



FINAL EXAMINATION
MARCH 2024

COURSE TITLE **ENGLISH 2**

COURSE CODE **FENG0124**

DATE/DAY **11 JUNE 2024 / TUESDAY**

TIME/DURATION **09:00 AM - 12:00 PM / 03 Hour(s) 00 Minute(s)**

INSTRUCTIONS TO CANDIDATES :

1. Please read the instruction under each section carefully.
2. Candidates are reminded not to bring into examination hall/room any form of written materials or electronic gadget except for stationery that is permitted by the Invigilator.
3. Students who are caught breaching the Examination Rules and Regulation will be charged with an academic dishonesty and if found guilty of the offence, the maximum penalty is expulsion from the University.

(This Question Paper consists of **14** Printed Pages including front page)

*****DO NOT OPEN THE QUESTION PAPER UNTIL YOU ARE TOLD TO DO SO*****

This paper has FOUR (4) Sections. Answer ALL questions in the answer booklet provided.
[100 MARKS]

SECTION A (50 Marks)

This section has THREE (3) reading passages. Answer ALL questions.

Reading Passage 1 (10 Marks)

- I "Step into my office," says Joanna Fang. To the untrained eye, it's a kleptomaniac's hoard: rolls of Astroturf, mud and moss, wooden planks, violin bows, smashed keyboards, plastic boxes brimming with shoes, a full armoury of axes and swords, a sand pit, a bamboo fence, rocks, half a bike, smashed iPhones, a boat's anchor chain, a grimy car door. "Never trust a clean foley stage," she says. 1 5
- II Fang is a senior foley artist at Sony PlayStation. Her job is to put sound to video games. So of course her stash includes a lot of leather jackets, since "in games, everyone wears leather." But other common video game tropes—assault rifles and the like—aren't close at hand in her San Diego studio. Her work is all about improvisation; Fang trained as a classical musician, and now everything is an instrument. "I always say that the best props are ones that you can play like a Stradivarius," she says. "They just sing and they sound great. And you could do them anywhere, anytime, and get super expressive with them, right?" 10
- III Shake a hunting knife and a torque wrench together for the sound of a gun being reloaded. Tape wooden sticks to gardening gloves to make a cat's paw. Toilet plungers on concrete are a clapping horse, crushed charcoal becomes crackling snow. To break bones, Fang crushes a pistol holster packed with pasta shells; smashed skulls require hammering melons—for the squish of the goo inside. 15
- IV Just as droning strings can transform a humdrum street into a threatening alley, Fang uses her sound effects to prime our emotions. "It's like weaponized ASMR," she says. "We're trying to get the audience to feel something." But even with such a well-outfitted space—she extols the virtues of her concrete water pit—foley is an art of limitations. Struggling to embody a simple sound effect (Whoopi Goldberg in flat shoes, sauntering up to a bar) led her to a personal revelation. "I was having such a hard time with that cue because I didn't feel right in my body," Fang says. "I used foley for so long as this perfect art form that helped me shake off, frankly, my gender dysphoria." 20 25
- V Fang's recent projects include one of the most acclaimed games of 2022, God of War Ragnarök. In one scene, at a Norse bar, a character named Atreus places his bow and arrow on a table. For that sound, Fang rubs wood and leather together on wooden planks. Later, Atreus slides down a collapsing balcony, so Fang scrapes the planks vigorously with leather and metal and, incongruously, a boxing glove to simulate armour. At the denouement, as a bouncer is strangling Atreus, the melon and shell pasta come into play, along with a wet rag and some snapped celery as the mythical hammer Mjölnir flies through the air and explodes the attacker's skull. 30 35

- VI Foley a game takes months. So, as with every art form at the moment, a question hangs in the air: Does Fang feel threatened by the rise of creative AI? In a word, no. She welcomes the help, the chance to cut down on the sheer manual labour. "The cartilage in my knees has been withering away since I was, like, 20," she says, stomping up and down in heels. 40
- VII An AI could conjure the din of cars and citizens in a dense cityscape, but the characters in a scene are her domain: "The game is all about their mission, their goals, their beliefs, and their textures and performances. So I can imagine a future where machine learning is in foley, but I don't believe it'll ever take away the simple and beautiful performative nature of it." 45

(Adapted from "The Squelchy, Messy Art of Video Game Sound Effects", Wired)

Questions 1 to 10 are based on Reading Passage 1.

Complete the summary below. Choose **NO MORE THAN THREE (3) WORDS AND/OR A NUMBER** from the passage to fill in each blank in the summary.

Joanna Fang is a senior foley artist, providing sound for video games produced by ____ (1) _____. Trained as a ____ (2) _____, she uses all sorts of things to produce the appropriate sounds and noises for video games. For instance, toilet plungers applied to ____ (3) _____ produces the sound of horse hooves.

The sound effects within are not just for entertainment, but to prime the players' ____ (4) _____ and get them to feel something. Although foley is an art of ____ (5) _____, Fang believes it is a perfect art form for self-expression, and used it to even overcome her ____ (6) _____.

One of her recent projects, a hit game from 2022 called God of War Ragnarök involved the use of all sorts of equipment like wood, leather and even a ____ (7) _____ to produce the sound of armour. Foley a game like that takes ____ (8) _____ so Fang welcomes the help of creative AI just to reduce the ____ (9) _____ required to produce the correct sound effects. She is not threatened by AI as she believes machine learning cannot take away the simple and beautiful ____ (10) _____ of foley.

Reading Passage 2

(20 Marks)

- I Sitting on the Pacific coast in northwest Washington State, Tacoma is no stranger to high winds and stormy waters. But in November 1940, the strongest gusts in years twisted the massive Tacoma Narrows Bridge. Steel beams gyrated, the road warped, and, after a final creak, the whole structure collapsed. More eerie than the spontaneous failure was the myth that bubbled up around the disaster—that it was caused not by 40 mph winds but by the meaty arms of a 600-pound (about 270 kilograms), man-eating octopus that still lurks beneath the bridge to this day. 1 5
- II When searching for someone who's seen the King Octopus, most are surprised it isn't like other cryptids—people see it all the time. That's because the King Octopus has a doppelgänger: the giant Pacific octopus. Large specimens can grow up to 600 pounds and 30 feet long, according to National Geographic. Today the legendary cryptid has helped to inspire important protections for its real-world twin. 10
- III Stories of Tacoma's King Octopus spark images reminiscent of the Kraken of Scandinavian folklore. In Old Norse, "krake" referred to an unhealthy animal or something twisted or curled. This evolved to Kraken: the colossal, squid-like creature Vikings supposedly encountered in the waters between Norway and Iceland. These oral tales eventually led to Pierre Denys de Montfront's iconic depiction of the octopus-like, ship-sinking Kraken in his 1801 book, *History of Mollusks*. 15
- IV Coast Salish communities, the original inhabitants of Tacoma, have their own octopus myths, says Connie McCloud, who oversees culture, history, and language departments for the Coast Salish Puyallup Tribe. As home to the world's largest octopus species, the Puyallup Tribe traded giant Pacific octopuses (*Enteroctopus dofleini*)—a testament to the animal's long history and cultural importance in the region. 20 25
- V Local legends tell of octopus shapeshifters, says Michael Sullivan, a Pacific Northwest historian. One story by the Haida tribe in British Columbia even tells of a great octopus chief.
- VI "It's like reading sci-fi," he says. "They're these creatures that shapeshift in and out of human beings. They move through the world and go through the sky. They're connected with a certain amount of wisdom." They represent a "curious creature in a changing natural world"—an image that extends beyond Indigenous communities today. 30
- VII During the early phase of the Tacoma Narrows Bridge construction in 1938, hardhat divers rigged heavy stabilizing cables from the bridge's towers to massive concrete anchors at depths of 120 feet, says Sullivan. One of the creatures they encountered regularly, as reported to a tender standing on the barge, was the giant Pacific octopus, big ones. Even though the species had been discovered decades earlier, many divers at the time didn't know about the animal, and so tales of a monstrous "King Octopus" grew. 35 40
- VIII Divers weren't exaggerating what they saw, Sullivan says. "You could imagine being in a heavy canvas suit with a cast iron helmet on, and you're seeing the world through a little porthole in front of your eyes, and in some cases, all of a sudden,

you've got a big tentacle arm going schloop with suckers left and right," Sullivan says. "It would freak you out."

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IX Sensationalist reporting on the "devil fish" by the Seattle Times (then the Seattle Daily Times) didn't help either, and headlines capitalized on the community's fears of the man-eating octopus: "700-pound fish of strange shape: odd monster is taken off Gig Harbor," from October 1907, "Diver is seized by octopus in 85 feet of water," from March 1913, "Killed by Devil Fish," from November 1922, and "Octopus drags man to death: Fisherman is pulled by his boat by large devil fish he had speared," from April 1923.

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X The octopus, with its ability to shift colour and texture, to morph its body to fit in nooks, its interaction with the tide cycle, and by extension the moon, became associated with forces of change, McCloud says. Local Indigenous communities respected and revered octopuses, and then in the latter half of the 20th century research started catching up.

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XI In the following decades, with Tacoma organizations like Communities for a Healthy Bay, this sentiment only grew, says Sullivan. In Tacoma, Kraken-sized giant Pacific octopuses can be seen on t-shirts, ballcaps, buttons, bumper stickers, tattoos, sculptures, statues, murals, and plaques.

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XII "In popular culture, it's kind of a craze right now. It's everywhere," says Sullivan, "but for the Puyallup Tribe and for native people, it's been part of native art here forever."

*(Adapted from 'How the World's Largest Octopus Went From Cryptid to Protected',
Atlas Obscura)*

Questions 11 to 19 are based on Reading Passage 2.

Answer the questions in **NO MORE THAN FOUR (4) WORDS AND/OR A NUMBER**.

11. Where is the town of Tacoma located?

12. What was the real cause of the collapse of the Tacoma Narrows Bridge?

13. How long can the real life inspiration for the King Octopus get?

14. When was the kraken first mentioned in print?

15. Why is the giant Pacific octopus important to the Puyallup Tribe?

16. According to Michael Sullivan, what do local legends involving octopus entail?

17. How did the Seattle Daily Times refer to octopuses in the early 1900s?
18. Name **TWO (2)** abilities of the octopus that led to respect and reference amongst local indigenous communities. *(Each answer should be no more than four words and/or a number)*
19. How does Sullivan describe the connection between native peoples like the Pullyaup Tribe and octopuses?


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Reading Passage 3

(20 Marks)

- I Father Wolf waited till his cubs could run a little, and then on the night of the Pack Meeting took them and Mowgli and Mother Wolf to the Council Rock — a hilltop covered with stones and boulders where a hundred wolves could hide. Akela, the great grey Lone Wolf, who led all the Pack by strength and cunning, lay out at full length on his rock, and below him sat forty or more wolves of every size and colour, from badger-coloured veterans who could handle a buck alone, to young black three-year-olds who thought they could. The Lone Wolf had led them for a year now. He had fallen twice into a wolf-trap in his youth, and once he had been beaten and left for dead; so he knew the manners and customs of men. 1 5
- II There was very little talking at the Rock. The cubs tumbled over one another in the centre of the circle where their mothers and fathers sat, and now and again, a senior wolf would go quietly up to a cub, look at him carefully, and return to his place on noiseless feet. Akela from his rock would cry: "You know the Law — you know the Law! Look well, O Free People, look well, O Wolves!" And the anxious mothers would take up the call: "Look — look well, O Wolves!" 10 15
- III At last — and Mother Wolf's neck-bristles lifted as the time came — Father Wolf pushed "Mowgli, the Frog," as they called him, into the centre, where he sat laughing and playing with some pebbles that glistened in the moonlight.
- IV Akela never raised his head from his paws, but went on with the monotonous cry, "Look well!" A muffled roar came up from behind the rocks — the fierce voice of Shere Khan, the tiger, crying, "The cub is mine; give him to me. What have the Free People to do with a man's cub?" 20
- V Akela never even twitched his ears. All he said was, "Look well, O Wolves! What have the Free People to do with the orders of any save the Free People? Look well!" 25
- VI There was a chorus of deep growls, and a young wolf in his fourth year flung back Shere Khan's question to Akela: "What have the Free People to do with a man's cub?"
- VII Now the Law of the Jungle lays down that if there is any dispute as to the right of a cub to be accepted by the Pack, he must be spoken for by at least two members of the Pack who are not his father and mother. 30
- VIII "Who speaks for this cub?" said Akela. "Among the Free People, who speaks?" There was no answer, and Mother Wolf got ready for what she knew would be her last fight, if things came to fighting. 35
- IX Then the only other creature who is allowed at the Pack Council — Baloo, the sleepy brown bear who teaches the wolf cubs the Law of the Jungle; old Baloo, who can come and go where he pleases because he eats only nuts and roots and honey — rose up on his hind quarters and grunted.
- X "The man's cub — the man's cub?" he said. "I speak for the man's cub. There is no harm in a man's cub. I have no gift of words, but I speak the truth. Let him run with the Pack, and be entered with the others. I myself will teach him." 40

- XI "We need yet another," said Akela. "Baloo has spoken, and he is our teacher for the young cubs. Who speaks besides Baloo?"
- XII A black shadow dropped down into the circle. It was Bagheera, the Black Panther, inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk. Everybody knew Bagheera, and nobody cared to cross his path; for he was as cunning as Tabaqui the jackal, as bold as the wild buffalo, and as reckless as the wounded elephant. But he had a voice as soft as wild honey dripping from a tree, and a skin softer than down. 45
- XIII "O Akela, and you, the Free People," he purred, "I have no right in your assembly; but the Law of the Jungle says [...] the life of a new cub may be bought at a price. And the Law does not say who may or may not pay that price. Am I right?" 50
- XIV "Good! good!" said the young wolves, who are always hungry. "Listen to Bagheera. The cub can be bought for a price. It is the Law."
- XV "Knowing that I have no right to speak here, I ask your leave." 55
- XVI "Speak then," cried twenty voices.
- XVII "To kill a naked cub is shame. Besides, he may make better sport for you when he is grown. Baloo has spoken in his behalf. Now to Baloo's word, I will add one bull, and a fat one, newly killed, not half a mile from here, if you will accept the man's cub according to the Law. Is it difficult?" 60
- XVIII There was a clamour of scores of voices, saying: "What matter? He will die in the winter rains. He will scorch in the sun. What harm can a naked cub do us? Let him run with the Pack. Where is the bull, Bagheera? Let him be accepted."
- XIX And then came Akela's deep bay, crying: "Look well — look well, O Wolves!"

(Adapted from 'The Jungle Book' by Rudyard Kipling)

Questions 20 to 28 are based on Reading Passage 3.

Complete each sentence with the correct ending, A-J, as given in the box below. (10 marks)

20. The Council Rock was a hilltop covered with stones and rocks
21. Akela was a great grey Lone Wolf
22. When Mowgli was presented at the Rock,
23. Shere Khan the tiger demanded Mowgli be given to him because

24. The Law of the Jungle stated that if there was any doubt about a cub's acceptance to the Pack,

- A. wolves never usually associated with humans
- B. Akela twitched his ears and cried loudly
- C. where a hundred wolves could hide in
- D. that was a year old
- E. tigers must take charge of any lost human children
- F. two members who were not the cub's parents had to speak up for them.
- G. that was home to a hundred wolves
- H. Akela did not react in any way at all
- I. which had led the pack for a year
- J. the cub must be spoken for by the leader of the Pack

In your own words, explain the following sentences in the context of the passage.

25. *...Mother Wolf got ready for what she knew would be her last fight, if things came to fighting.*
(para. VIII) (2 marks)
26. *I have no gift of words, but I speak the truth.* (para. X) (2 marks)
27. *Everybody knew Bagheera, and nobody cared to cross his path; for he was as cunning as Tabaqui the jackal, as bold as the wild buffalo, and as reckless as the wounded elephant. But he had a voice as soft as wild honey dripping from a tree, and a skin softer than down*
(para. XII) (3 marks)
28. *To kill a naked cub is shame. Besides, he may make better sport for you when he is grown.*
(para. XVII) (3 marks)

SECTION B

(20 Marks)

1. Create an in-text citation for each question according to the APA 7th edition format using either a direct quote or a paraphrase. (10 Marks)

- a. Author: United Nations Children's Fund (UNICEF)
Publication date: 2019
Article Title: Digital literacy for children — 10 things to know
Quote: "Digital literacy definitions usually focus on citizens of all ages and not on children specifically. UNICEF believes there is a need to focus more on digital literacy for children, who have unique needs."
Website URL: <https://www.unicef.org/globalinsight/documents/digital-literacy-children-10-things-know>
- b. Authors: Daniel D. Spehar, Peter J. Wolf
Publication date: 2019
Journal Title: Animals
Article Title: Back to School: An Updated Evaluation of the Effectiveness of a Long-Term Trap-Neuter-Return Program on a University's Free-Roaming Cat Population
Volume Number: 9
Issue Number: 10
Quote: "Since the early 1990s, the use of trap-neuter-return (TNR) as a humane alternative to the lethal management of community cats has proliferated in the United States. By 2006, several studies from the U.S. and elsewhere had documented the impacts of TNR on community cat populations, including declines in population size and reductions or elimination of kitten births."
DOI: <https://doi.org/10.3390/ani9100768>

2. The following reference list contains errors. Rewrite the list to follow the standard APA format. Indicate italics using an underline instead. (10 marks)

References

Reddy, P., and Chaudhary, K. (2020). Digital literacy: A review of literature. *International Journal of Technoethics*, 11[2], 65-94.

Heitin, L. (2016, November Eight). *What is digital literacy?* Education Week; URL: <https://www.edweek.org/teaching-learning/what-is-digital-literacy/2016/11>

W. James Potter. (2018). *Media Literacy*. Sage Publications (book).

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SECTION C

(15 Marks)

Extract information from the journal article abstracts below to answer the following questions.

1. **Title:** Factors associated with eHealth literacy focusing on digital literacy components: A cross-sectional study of middle-aged adults in South Korea

Abstract:

Digital technology has dramatically changed the world in which we live, and the ability to access and understand information through these new technologies is becoming increasingly important. eHealth literacy is closely related to digital literacy, and some concepts may overlap to a certain extent. Identifying personal and digital-related factors related to eHealth literacy levels in middle-aged adults would be useful for planning tailored interventions and health promotion strategies. We aimed to identify the differences in digital literacy and eHealth literacy levels according to demographic features, and to elucidate the factors associated with eHealth literacy in the middle-aged population. We conducted a cross-sectional, observational study from 4th to 8th February 2021. A total of 320 South Korean participants aged 40–64 years were recruited and completed an online questionnaire, where demographic features, chronic disease status, frequency of Internet use, digital skills, digital competence, and eHealth literacy were measured. eHealth literacy was measured with the eHEALS. We used multiple regression analysis to elucidate the factors associated with eHealth literacy. Multiple regression analysis revealed that digital competence was the highest contributor to an individual's eHealth literacy, while digital skills was not significantly associated with eHealth literacy. In addition, eHealth literacy was positively associated with increasing age, female gender, and higher education levels, while marital state, chronic disease, and frequency of internet use were not significantly associated with eHealth literacy. Our study provides valuable information on digital literacy and eHealth literacy in middle-aged adults and may be used to guide tailored interventions for improving eHealth literacy. Future studies should consider the differences in digital literacy levels across generations when assessing eHealth literacy or planning digital health interventions.

- a. What is the study about? (2 marks)
- b. What methods were used? (2 marks)
- c. What were the results? (2 marks)
- d. What conclusion or recommendations did the author(s) make? (2 marks)

2. **Title:** Back to school: An updated evaluation of the effectiveness of a long-term trap-neuter-return program on a university's free-roaming cat population

Abstract:

A growing body of evidence indicates that trap-neuter-return (TNR) is not only effective at reducing community cat numbers, but that such reductions are sustainable over extended periods. Recently, a series of peer-reviewed articles documenting long-term declines in community cat populations associated with TNR have been published. The present study adds to this pool of evidence by updating and reexamining results reported from the campus of the University of Central Florida (UCF) in 2003 by Levy et al. From 1991 to 2019, a total of 204 cats were enrolled in a volunteer-run TNR program on the university grounds; 10 cats (5%) remained on site at the conclusion of the present study. The campus community cat population declined by 85% between 1996, the year an initial census (indicating the presence of 68 cats) was completed, and 2019. In addition, 11 of 16 total colonies were eliminated over a 28-year period. These results occurred despite significant growth in enrollment at UCF over the same time frame, which suggests that with sufficient ongoing management of colony sites, declines in community cat populations associated with TNR are sustainable over long periods and under varying conditions.

- a. What is the study about? (1 mark)
- b. What methods were used? (2 marks)
- c. What were the results? (2 marks)
- d. What conclusion or recommendations did the author(s) make? (2 marks)

SECTION D

(15 Marks)

Answer TWO (2) questions ONLY in the answer booklet. Each paragraph should be at least 150 words long.

1. Write a descriptive paragraph about the lecturer who taught you FSDV0133 Global Studies in UNIRAZAK. Provide suitable illustrations.
2. Write an example paragraph about lessons you have learned from going through the course, FSDV0122 Co-Curriculum. Give appropriate and specific examples.
3. Write an example paragraph about the difficulties of studying in the Foundation programme of UNIRAZAK specifically. Give appropriate and specific examples.
4. Write an opinion paragraph on whether the second semester of your Foundation studies in UNIRAZAK has been easy or not. Give specific reasons to support your opinion.
5. Write an opinion paragraph based on this quote: *"We suffer more often in imagination than in reality"*. Give specific reasons to support your opinion.

***** END OF QUESTION PAPER *****