

THE GUIVY ZALDASTANISHVILI AMERICAN ACADEMY IN TBILISI



ENGLISH TEST YEAR 9

DURATION: 80 minutes

Date: __/__/__

Name (please PRINT clearly): _____

GZAAT Entrance Exam

Duration: 80 minutes

This test evaluates the skills of non-native English speakers in the following areas:

Part 1

Reading Comprehension: One Section [10 questions = 50 points]

Part 2

Essay [50 points]

Part I: Reading Comprehension

Directions: In this section, you will read a passage. This passage is followed by ten questions relating to its content. Circle the choice that best answers the question.

[The following article was originally published in a film criticism magazine.]

The Western *By Jeremy Carr*, July 2020

The Western, as a type of film, has existed since the advent of cinema, and the genre has become a beloved compendium of cultural dichotomies, iconic symbols, locations, and character types, evincing countless variations alongside the tried-and-true.

RECOMMENDED VIEWING

More than any other filmmaker, director John Ford is synonymous with the Western, having made some of the most celebrated considerations of legendary places, characters, and the very nature of Western—indeed American—storytelling: “When the legend becomes fact, print the legend,” states a character in Ford’s *The Man Who Shot Liberty Valance* (1962). His classics also include *My Darling Clementine* (1946) and the films of his Cavalry Trilogy: *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), and *Rio Grande* (1950). But arguably his best western, certainly his most complex, is *The Searchers* (1956). Aside from directly confronting racist attitudes toward Native Americans, this film, through the personage of Ethan Edwards, played by John Wayne in what is perhaps his finest performance, is a disturbing, multileveled look at barbarism and civilization and the conflicts raging inside one man. The picture’s stunning visuals provide a gorgeous backdrop for Ford’s penetrating delineation of familial responsibility, pathological destruction, and, in the end, the chance for redemption.

“The Western,” film critic Andre Bazin proclaimed, “is the American genre par excellence,” yet a frequent aspect of the genre’s history has been its international appeal and the universal resonance of this markedly American form. Foreign filmmakers had been making westerns for decades, but it was the Italian Sergio Leone who cemented the influential value of the Spaghetti Western subgenre and was expressly accountable for the genre’s global expansion. Following a trio of low-budget westerns made in Spain and Italy, the films of his so-called “Man With No Name Trilogy”—*A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), *The Good, the Bad, and the Ugly* (1966)—Leone crafted an epic, self-reflexive annotation on the genre. Complemented by Ennio Morricone’s distinguished score, the sweeping *Once Upon a Time in the West* (1968), like earlier Leone films, is embellished by its overt stylization, its jarring juxtapositions of close-ups and wide shots, its choreographed movement, and its harsh, brutal landscapes. Partly shot in the hallowed ground of Monument Valley, Arizona, the film’s cast also boasts a roster of talent equally identified for their generic significance.

Aligning with the modifications of Hollywood’s studio system and America’s own shifting predilections, the Western itself underwent a significant period of revision, and one of the earliest films to hint at this evolution was Sam Peckinpah’s second film, *Ride the High Country* (1962), starring Joel McCrea and Western pillar Randolph Scott, in his final role. But Peckinpah would most explosively tackle the redefining of the West and the Western with *The Wild Bunch* (1969), where the threat of modernity lingers within the very soul of its archaic antiheroes. The changing West is leaving behind these men who do not easily abide to society’s conformist rules and regulations, these men who are ever reluctant to go any further into the 20th century. Starring Western exemplars William Holden, Ernest Borgnine, and Ben Johnson, the presence of such legendary individuals assesses the very real aging process of Western film performers while the film’s graphic bloodshed came as a shock to the norms of genre expectation.

1. **According to the introductory paragraph, for how long has the film genre known as “The Western” been in existence?**
 - A) For at least 150 years.
 - B) Since movies were invented.
 - C) Longer than comedies.
 - D) Since viewers became interested in cultural dichotomies.

2. **The phrase “director John Ford is synonymous with the Western” suggests that:**
 - A) John Ford is a great American.
 - B) When people think of John Ford, they think of legendary places.
 - C) John Ford directed only Westerns, no other genres.
 - D) When people think of John Ford, they think about Westerns.

3. **“When the legend becomes fact, print the legend.” Who said this?**
 - A) John Ford
 - B) Jeremy Carr
 - C) A character in one of John Ford’s movies
 - D) A famous American film director

4. **Which of the following films were NOT part of John Ford’s “Cavalry Trilogy”?**
 - A) *Rio Grande*
 - B) *Fort Apache*
 - C) *The Searchers*
 - D) *She Wore a Yellow Ribbon*

5. **According to film critic Andre Bazin:**
 - A) The Western is an intellectual genre.
 - B) The Western is, above all, American.
 - C) The Western is, above all, open to interpretation.
 - D) The Western is an international genre.

6. **The subgenre the “Spaghetti Western” received this name because:**
 - A) These films were produced by Italians.
 - B) These films had complex, twisting plots.
 - C) These films were financed by restaurant owners.
 - D) These films featured European actors.

7. **Circle the INCORRECT statement: “The film *Once Upon a Time in the West*...**
 - A) was directed by Sergio Leone.”
 - B) was partially shot in the United States.”
 - C) featured a mostly Italian cast.”
 - D) featured music composed by Ennio Morricone.”

8. The article suggests that the film *Ride the High Country* is notable because:

- A) It was Sam Peckinpah's first film.
- B) It was made in 1962.
- C) It starred Joel McCrea and Randolph Scott.
- D) It approached classic Western themes in new ways.

9. The phrase "Western pillar Randolph Scott" suggests that:

- A) Randolph Scott was Peckinpah's favorite actor.
- B) Randolph Scott acted in a lot of Westerns.
- C) Randolph Scott was holding up the Western.
- D) Randolph Scott had stopped acting.

10. Which statement best describes the characters in *The Wild Bunch*?

- A) They look forward to the future.
- B) They are completely happy with their present situation.
- C) They have trouble adapting to change.
- D) They value money over anything else.

Part II: Reading and Writing

Directions: Read the excerpt from the poem “Home” by Warsan Shire (2016). Then, write a 500 word response to the idea expressed in it. Please be sure to use direct, textual evidence to support your argument and make mention of any literary/poetic devices and figurative language you can identify. Your essay should demonstrate correct grammar and spelling, a varied vocabulary, and be clearly structured in paragraphs.

Home [by Warsan Shire (2016)]

no one leaves home unless
 home is the mouth of a shark
 you only run for the border
 when you see the whole city running as well
 your neighbors running faster than you
 breath bloody in their throats
 the boy you went to school with
 who kissed you dizzy behind the old tin factory
 is holding a gun bigger than his body
 you only leave home
 when home won't let you stay.

no one leaves home unless home chases you
 fire under feet
 hot blood in your belly
 it's not something you ever thought of doing
 until the blade burnt threats into

your neck
 and even then you carried the anthem under
 your breath
 only tearing up your passport in an airport toilet
 sobbing as each mouthful of paper
 made it clear that you wouldn't be going back.

you have to understand,
 that no one puts their children in a boat
 unless the water is safer than the land
 no one burns their palms
 under trains
 beneath carriages
 no one spends days and nights in the stomach
 of a truck
 feeding on newspaper unless the miles
 travelled
 means something more than journey.

