



FACULTY OF LIBERAL ARTS

FINAL EXAMINATION

Student ID (in Figures) :

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Student ID (in Words) : _____

Subject Code & Name : **MPU3232 Academic Writing Skills**
Semester & Year : September – December 2017
Lecturer/Examiner : Dr Antoon De Rycker
Duration : 2 hours

INSTRUCTIONS TO CANDIDATES

1. **This question paper consists of 2 parts:**
PART A (55 marks) : READING COMPREHENSION & SUMMARY
This part consists of **TWO (2)** sections. Answer **ALL** questions in the booklet provided.
PART B (45 marks) : ESSAY WRITING
Part B consists of only **ONE (1)** section. Write your essay in the booklet provided.
2. **Candidates are not allowed to bring any unauthorized materials except writing equipment into the Examination Hall. Electronic dictionaries are strictly prohibited.**
3. **This question paper must be submitted along with all used and/or unused rough papers and/or graph paper (if any). Candidates are NOT allowed to take any examination materials out of the examination hall.**
4. **Only ballpoint pens are allowed to be used in answering the questions, with the exception of multiple choice questions, where 2B pencils are to be used.**

WARNING: The University Examination Board (UEB) of BERJAYA University College of Hospitality regards cheating as a most serious offence and will not hesitate to mete out the appropriate punitive actions according to the severity of the offence committed, and in accordance with the clauses stipulated in the Students’ Handbook, up to and including expulsion from BERJAYA University College of Hospitality.

Total Number of pages = 4 (Including the cover page)

PART A : READING COMPREHENSION & SUMMARY (55 MARKS)

INSTRUCTION(S) : This part consists of TWO (2) sections. Use the answer booklet.

Section 1 : Reading Comprehension (30 marks)

Instructions : Read the article below and reconstruct the argument: identify

1. the main claim
2. the reasons in support of the main claim
3. the opposing claim
4. the reasons in support of the opposing claim
5. the refutations of the reasons in support of the opposing claim.

The joy of making an unexpectedly beautiful sound together with friends

Brian Eno | OdeWire October 2016 issue | September 8, 2016, 12:27 am

This is an article about singing. It's about you singing. I'm writing this because I want to encourage you to sing.

A few years ago my friend and I realized we both loved singing but didn't do enough of it. So we started a weekly *a capella* group with just four members, that is, four people, four voices, no musical instruments, no accompaniment. After a year, we invited others to join. We didn't insist on musical experience; in fact, some of our members had never sung before. Now the group has ballooned to about 15 people.

Young or old, many people dream, however, of playing in a band. The glam and glitz of being a rock star. The thrill of playing on stage for a live audience. Or doing the intricate choreographies of a K-Pop band. The main problem with bands is that they tend to thrive on egos. Some artists – like lead guitarists – think it's cool to be temperamental (half temper and half mental!), but if you join a band like that, you're making your own life harder than it needs to be. By contrast, in an *a capella* group, everyone is basically the same. Technically, *a capella* singing is about vocal harmony. It also is about rhythm. It's immensely satisfying to get the rhythm of something right and sing it well together. And finally, there is tone. To hit the same vowel sound at a number of pitches seems unremarkable, but it's beautiful when it happens. In addition, singing groups can contain any number of people while bands are usually limited to four or five musicians only.

The reason I'm going to try to persuade you that you should start your own *a capella* group is because I believe singing is the key to a long life, a good figure, a stable temperament, greater intelligence, new friends, increased self-confidence, heightened sexual attractiveness and a sense of humour. There! That got your attention.

What's so good about singing? Well, there are physiological benefits: You use your lungs in a way you probably don't the rest of the day; you breathe deeply and openly. And there are psychological benefits: Singing leaves you with a sense of levity and contentedness. And there are what I'd call "civilizational benefits." When you sing with a group of people you learn how to subsume yourself to the group consciousness—because *a capella* singing is all about the immersion of the self into the community. That's one of the great feelings: to stop being me for a little while, and to become us. That way lies empathy; the great virtue.

Admittedly, like singing in a group, a band is about working and playing together with other people. And that can be just as rewarding as in an *a capella* group, with the same effects of feeling part of a whole, of immersing yourself in something bigger.

Starting an *a capella* group is both easy and inexpensive. Not everyone can play the drums but everyone can sing. Everyone can sing something good without risk of a catastrophic harmonic train crash. And you don't need costly instruments and equipment; in fact, you don't even need electricity, let alone, a state-of-the-art recording studio. So here's how it works in our group. There are some refreshments, some snacks, some sheets of lyrics and a strict starting time. All 15 of us present at the same time. We warm up a little together, singing the words "Oh Zimbabwe" and moving up and down the scale to stretch our vocal cords. Then we start on the songs.

The choice of songs turns out to be critical. What may hold you and other people back from setting up your own *a capella* group is that you don't know how to pick the right songs, that is, the songs that allow you to harmonize spontaneously, songs without tricky chordal progressions, songs that you can sing freestyle with slightly different results every time.

As an afterthought, if I were asked to redesign the educational system, I'd insist group singing be part of the daily routine. It builds character and encourages co-operation. We have a simple rule in the group: We never perform for anyone or record. These exclusions give us the freedom to get it wrong. The same should be true if this becomes a central part of school curricula: You'll do this every day, and never be tested.

Brian Eno is an English musician and record producer. This article was originally published in the July/August 2016 issue of "Resurgence", a British magazine at the heart of earth, art and spirit (resurgence.org).

Section 2 : Summary (25 marks)

Instructions : Read the article below and summarise it in 60 words, using sentence structures different from those in the original.

Reaching Out but Not Alone

Nicholas Rosellini, 2015*

Asia is the most disaster-prone region in the world. Floods, earthquakes, tsunamis and cyclones often make the headlines. Last year's floods in Pakistan affected 20 million people, and inundated a swath of land the size of the United Kingdom. The Indian Ocean tsunami six years ago killed nearly a quarter of a million people and affected millions of lives in more than a dozen countries. To compound the challenges of natural disasters, Asia is home to roughly one billion of the world's poor who often go to bed hungry.

Given this poverty and disaster backdrop, people sometimes wonder: Can international aid really help nations in need? The answer is a resounding yes, as long as it is provided with the involvement of the people who can benefit from it, and it is sufficiently targeted to the needs at hand. For aid to be effective it must be based on partnerships with common goals and mutual responsibilities.

Why is it important to involve beneficiaries of aid in order to really make a difference? Firstly, it helps deter corruption and ensure support goes where it's needed most. Also, communities themselves are the first responders after disasters, which was evident after the tsunami. The next step after emergency aid is providing people with the means to move beyond survival to rebuilding their lives. This kind of aid provides immediate income to people to plant new crops, clean up damaged roads, rehabilitate water supplies, restore power lines, repair houses, schools, and health facilities. A well-coordinated, sufficiently funded early recovery plan can avoid prolonged relief aid.

What about long-term aid, when a natural disaster or conflict is not in the mix? Here is where targeting and taking a long-term approach is essential. Development does not happen overnight. It takes place over years with strategic support, both at the national and international level. The international community can help, but only by banding together with governments, businesses, local organisations and communities. International aid can indeed help countries in need, but not by itself. Aid cannot be imposed from outside. It must be part of a long-term plan that involves the people in building and shaping their future.

**Nicholas Rosellini is the United Nations Development Programme (UNDP) Deputy Regional Director for Asia-Pacific, responsible for technical support to UNDP's country operations. He is also involved in the UN Development Group for Asia-Pacific, which brings together 18 UN development agencies to improve coordination and coherence.*

Retrieved from www.rdasia.com.my/magazine/Reaching-Out-but-Not-Alone.asp

END OF PART A

PART B : ESSAY WRITING (45 MARKS)

INSTRUCTION(S) : Part B consists of only ONE (1) section. Use the answer booklet.

Section 1 : Essay Writing (45 marks)

Instruction : Where do you stand on the following issue? Think it through and next write a 350-word essay to convince me of your claim.

Flying is perhaps one of the very last social activities where lateness will not be tolerated ever. After boarding is closed, no amount of pleading, begging, etc. will get you onto that plane even if it is still right there on the tarmac. In all other aspects of social life, however, tardiness has become pretty much the norm. It is not just the lateness that is a problem; it is also the lame excuses, the outright lies that people use to justify missing a deadline or not showing up for an appointment. Is lateness a social problem that we need to eradicate (and if so, how)? Or is it no longer an issue (if everybody's late, then, so what?), and we should just stop whining about it?

END OF EXAMINATION PAPER