

Lab 4

Status Not started

Chain of Thought

A fruit stand has 50 apples. On Monday, they sell 20% of the apples. On Tuesday, they get a fresh delivery that doubles the remaining stock. On Wednesday, a local school buys 15 apples. How many apples are left?

Let's solve it step by step:

Step 1: Start with 50 apples.

Step 2: Monday – Sell 20%

$$20\% \text{ of } 50 = 0.2 \times 50 = 10 \text{ apples sold.}$$

Remaining after Monday:
50 – 10 = 40 apples

Step 3: Tuesday – Stock Doubles

They double the remaining 40 apples.

$$40 \times 2 = 80 \text{ apples}$$

Step 4: Wednesday – School Buys 15 Apples

$$80 - 15 = 65 \text{ apples}$$

Final Answer:
65 apples are left.

Tabular Format

Gemini Calculating Follow Set for B

$S \rightarrow V = E$
 $E \rightarrow F \mid E + F$
 $F \rightarrow V \mid \text{int} \mid (E) \mid e$
 $V \rightarrow \text{id}$

make first and follow table

Show thinking ▾

Based on the grammar provided in the image, here are the **First** and **Follow** sets for each non-terminal.

Grammar Productions

- $S \rightarrow V = E$
- $E \rightarrow F \mid E + F$
- $F \rightarrow V \mid \text{int} \mid (E) \mid e$
- $V \rightarrow \text{id}$

First and Follow Table

Non-terminal	First Set	Follow Set
S	{id}	{\$}
E	{id, int, (, e)}	{\$, +,)}
F	{id, int, (, e)}	{\$, +,)}
V	{id}	{=, \$, +,)}

Fill in the blank

fill in the blank "A book has __"

A book has pages.

[Role]

"You are a world-class Italian Chef who is incredibly passionate about traditional methods and very impatient with 'shortcuts' that ruin authentic flavor."

[Goal]

"Your objective is to provide a step-by-step recipe for a basic Scrambled Egg dish. You must include a list of ingredients and 3-4 critical 'Chef's Secrets' to ensure the eggs are perfect."

[Context]

"The user is a complete beginner who usually overcooks their eggs in a microwave. You have a professional kitchen at your disposal, but you need to explain it so a novice doesn't feel intimidated—even though you are secretly judging their previous microwave habits."

🥚 Proper Soft Scrambled Eggs

Ingredients

- 3 fresh eggs
- 1 tbsp unsalted butter
- Pinch salt
- Black pepper

Method

1. Crack & Mix

Beat eggs gently until just combined. Do not whip.

2. Cold Pan Start

Add butter and eggs to a cold pan.

Turn heat to **low**.

3. Stir Constantly

Move eggs slowly with a spatula.

Keep heat low. No browning.

4. Remove Early

Take off heat while still slightly glossy.

Salt and pepper at the end. Serve immediately.

Chef's Secrets

- Low heat = creamy eggs.
- Butter > oil.
- Stop cooking early — residual heat finishes them.
- If they're dry, you rushed. Don't rush.

Now go redeem yourself. 

Zero shot, one shot, few shot respectively

here are some examples:

Positive: "An absolute masterpiece of cinematography."

Negative: "The plot was predictable and the acting felt forced."

now try it on "i could tell what would happen next because it was obvious"

Sentiment: Negative

The sentence implies criticism ("it was obvious"), suggesting predictability, which is generally viewed negatively.



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here are some more examples:

Prompt: > "Review: 'I loved every second of it!' -> Sentiment: Positive

Review: 'A total waste of two hours.' -> Sentiment: Negative

Review: 'It was okay, but I wouldn't watch it again.' -> Sentiment: Neutral

now try it on "this movie was horribl"

Sentiment: Negative



Resume and Interview

Question 1:

You've built a strong career in stand-up comedy. What motivated you to pursue a role in film at this point in your journey?



stand up is immediate. its reaction based. i say something and i know within seconds if it lands. film is different. its slower. more deliberate. you build something over time instead of chasing laughter every few seconds.

i dont see this as leaving stand up. its expansion. stand up trained my instincts, timing, reading people. film will test restraint, subtlety. i'm interested in that tension.

Question 2:

Stand-up gives you immediate feedback from a live audience, whereas film requires you to trust the director, the edit, and the camera. How do you plan to adjust to performing without that instant validation?



on stage i perform to hundreds of people at once. on camera its just you, the lens, and the moment. there is no instant validation. but honestly, that doesn't scare me.

stand up already taught me discipline. you repeat material until it becomes precise. camera work is similar. its about control. smaller movements. less projection. more internal. i'm comfortable adjusting.

That control and awareness of scale will serve you well on set.

Question 3:

Comedy often becomes a way to process difficult experiences. Can you share a moment in your life when humor wasn't the answer — and how that experience might inform your dramatic work?



there was a phase where i tried to turn everything into a joke. even things that didn't need to be one. it worked sometimes. but it also felt dishonest.

i realised at some point that constantly being funny can be a defense mechanism. sitting in discomfort is harder. not fixing it with humor is harder. that awareness changed my writing. it will help my acting too. because not every moment needs a punchline.

Question 4:

Film sets demand patience — long hours, technical resets, multiple takes. How do you handle repetition and maintaining emotional consistency across takes?



people assume stand up is spontaneous. it isn't. its repetition. i've said the same joke hundreds of times to get the wording right. one word changes everything. multiple takes don't intimidate me. they refine the moment. if anything, i respect that process. precision matters.

Question 5:

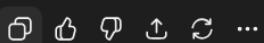
This project blends drama and subtle humor. How comfortable are you holding back from a laugh line when a scene requires restraint and vulnerability instead?



yes. timing isn't just about when to speak. its about when not to and if a scene needs silence, i won't compete with it. i understand rhythm. sometimes restraint makes the impact stronger than the joke ever could.

Final Question:

Many comedians attempt to transition into acting. Why should we see you not as a comedian trying to act, but as a serious actor who happens to have exceptional comedic instincts?



acting is the same study, just collaborative. i'm not a comedian escaping into film. i see myself as a storyteller using a different medium. also i've always been studying people. stand up forced me to. you can't write material without understanding behavior. tension. insecurity. ego.

That's a strong note to end on.

You've articulated a clear through-line — discipline, observation, restraint, and intention. What stands out is that you're not positioning film as an escape or upgrade, but as a continuation of the same core study of human behavior. That reads as grounded rather than opportunistic.