



**PAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY**

FACULTY OF HUMAN SCIENCES

DEPARTMENT OF COMMUNICATION AND LANGUAGES

COURSE CODE: EPR511S	COURSE NAME: ENGLISH IN PRACTICE
SESSION: JUNE 2025	PAPER: Paper 1
DURATION: 3 Hours	MARKS: 100

FIRST OPPORTUNITY EXAMINATION QUESTION PAPER	
EXAMINERS:	Mrs C. Botes Mrs T. Kavihuha
MODERATOR:	Mrs T. Kanime

INSTRUCTIONS
1. Answer ALL the questions. 2. Write clearly and neatly. 3. Number the answers clearly.

PERMISSIBLE MATERIALS

1. Examination paper
2. Examination script

THIS QUESTION PAPER CONSISTS OF 10 PAGES (INCLUDING THIS FRONT PAGE)

Section A: Reading Comprehension

[30 marks]

Read the passage below and then answer the questions that follow in your answer book.

The importance of film sound

Though we might think of film as an essentially visual experience, we really cannot afford to underestimate the importance of film sound. A meaningful sound track is often as complicated as the image on the screen, and it is ultimately just as much the responsibility of the director. The entire sound track consists of three essential ingredients: the human voice, sound effects and music. These three tracks must be mixed and balanced so as to produce the necessary emphases which in turn create desired effects. Topics which essentially refer to the three previously mentioned tracks are discussed below. They include dialogue, synchronous and asynchronous sound effects, and music. As film technology has evolved, so has the subtlety and creativity with which sound is employed, making it an increasingly vital narrative device rather than mere background accompaniment.

Let us start with dialogue. As is the case with stage drama, dialogue serves to tell the story and expresses feelings and motivations of characters as well. Often with film characterisation the audience perceives little or no difference between the character and the actor. Thus, for example, the actor Humphrey Bogart is the character Sam Spade; film personality and life personality seem to merge. Perhaps this is because the very texture of a performer's voice supplies an element of character. It is the grain of the voice, its pitch, accent, hesitations, and intonations, that offer a deeper psychological reading of the character than words alone could convey.

When voice textures fit the performer's physiognomy (facial characteristics) and gestures, a whole and very realistic persona emerges. The viewer sees not an actor working at his craft, but another human being struggling with life. It is interesting to note that how dialogue is used and the very amount of dialogue used varies widely among films. For example, in the highly successful science-fiction film *2001*, little dialogue was evident, and most of it was banal and of little intrinsic interest. In this way the film-maker was able to portray what Thomas Sobochack and Vivian Sobochack call, in *An Introduction to Film*, the 'inadequacy of human responses when compared with the magnificent technology created by man and the visual beauties of the universe'. Such strategic sparseness creates a silence that speaks volumes, allowing visual imagery to resonate more profoundly with the viewer.

The comedy *Bringing Up Baby*, on the other hand, presents practically non-stop dialogue delivered at breakneck speed. This use of dialogue underscores not only the dizzy quality of the character played by Katherine Hepburn, but also the absurdity of the film itself and thus its humour. The audience is bounced from gag to gag and conversation to conversation; there is no time for audience reflection. The audience is caught up in a whirlwind of activity in simply managing to follow the plot. This film presents pure escapism—largely due to its frenetic dialogue. However, such techniques also serve a narrative function, with verbal chaos mirroring thematic disarray, thereby reinforcing character dynamics and narrative momentum.

Synchronous sound effects are those sounds which are synchronized or matched with what is viewed. For example, if the film portrays a character playing the piano, the sounds of the piano are projected. Synchronous sounds contribute to the realism of film and also help to create a particular atmosphere. For example, the 'click' of a door being opened may simply serve to convince the audience that the image portrayed is real, and they may only subconsciously note the expected sound. However, if the 'click' of an opening door is part of an ominous action such as a burglary, the sound mixer may call attention to the 'click' with an increase in volume; this helps to engage the audience in a moment of suspense. The audience's ears become complicit in the building of tension, as the seemingly ordinary is reframed as potentially sinister.

Asynchronous sound effects, on the other hand, are not matched with a visible source of the sound on screen. Such sounds are included to provide an appropriate emotional nuance, and they may also add to the realism of the film. For example, a film-maker might opt to include the background sound of an ambulance's siren while the foreground sound and image portrays an arguing couple. The asynchronous ambulance siren underscores the psychic injury incurred in the argument; at the same time the noise of the siren adds to the realism of the film by acknowledging the film's city setting. The psychological layering achieved by such techniques can suggest meanings that remain deliberately open to interpretation, evoking a sense of emotional unease or thematic resonance.

We are probably all familiar with background music in films, which has become so ubiquitous as to be noticeable in its absence. We are aware that it is used to add emotion and rhythm. Usually not meant to be noticeable, it often provides a tone or an emotional attitude toward the story and the characters depicted. In addition, background music often foreshadows a change in mood. For example, dissonant music may be used in film to indicate an approaching (but not yet visible) menace or disaster.

Background music can be used to aid viewer understanding by linking scenes. For example, a particular musical theme associated with an individual character or situation may be repeated at various points in a film in order to remind the audience of salient motifs or ideas. Occasionally, however, music may be deliberately used in ironic juxtaposition with the visual narrative – when the tone of the music contrasts with the visual content - in order to create thematic complexity or underscore hidden meanings.

Film sound comprises conventions and innovations. We have come to expect an acceleration of music during car chases and creaky doors in horror films. Yet, it is important to note as well that sound is often brilliantly conceived. The effects of sound are often largely subtle and often are noted by only our subconscious minds. We need to foster an awareness of film sound as well as film space so as to truly appreciate an art form that sprang to life during the twentieth century—the modern film. As contemporary directors increasingly experiment with sound as a narrative device, viewers must learn to "listen" to film as actively as **they** watch it.

1. Name the three components that make up the sound track of a movie. (3)
 2. What role does dialogue play in a film? (2)
 3. When will viewers find it difficult to distinguish between a character and the actor playing that character? (3)
 4. Explain the difference between synchronous and asynchronous sound effects. (2)
 5. Why are synchronous sounds included in a movie? (2)
 6. Discuss the purpose of asynchronous sound effects. (2)
 7. Discuss the purpose of including background music. (4)
 8. State whether the following statement is true or false and then quote a phrase from the passage to prove your answer.

“Audiences tend to be aware of how the background music is affecting them.” (2)
 9. State whether the following sounds are *synchronous* or *asynchronous*. (3)
 - A The clatter of cutlery during a tense dinner scene.
 - B Children laughing heard over a deserted playground.
 - C Church bells ringing while the camera shows a coffin being lowered into a grave.
 10. Explain the meaning of "ironic juxtaposition" in film music **in your own words**. (1)
 11. Describe the meaning of the following phrases as used in the passage in your own words: (2)
 - (i) "noticeable in its absence" (paragraph)
 - (ii) "that sprang to life" (final paragraph)
 12. What do the following pronouns in bold in the passage refer to? (2)
 - (i) it (first paragraph, line 3)
 - (ii) they (last paragraph, last line)
- Write only the number and the letter of the correct answer in your answer book for questions 13 and 14.*
13. What effect does strategic sparseness of dialogue have in the film "2001"? (1)
 - A It makes the film more engaging and easier to follow.
 - B It allows visual imagery to resonate more profoundly with the viewer.
 - C It provides more space for character development.

D It makes the film more comedic.

14. The writer refers to the “click” of a door to make the point that realistic sounds (1)

A are often used to give the audience a false impression of events in the film.

B may be interpreted in different ways by different viewers.

C may be modified in order to manipulate the audience’s response to the film.

D tend to be more significant to films presenting realistic situations.

Section B: Grammar

[30 marks]

Read the passage below and then answer all the grammar questions that follow in your answer book.

How to Stop Yourself Snoring

Tom had never realised how much his snoring was affecting his partner, Lucy, until one night when she finally confronted him. At the time, she **(i) (to feel)** frustrated, grumpy and tired due to a constant lack of sleep. Tom decided to seek medical help after Lucy **(ii) (to threaten)** to leave him. He **(iii) (to realise)** that his snoring was destroying their marriage. Since then, Tom **(iv) (to try)** various remedies and devices to stop snoring and restore peace to their relationship.

Snoring is caused when the airway at the back of the nose and throat **(v) (to become)** partially obstructed. This is usually due to the loosening of the surrounding oropharyngeal muscles, but the reasons why this should occur are varied. The most common are smoking, obesity, and the consumption of relaxants such as alcohol and sleeping pills.

As with any common ailment, there **(vi) (to be)** a host of "miracle" cures advertised, but you should first try a few simple steps to see if you can halt the snoring before adopting more drastic measures. Lifestyle changes can be the most effective. If you are overweight, a loss of weight **(vii) (to help)** to reduce the pressure on your neck. You should also stop smoking and try not to drink alcohol at least four hours before you go to bed.

Beyond this, try to change your regular sleeping position. Raise the head of your bed with a brick, or tie something uncomfortable into the back of your pyjamas to encourage you **6.a) (to sleep/sleeping)** on your side. Both of these will help to alter the angle of your throat as you sleep, and may thus make breathing easier for you.

It is also important to keep your nasal passage clear and unblocked. Allergies, colds, and hay fever can temporarily cause you to snore; nasal decongestants may help, but you are not advised to use such remedies for long periods. **6.b) (Wearing/ Worn)** nasal strips, has been proven to reduce nasal airway resistance by up to 30 percent, so consider these as a long-term alternative.

If this fails, then you may wish to look at the different snoring aids that are on the market. They range from neck collars that stop your neck from tilting, through to mandibular-advancement devices (such as gumshields) which reduce upper airway resistance, and tongue-retaining devices. You can also buy essential-oil products that are added to warm water and infused or consumed before bedtime. They claim to tone up your palate and unblock your nasal passage.

1. Change each of the verbs numbered (i) to (vii) in paragraphs 1 to 3 the passage above into the correct form. Write only the number and the verb in your answer book. (7)

2. Identify whether the sentences below are in the active or passive voice. (3)

- (i) The sleep clinic is advertising a host of miracle cures to stop snoring.
- (ii) Drastic measures have been adopted by Tom to restore their relationship.
- (iii) Your nasal passage should be kept clear and unblocked.

3. Change the sentences in Question 2 above into the opposite voice. (3)

4.1 Write the following statement in reported speech: (3)

Lucy complained: "Tom's snoring kept me awake last night."

4.2 Write the following questions in reported speech:

- (i) Lucy asked Tom: "Did you try sleeping in a different position?" (2)
- (ii) The doctor asked Tom: "Which device do you want to try next?" (2)

5. Write down one example of each of the following from the last paragraph. (4)

- (i) Infinitive
- (ii) Gerund
- (iii) Present participle
- (iv) Past participle

6. Choose the correct answers from the options, labelled a and b between brackets in paragraphs 4 and 5 to complete the sentences correctly. Write only the letter and the answer in your answer book. (2)

7. (i) Identify the type of conditional used in the sentence below. (1)

If you deprive your partner of sleep, you need professional help.

- (ii) Change the sentence above into a second conditional. Write the whole sentence in your answer book. (1)

8. Complete the sentences below as the types indicated in brackets: Write the whole sentence in your answer book. (2)

- (i) If Lucy (not threaten) to leave me, I (not to seek) help. (third conditional)
- (ii) Your snoring (increase) if you (suffer) from allergies or a cold. (first conditional)

Section C: Critical Reading

[40 marks]

Question 1

[10x2=20 marks]

Read the passage below and then answer the questions that follow in your answer book.

In the following passage the author writes about public art and its functions.

In Manhattan’s Eighth Avenue/Fourteenth Street subway station, a grinning bronze alligator with human hands pops out of a manhole cover to grab a bronze “baby” whose head is the shape of a moneybag. In the Bronx General Post Office, a giant 13-panel painting called Resources of America celebrates the hard work and industrialism of America in the first half of the twentieth century. And in Brooklyn’s MetroTech Center just over the Brooklyn Bridge, several installations of art are on view at any given time—from an iron lasso resembling a giant charm bracelet to a series of wagons that play recordings of great American poems to a life-sized dog that looks so real people are constantly stopping to pet it.

In every city, there exists a symbiotic relationship between the city and its art. When we hear the term art, we tend to think of private art—the kind displayed in private spaces such as museums, concert halls, and galleries. But there is a growing interest in, and respect for, public art: the kind of art created for and displayed in public spaces such as parks, building lobbies, and sidewalks.

Although all art is inherently public—created in order to convey an idea or emotion to others—“public art,” as opposed to art that is sequestered in museums and galleries, is art specifically designed for a public arena where the art will be encountered by people in their normal day-to-day activities. Public art can be purely ornamental or highly functional; it can be as subtle as a decorative door knob or as conspicuous as the Chicago Picasso. It is also an essential element of effective urban design.

The more obvious forms of public art include monuments, sculptures, fountains, murals, and gardens. But public art also takes the form of ornamental benches or street lights, decorative manhole covers, and mosaics on trash bins. Many city dwellers would be surprised to discover just how much public art is really around them and how much art they have passed by without noticing, and how much impact public art has on their day-to-day lives.

Public art fulfils several functions essential to the health of a city and its citizens. It educates about history and culture—of the artist, the neighbourhood, the city, and the nation. For example, The Shaw Memorial in Boston honours the Massachusetts 54th Regiment, an African American unit that fought in the Civil War, preserving their history and sacrifice. Public art is also a “place-making device” that instantly creates memorable, experiential landmarks,

fashioning a unique identity for a public place, personalizing it and giving it a specific character. Cloud Gate in Chicago, also known as “The Bean”, is an iconic structure that has become a defining feature of Millennium Park, transforming the space into a cultural destination. Public art stimulates the public, challenging viewers to interpret the art and arousing their emotions. The East Side Gallery in Berlin, a mile-long section of the Berlin Wall covered in murals, provokes thought and reflection on themes of oppression, freedom, and unity. Public art also promotes community by stimulating interaction among viewers. The Before I Die chalkboard installations by artist Candy Chang invite people to write their aspirations in public spaces, fostering dialogue among strangers.

In serving these multiple and important functions, public art beautifies an area. It also regenerates places. The presence of vibrant murals, sculptures and installations can transform neglected or rundown urban spaces into lively cultural hubs. For instance, The Wynwood Walls in Miami turned a formerly abandoned warehouse district into one of the world’s premier street art destinations, attracting business and tourism and thereby revitalising the local economy. Similarly, the High Line in New York City, which features numerous public art installations, converted an old elevated rail line into a thriving green space that draws millions of visitors annually.

Public art also has the power to regenerate individuals by providing moments of reflection, inspiration, and emotional connection. Interactive installations such as The Umbrella Sky Project - where colourful umbrellas suspended above pedestrian streets create a playful and uplifting atmosphere – can improve mood and well-being. Studies have shown that exposure to art in public spaces can increase civic pride and foster a sense of belonging.

One question often debated in public art forums is whether public art should be created with or by the public rather than for the public. Increasingly, cities and artists are recognising the importance of creating works with meaning for the intended audience, and this generally requires direct input from the community or from an artist entrenched in that community. At the same time, however, art created for the community by an “outsider” often adds fresh perspective. Thus, cities and their citizens are best served by a combination of public art created by members of the community, art created with input from members of the community, and art created by others for the community.

For the following questions, write only the number and the letter of the correct answer in your answer book.

1. The primary purpose of the opening paragraph is to
 - A show how entertaining public art can be.
 - B introduce readers to the idea of public art.
 - C define public art.
 - D show the prevalence and diversity of public art.

2. What is the main claim of the passage?
- A Public art is more important than private art.
 - B Public art plays an essential role in shaping cities and improving communities.
 - C Public art is underappreciated and should be more prominent in urban design.
 - D There is growing interest and appreciation for public art in urban areas.
3. The phrase “symbiotic relationship between the city and its art” suggests that:
- A Cities impose strict control over all public art installations.
 - B Art is only valued in large metropolitan areas.
 - C Art and urban environments influence and benefit each other.
 - D Public art is dependent on commercial sponsorship.
4. According to lines 10–17, public art is differentiated from private art mainly by
- A the kind of ideas or emotions it aims to convey to its audience.
 - B its accessibility.
 - C its perceived value.
 - D its importance to the city.
5. Why does the author include the phrase “many city dwellers would be surprised to discover just how much public art is really around them”?
- A To highlight how public art often goes unnoticed in daily life.
 - B To criticize people for not appreciating art more.
 - C To argue that public art should be removed from urban areas.
 - D To suggest that public art is only for those who actively seek it out.
6. Which example in the passage illustrates public art’s ability to stimulate emotions?
- A Cloud Gate in Chicago
 - B Wynwood Walls in Miami
 - C The High Line in New York City
 - D The East Side Gallery
7. Who is the most likely intended audience for this passage?
- A Artists and urban planners
 - B Tourists looking for famous public art
 - C Historians studying art movements
 - D High school students studying art history
8. How would you best describe the tone of the passage?
- A Critical and sceptical
 - B Enthusiastic and appreciative
 - C Humorous and entertaining

D Formal and informative

9. What is the role of the final paragraph in the passage?

- A To summarise the main arguments presented in the passage.
- B To argue that public art should be completely controlled by the community.
- C To explore the debate over who should create public art.
- D To dismiss all previous claims about the importance of public art.

10. What is the primary purpose of the passage?

- A To argue that public art should replace private art
- B To highlight different types of public art around the world
- C To explain the significance and functions of public art in urban spaces
- D To critique public art for being costly and impractical

Question 2: Summary

[20 marks]

Read the passage carefully and then summarise the functions and benefits of public art in prose form. Your summary should not be longer than **140 words**. You should use your own words as far as possible.

-----End of examination paper-----