

Passage 1

Studies of the factors governing reading development in young children have achieved a remarkable degree of consensus over the past two decades. The consensus concerns the causal role of 'phonological skills in young children's reading progress. Children who have good phonological skills, or good 'phonological awareness' become good readers and good spellers. Children with poor phonological skills progress more poorly. In particular, those who have a specific phonological deficit are likely to be classified as dyslexic by the time that they are 9 or 10 years old.

Phonological skills in young children can be measured at a number of different levels. The term phonological awareness is a global one, and refers to a deficit in recognising smaller units of sound within spoken words. Development work has shown that this deficit can be at the level of syllables, of onsets and rimes, or phonemes. For example, a 4-year old child might have difficulty in recognising that a word like *valentine* has three syllables, suggesting a lack of syllabic awareness. A five-year-old might have difficulty in recognizing that the odd word out in the set of words *fan*, *cat*, *hat*, *mat* is *fan*. This task requires an awareness of the sub-syllabic units of the *onset* and the *rime*. The onset corresponds to any initial consonants in a syllable words, and the rime corresponds to the vowel and to any following consonants. Rimes correspond to rhyme in single-syllable words, and so the rime in *fan* differs from the rime in *cat*, *hat* and *mat*. In longer words, rime and rhyme may differ. The onsets in *val:en:tine* are /v/ and /t/, and the rimes correspond to the syllable patterns 'al', 'en' and 'ine'.

A six-year-old might have difficulty in recognising that *plea* and *pray* begin with the same initial sound. This is a *phonemic* judgement. Although the initial phoneme /p/ is shared between the two words, in *plea* it is part of the onset 'pl' and in *pray* it is part of the onset 'pr'. Until children can segment the onset (or the rime), such phonemic judgements are difficult for them to make. In fact, a recent survey of different developmental studies has shown that the different levels of phonological awareness appear to emerge sequentially. The awareness of syllables, onsets, and rimes appears to emerge at around the ages of 3 and 4, long before most children go to school. The awareness of phonemes, on the other hand, usually emerges at around the age of 5 or 6, when children have been taught to read for about a year. An awareness of onsets and rimes thus appears to be a precursor of reading, whereas an awareness of phonemes at every serial position in a word only appears to develop as reading is taught. The onset-rime and phonemic levels of phonological structure, however, are not distinct. Many onsets in English are single phonemes, and so are some rimes (e.g. *sea*, *go*, *zoo*).

The early availability of onsets and rimes is supported by studies that have compared the development of phonological awareness of onsets, rimes, and phonemes in the same subjects using the same phonological awareness tasks. For example, a study by Treiman and Zudowski used a same/different judgement task based on the beginning or the end sounds of words. In the beginning sound task, the words either began with the same onset, as in *plea* and *plank*, or shared only the initial phoneme, as in *plea* and *pray*. In the end-sound task, the words either shared the entire rime, as in *spit* and *wit*, or shared only the final phoneme, as in *rat* and *wit*. Treiman and Zudowski showed that four- and five-year-old children found the onset-rime version of the same/different task significantly easier than the version based on phonemes. Only the six-year-olds, who had been learning to read for about a year, were able to perform both versions of the tasks with an equal level of success.

1. From the following statements, pick out the true statement according to the passage.

- a. A mono-syllabic word can have only one onset.
- b. A mono-syllabic word can have only one rhyme but more than one rime.
- c. A mono-syllabic word can have only one phoneme.
- d. All of these

Which one of the following is likely to emerge last in the cognitive development of a child?

- a. Rhyme b. Rime c. Onset d. Phoneme

2. A phonological deficit in which of the following is likely to be classified as dyslexia?
- Phonemic judgement
 - Onset judgement
 - Rime judgement
 - Any one or more of the above
3. The Treiman and Zudowski experiment found evidence to support which of the following conclusions?
- At age six, reading instruction helps children perform both, the same-different judgement task.
 - The development of onset-rime awareness precedes the development of an awareness of phonemes.
 - At age four to five children find the onset-rime version of the same/different task significantly easier.
 - The development of onset-rime awareness is a necessary and sufficient condition for the development of an awareness of phonemes.
4. The single-syllable words *Rhyme* and *Rime* are constituted by the exact same set of
- rime(s)
 - onset(s)
 - rhyme(s)
 - phonemes(s)
- a. A and B b. A and C c. A, B and C d. B, C and D

Passage 2

Billie Holiday died a few weeks ago. I have been unable until now to write about her, but since she will survive many who receive longer obituaries, a short delay in one small appreciation will not harm her or us. When she died we — the musicians, critics, all who were ever transfixed by the most heart-rending voice of the past generation — grieved bitterly. There was no reason to. Few people pursued self-destruction more whole-heartedly than she, and when the pursuit was at an end, at the age of 44, she had turned herself into a physical and artistic wreck. Some of us tried gallantly to pretend otherwise, taking comfort in the occasional moments when she still sounded like a ravaged echo of her greatness. Others had not even the heart to see and listen any more. We preferred to stay home and, if old and lucky enough to own the incomparable records of her heyday from 1937 to 1946, many of which are not even available on British LP, to recreate those coarse-textured, sinuous, sensual and unbearable sad noises which gave her a sure corner of immortality. Her physical death called, if anything, for relief rather than sorrow. What sort of middle age would she have faced without the voice to earn money for her drinks and fixes, without the looks — and in her day she was hauntingly beautiful — to attract the men she needed, without business sense, without anything but the disinterested worship of ageing men who had heard and seen her in her glory?

And yet, irrational though it is, our grief expressed Billie Holiday's art, that of a woman for whom one must be sorry. The great blues singers, to whom she may be justly compared, played their game from strength. Lionesses, though often wounded or at bay (did not Bessie Smith call herself 'a tiger, ready to jump?'), their tragic equivalents were Cleopatra and Phaedra; Holiday's was an embittered Ophelia. She was the Puccini heroine among blues singers, or rather among jazz singers, for though she sang a cabaret version of the blues incomparably, her natural idiom was the pop song. Her unique achievement was to have twisted this into a genuine expression of the major passions by means of a total disregard of its sugary tunes, or indeed of any tune other than her own few delicately crying elongated notes, phrased like Bessie Smith or Louis Armstrong in sackcloth, sung in a thin, gritty, haunting voice whose natural mood was an unresigned and voluptuous welcome for the pains of love. Nobody has sung, or will sing, Bess's songs from *Porgy* as she did. It was this combination of bitterness and physical submission, as of someone lying still while watching his legs being amputated, which gives such a blood-curdling quality to

her Strange Fruit, the anti-lynching poem which she turned into an unforgettable art song. Suffering was her profession; but she did not accept it.

Little need be said about her horrifying life, which she described with emotional, though hardly with factual, truth in her autobiography *Lady Sings the Blues*. After an adolescence in which self-respect was measured by a girl's insistence on picking up the coins thrown to her by clients with her hands, she was plainly beyond help. She did not lack it, for she had the flair and scrupulous honesty of John Hammond to launch her, the best musicians of the 1930s to accompany her — notably Teddy Wilson, Frankie Newton and Lester Young — the boundless devotion of all serious connoisseurs, and much public success. It was too late to arrest a career of systematic embittered self-immolation. To be born with both beauty and self-respect in the Negro ghetto of Baltimore in 1915 was too much of a handicap, even without rape at the age of 10 and drug-addiction in her teens. But, while she destroyed herself, she sang, unmelodious, profound and heartbreaking. It is impossible not to weep for her, or not to hate the world which made her what she was.

1. Why will Billie Holiday survive many who receive longer obituaries?
 - a. Because of her blues creations.
 - b. Because she was not as self-destructive as some other blues exponents.
 - c. Because of her smooth and mellow voice.
 - d. Because of the expression of anger in her songs.
2. According to the author, if Billie Holiday had not died in her middle age
 - a. she would have gone on to make a further mark.
 - b. she would have become even richer than what she was when she died.
 - c. she would have led a rather ravaged existence.
 - d. she would have led a rather comfortable existence.
3. Which of the following statements is not representative of the author's opinion?
 - a. Billie Holiday had her unique brand of melody.
 - b. Billie Holiday's voice can be compared to other singers in certain ways.
 - c. Billie Holiday's voice had a ring of profound sorrow.
 - d. Billie Holiday welcomed suffering in her profession and in her life.
4. According to the passage, Billie Holiday was fortunate in all but one of which of the following ways?
 - a. She was fortunate to have been picked up young by an honest producer.
 - b. She was fortunate to have the likes of Louis Armstrong and Bessie Smith accompany her.
 - c. She was fortunate to possess the looks.
 - d. She enjoyed success among the public and connoisseurs.

Passage 3

The narrative of *Dersu Uzala* is divided into two major sections, set in 1902, and 1907, that deal with separate expeditions which Arseniev conducts into the Ussuri region. In addition, a third time frame forms a prologue to the film. Each of the temporal frames has a different focus, and by shifting them Kurosawa is able to describe the encroachment of settlements upon the wilderness and the consequent erosion of Dersu's way of life. As the film opens, that erosion has already begun. The first image is a long shot of a huge forest, the trees piled upon one another by the effects of the telephoto lens so that the landscape becomes an abstraction and appears like a huge curtain of green. A title informs us that the year is 1910. This is as late into the century as Kurosawa will go. After this prologue, the events of the film will transpire even farther back in time and will be presented as Arseniev's recollections. The character of Dersu Uzala is the heart of the film, his life the example that Kurosawa wishes to affirm. Yet the formal organization of the film works to contain, to close, to circumscribe that life by erecting a series of obstacles around it. The film itself is circular, opening and closing by Dersu's grave, thus sealing off the character from the modern world to which Kurosawa once so desperately wanted to speak. The multiple time frames also work to maintain a separation between Dersu and the contemporary world. We must go back farther even than 1910 to discover who he was. But this narrative structure has yet another implication. It safeguards

Dersu's example, inoculates it from contamination with history, and protects it from contact with the industrialised, urban world. Time is organised by the narrative into a series of barriers, which enclose Dersu in a kind of vacuum chamber, protecting him from the social and historical dialectics that destroyed the other Kurosawa heroes. Within the film, Dersu does die, but the narrative structure attempts to immortalise him and his example, as Dersu passes from history into myth.

We see all this at work in the enormously evocative prologue. The camera tilts down to reveal felled trees littering the landscape and an abundance of construction. Roads and houses outline the settlement that is being built. Kurosawa cuts to a medium shot of Arseniev standing in the midst of the clearing, looking uncomfortable and disoriented. A man passing in a wagon asks him what he is doing, and the explorer says he is looking for a grave. The driver replies that no one has died here, the settlement is too recent. These words enunciate the temporal rupture that the film studies. It is the beginning of things (industrial society) and the end of things (the forest), the commencement of one world so young that no one has had time yet to die and the eclipse of another, in which Dersu had died. It is his grave for which the explorer searches. His passing symbolises the new order, the development that now surrounds Arseniev. The explorer says he buried his friend three years ago next to huge cedar and fir trees, but now they are all gone. The man on the wagon replies they were probably chopped down when the settlement was built, and he drives off. Arseniev walks to a barren, treeless spot next to a pile of bricks. As he moves, the camera tracks and pans to follow, revealing a line of freshly built houses and a woman hanging her laundry to dry. A distant train whistle is heard, and the sounds of construction in the clearing vie with the cries of birds and the rustle of wind in the trees. Arseniev pauses, looks around for the grave that once was, and murmurs desolately, 'Dersu'. The image now cuts farther into the past, to 1902, and the first section of the film commences, which describes Arseniev's meeting with Dersu and their friendship.

Kurosawa defines the world of the film initially upon a void, a missing presence. The grave is gone, brushed aside by a world rushing into modernism, and now the hunter exists only in Arseniev's memories. The hallucinatory dreams and visions of Dodeskaden are succeeded by nostalgic, melancholy ruminations. Yet by exploring these ruminations, the film celebrates the timelessness of Dersu's wisdom. The first section of the film has two purposes: to describe the magnificence and in human vastness of nature and to delineate the code of ethics by which Dersu lives and which permits him to survive in these conditions. When Dersu first appears, the other soldiers treat him with condescension and laughter, but Arseniev watches him closely and does not share their derisive response. Unlike them, he is capable of immediately grasping Dersu's extraordinary qualities. In camp, Kurosawa frames Arseniev by himself, sitting on the other side of the fire from his soldiers. While they sleep or joke among themselves, he writes in his diary and Kurosawa cuts in several point-of-view shots from his perspective of trees that appear animated and sinister as the fire light dances across their gnarled, leafless outlines. This reflective dimension, this sensitivity to the spirituality of nature, distinguishes him from the others and forms the basis of his receptivity to Dersu and their friendship. It makes him a fit pupil for the hunter.

1. How is Kurosawa able to show the erosion of Dersu's way of life?

- a. By documenting the ebb and flow of modernisation.
- b. By going back farther and farther in time.
- c. By using three different time frames and shifting them.
- d. Through his death in a distant time.

2. Arseniev's search for Dersu's grave

- a. is part of the beginning of the film.
- b. symbolises the end of the industrial society.
- c. is misguided since the settlement is too new.
- d. symbolises the rediscovery of modernity

3. The film celebrates Dersu's wisdom

- a. by exhibiting the moral vacuum of the pre-modern world.
- b. by turning him into a mythical figure.
- c. through hallucinatory dreams and visions.
- d. through Arseniev's nostalgic, melancholy ruminations.

- 4.** According to the author, the section of the film following the prologue
- a. serves to highlight the difficulties that Dersu faces that eventually kills him.
 - b. shows the difference in thinking between Arseniev and Dersu.
 - c. shows the code by which Dersu lives that allows him to survive his surroundings.
 - d. serves to criticize the lack of understanding of nature in the pre-modern era.

- 5** In the film, Kurosawa hints at Arseniev's reflective and sensitive nature
- a. by showing him as not being derisive towards Dersu, unlike other soldiers.
 - b. by showing him as being aloof from other soldiers.
 - c. through shots of Arseniev writing his diary, framed by trees.
 - d. All of these

- 6.** According to the author, which of these statements about the film is correct?
- a. The film makes its arguments circuitously.
 - b. The film highlights the insularity of Arseniev.
 - c. The film begins with the absence of its main protagonist.
 - d. None of these