their role. Once television became widespread, film and radio stopped being the staple form of entertainment. Cable television has undermined the power of the broadcasters. And as power has shifted the movie studios, the radio companies and the television broadcasters have been swallowed up. These days, the grand old names of entertainment have more resonance than power. Paramount is part of Viacom, a cable company; Universal, a part of Seagram, a drinks-and-entertainment company; MGM, once the roaring lion of Hollywood, has been reduced to a whisper because it is not part of one of the giants. And RCA, once the most important broadcasting company in the world, is now a recording label belonging to Bertelsmann, a large German entertainment company.
VI Part of the reason why incumbents got pushed aside was that they did not see what was coming. But they also faced a tighter regulatory environment than the present one. In America, laws preventing television broadcasters from owning programme companies were repeated earlier this decade, allowing the creation of vertically integrated businesses. Greater freedom, combined with a sense of history, prompted the smarter companies in the entertainment business to re-invent themselves. They saw what happened to those of their predecessors who were stuck with one form of distribution. So, these days, the powers in the entertainment business are no longer movie studios, or television broadcasters, or publishers; all those businesses have become part of bigger businesses still, companies that can both create content and distribute it in a range of different ways.

VII Out of this, seven huge entertainment companies have emerged- Time Warner, Walt Disney, Bertelsmann, Viacom, News Corp, Seagram and Sony. They cover pretty well every bit of entertainment business except pornography. Three are American, one is Australian, on Canadian, one German and one Japanese. 'What you are seeing', says Christopher Dixon, managing director of media research at PaineWebber, a stockbroker, 'is the creation of a global oligopoly. It happened to the oil and automotive businesses earlier this century; now it is happening to the entertainment business.' It remains to be seen whether the latest technology will weaken those great companies, or make them stronger than ever.

Retrieved and adapted from www.economist.com on 27 February 2010
PART A (10 MARKS)

1. Why was the '500-channel-universe' being aired via internet?
   
   (2 marks)

2. How do new technologies affect the existing business?
   
   (2 marks)

3. What makes the incumbent companies being mistreated?
   
   (2 marks)

4. According to the author, how do the smarter companies re-invent themselves?
   
   (2 marks)

5. In your opinion, will the latest technologies affect the existing great entertainment companies? Give ONE (1) reason.
   
   (2 marks)

   (_______ / 10 marks)
PART B (10 MARKS)

Circle the answer that contains the word similar in meaning to the word found in the passage.

1. exhilaration (Para I, Line 5)
   A. fatigue
   B. boredom
   C. excitement
   D. modernization

2. heralded (Para II, Line 11)
   A. waved
   B. indicator
   C. harbinger
   D. proclaimed

3. proliferation (Para IV, Line 34)
   A. scarcity
   B. creation
   C. designation
   D. insufficiency

4. resonance (Para V, Line 45)
   A. popular
   B. valuable
   C. connotation
   D. significance

5. repealed (Para VI, Line 57)
   A. inherited
   B. presented
   C. controlled
   D. abolished

(_______/10 marks)

Total score for SECTION ONE: _____/20 marks
SECTION TWO (20 MARKS)

You are advised to spend about 30 minutes on this section.

PART A (10 MARKS)

Fill in the blanks with the correct form of the verbs.

I grew up in the south of Spain in a little community called Estepona. I was 16 when one morning, my father told me I could drive him into a remote village called Mijas, about 18 miles away, on the condition that I take the car in to be serviced at a nearby garage. Having just learned to drive and hardly ever having the opportunity to use the car, I readily (1) _________________ (accept). I drove Dad into Mijas and promised to pick him up at 4 p.m., then drove to a nearby garage and dropped off the car. Because I (2) _________________ (have) a few hours to spare, I decided to catch a couple of movies at a theater near the garage. However, I became so immersed in the films that I completely (3) _________________ (lose) track of time. When the last movie (4) _________________ (finish), I looked down at my watch. It was six o'clock. I was two hours late!

I knew Dad would be angry if he found out I (5) _________________ (watch) movies. He'd never let me drive again. I decided to tell him that the car needed some repairs and that they had taken longer than (6) _________________ (expect). I drove up to the place where we had planned to meet and saw Dad waiting patiently on the corner. I apologized for
being late and told him that I'd come as quickly as I could, but the car needed some major repairs.

I (7) ___________________ (forget, not) the look he gave me. “I'm disappointed that you feel you have to lie to me, Jason.” He said. "What do you mean Dad? I (8) ___________________ (tell) the truth.”

Dad looked at me again. A rush of guilt ran through me as I feebly (9) ___________________ (confess) to my trip to the movie theater and the real reason for my tardiness. Dad listened intently as a sadness passed through him.

"I'm angry, not with you but with myself. You see, I realize that I have failed as a father if after all these years you feel that you have to lie to me. I (10) ___________________ (fail) because I have brought up a son who cannot even tell the truth to his own father. I'm going to walk home now and contemplate where I have gone wrong all these years."

Adapted from Bocarro, J., (1997), Chicken Soup for the Teenage Soul: 101 Stories of Life, Love and Learning, NY: HCI

(__________; 10 marks)
Part B (5 MARKS)

In the following passage, fill in the blanks with the **infinitive form** (with or without to) or the **-ing form**.

Featuring very colourful, typical Malaysian characters, the ambitious film, “Geng” is touted as a world class production that is equal to Hollywood movies such as "Shrek" and "Toy Story". Industry observers sung praises for the movie after (1) ___________ (view) it. It was felt that the movie was slightly too long and needed tighter editing but the general opinion was that it was a great wholesome movie that had mass appeal and great entertainment value.

"The creation of iconic characters will go some way towards (2) ___________ (make) this a franchise. "Upin & Ipin" had already spin-off on TV. After this, the movie will be taken to Hollywood with the help of MDeC. The producer is looking into the possibility of A-list American actors (3) ___________ (provide) the voiceovers.

Indeed the press felt it was brave of the team (4) ___________ (hold) the screening in order to gauge response and (5) ___________ (provide) a medium for feedback.


(__________/ 5 marks)
PART C (5 MARKS)

Fill in the blanks with 'a', 'an', 'the' or '∅' where necessary.

I was a twenty-one-year-old single parent with my son in kindergarten. Two jobs allowed me an apartment, food, and child care payment. Little money was left over for clothes, but I kept us nicely dressed in discoveries bought at the Salvation Army and (1) ∅ other second-hand shops. Loving colours, I bought myself beautiful reds and oranges, and greens and pinks, and teals and turquoise. I chose (2) an azure dresses and blouses and sweaters. And quite often I wore them in mixtures which brought surprise, to say the least, to (3) ∅ eyes of people who could not avoid noticing me. In fact, I wore what southern black women used to call 'getups'.

Because I was very keen that my son would not feel that he was neglected or different, I went frequently to his school. Sometimes between my jobs, I would just go and stand outside (4) ∅ fenced play area. And he would, I am happy to say, always come and acknowledge me for my way of dressing. I always wore (5) ∅ beads. Lots of beads. The cheaper they were, the more I got, and sometimes I wore (6) ∅ head wraps.

When my son was six and I was twenty-two, he told me quite solemnly that he would like to talk to me. We both sat down at (7) ∅ kitchen table, and he asked with (8) ∅ old man's eyes and a young boy's voice, "Mother, do you have any sweaters that match?" I said, "No I don't," maybe (9) ∅ little bit huffily. And he said, "Oh I wish you did. So that you could
wear them to school when you come to see me." I was tickled. Then, I realized.

When people are young, they desperately need to conform. No one can embarrass (10) ______ young person in public so much as an adult to whom he or she is related. Any outré action or wearing of 'getups' can make a young person burn with self-consciousness.

Adapted from Maya Angelou (2002). A Sense of Wonder. UK: Pearson Education ESL

(_______ / 5 marks)

Total score for SECTION TWO: ______ /20 marks
SECTION THREE (10 MARKS)

You are advised to spend about 30 minutes on this section,

Read the text below and then transfer the relevant information from the text to the chart given.

Movie Monsters

Dracula rises from the grave—again. Mutant insects, the product of underground nuclear testing, grow to the size of boxcars and attack our nation's cities. Weird-looking aliens from beyond the stars decide to invade our planet. None of these events, if they ever happened, would surprise horror-movie fans. For years, moviegoers have enjoyed being frightened by every type of monster Hollywood has managed to dream up, whether it be natural, artificial, or extraterrestrial.

One kind of movie monster is a product of nature. These monsters may be exaggerated versions of real creatures, like the single-minded shark in Jaws or the skyscraper-climbing gorilla in King Kong. They may be extinct animals, like the dinosaurs that terrorize cave dwellers and explorers in movies. Actually, cave dwellers and dinosaurs would never have met, for some unexplained event caused the dinosaurs to become extinct before the cave dwellers existed. "Natural" monsters sometimes combine human and animal features. Cat people, werewolves, and vampires fit into this category; so do Bigfoot and the Abominable Snowman. All these monsters seem to frighten us because they represent nature at its most threatening. We may have come a long way since the Stone Age, but we're still scared of what's out there beyond the campfire.

A second type of movie monster is a product of humans. Every giant lobster of house-sized spider that attacks Tokyo or Cleveland is the result of a mad scientist's meddling or a dose of radiation. In these cases, humans interfere with nature and the results are deadly. Frankenstein's monster, for example, is put together out of spare parts stolen from graveyards. His creator, an insane scientist in love with his own power, uses a jolt of electricity to bring the monster
to life. The scientist, along with lots of innocent villagers, dies as a result of his pride. In dozens of other monster movies, creatures grow to enormous proportions after wandering too close to atomic bomb sites. Our real fears about the terrors of technology are given the shape of giant scorpions and cockroaches that devour people.

The third type of movie monster comes from outer space. Since the movies began, odd things have been crawling or sliding down the ramps of spaceships. To modern movie fans, the early space monsters look suspiciously like actors dressed in rubber suits and metal antennas. Now, thanks to special effects, these creatures can horrify the bravest moviegoer. The monster in Alien, for example, invades a spaceship piloted by humans. The monster, which resembles a ten-pound raw clam with arms, clamps onto a crew member's face. Later, it grows into a slimy six-footer with a double jaw and a long, toothed tongue. Movies like Alien reflect our fear of the unfamiliar and the unknown. We don't know what's out there in space, and we're afraid it might not be very nice.

Movie monsters, no matter what kind they are, sneak around the edges of our imaginations long after the movies are over. They probably play on fears that were there already. The movies merely give us the monsters that embody those fears.

1. Types of

   natural

2. __________________

3. __________________

   Comes from outer space

4. __________________

   Products of nature

5. __________________

   Exaggerated version of real creature

6. __________________

   Human interference with nature

7. __________________

   Or

8. __________________

   Jaws
   - King Kong
   - Dinosaur
   - Cat people

9. __________________

   Werewolves

10. __________________

Total score for SECTION THREE: _____/10 marks
SECTION FOUR (40 MARKS)

You are advised to spend about 60 minutes on this section.

Choose ONE of the topics below and write an argumentative essay of about 250 words. You are required to write TWO pro-arguments and ONE counterargument to persuade your readers. Before you begin your essay, state the following:

a. The specific audience/readers of your essay  
   (1 mark)

b. The purpose of your essay  
   (2 marks)

Essay topics:

1. The mushrooming of skinny models affects the society's perception on fashion.

2. Social networking websites contribute to social illness in our society.

State your audience:

________________________________________________________________________

State your purpose:

________________________________________________________________________

Write your essay here:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________