



福建中學

FUKIEN SECONDARY SCHOOL
S6 Mock Examination (2021-2022)
English Language Paper 3
Listening and Integrated Skills

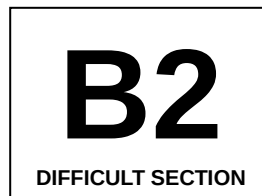
Data File
(2 hours)

Date: 17th January 2022

Name: _____

Time: 8:30a.m. - 10:30a.m.

Class: S 6 _____ No.: _____



Part B**Situation**

You are Harley Cheung. You work for the Hong Kong Photography Museum. You assist Mr Justin Hung, the museum's General Manager, who has asked you to do some tasks.

You will listen to a recording of a video conference between Dr Elena Tsui, the Chairperson of the museum's board of directors, and Justin Hung. Take notes under the appropriate headings.

Before the recording is played, you will have five minutes to study the Question-Answer Book and the Data File to familiarise yourself with the situation and the tasks.

Complete the tasks by following the instructions in the Question-Answer Book and on the recording. You will find all the information you need in the Question-Answer Book, the Data File and on the recording. As you listen, you can make notes on page 3 of the Data File.

You now have five minutes to familiarise yourself with the Question-Answer Book and the Data File.

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Listening note-taking sheet for video conference on Thurs 21 November

Listen to the recording of the video conference between Dr Elena Tsui and Mr Justin Hung.

The Rural/Urban exhibition

– End date:

– Dr Tsui's talk:

Justin Hung's upcoming speech

Museum cinema

New photography anthology

Email from Justin Hung to Harley Cheung

		
To:	Harley Cheung	Sent: Sat 23 November 8.25 AM
From:	Justin Hung	
Subject:	Things to do	

Dear Harley,

I'd really appreciate your help with the following tasks:

First, could you please help me write the speech I'll be giving at the Asia Photography Guild's annual dinner? I outlined my basic ideas for the structure in the video conference with Elena, so start by taking a look at your notes. Make sure you include specific examples where appropriate to illustrate the points I want to make. There are some great ideas in a post by my favourite blogger, Diane Cage, and also a really valid point made by a commenter on the Phorum website. I'll send you the links. Oh, and we spoke about this a bit on WhatsApp last night, didn't we?

Second, we're fortunate enough to have secured a screening of the hot new film *Still Life* for the opening of our museum cinema. Please write a short text about it for the museum newsletter. Start by giving some information about the director, and then describe the setting and the plot. End by explaining what makes this film so special. Look at the interview I sent you and the Phorum website to help you. Give the text an appropriate title.

Finally, I'll need you to write a response to Robert Capanini. Please explain to him as tactfully as you can what the issues are with his photograph. We really don't want to appear too critical, naturally, so make sure you start with a bit of flattery. Take a look at the guidelines for our publications to help you, and check your notes from my video conference with Elena as well as our WhatsApp exchange.

Thanks,

Justin

Thread from Phorum website

 https://www.phorumhk.com.hk 	
Still Life <u>Track</u>	
<u>this topic</u> <u>Email this topic</u> <u>Print this topic</u>	
Nik	Posted: October 9, 07:12 PM Anyone else seen this absolute beaut of a movie? Watched it last night and it totally blew me away! Most awesome cinematography I've seen in ages.
Rick_88	Posted: October 10, 09:36 AM Yeah, totally agree, Nik. Not usually a fan of films set in alternate dimensions, but this one totally rocks—as does the cinematography, couldn't agree more. Not too surprising of course that people on a photography forum will like this film—I mean it's kinda like a series of photos isn't it, rather than a regular boring old Hollywood film? As amateur digital photographers, we've all learnt to look at the world with an artistic eye, and this flick definitely serves up an awesomely artistic world!
SamB	Posted: October 10, 09:43 AM I don't mind the occasional Hollywood blockbuster TBH but my true passions are deffo art-house cinema and still photography. So no wonder I loved this film!
Rick_88	Posted: October 10, 10:16 AM Yeah, cuz it's kinda like a blend of those two art forms, isn't it? Pretty cool concept, IMO. Taki Matsuya really knocked it out of the park with this one—have to check out the other films he has directed so far!
SamB	Posted: October 10, 10:17 AM Oh yeah, you definitely should! Start with <i>Summer in December</i> —he nabbed 'Best Film' for that one at the 2017 Academic Moving Arts Awards!

Email from Justin Hung to Harley Cheung

Sent: Fri 22 November 4.55 PM

To: harley@photomuse.com.hk
From: justin@photomuse.com.hk
Subject: Upcoming exhibition

FYI. Clearly a talented photographer (I love his use of the black-and-white colour scheme) but there are obvious issues with this particular photo. He's still got time to send us some other ones before the submission deadline though, so it's not too late.

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Sent: Fri 22 November 4.17 PM

To: info@mkphotomuse.com.hk
From: Robert Capanini
Subject: Upcoming exhibition

Dear Sir/Madam,

I was recently informed by a colleague of a photography anthology to be published by the Hong Kong Photography Museum, and am submitting an example of my work (see below) in the hope that it will merit inclusion in your publication.

I am a professional Hong Kong-based photographer with over 20 years' experience, in genres ranging from photojournalism through fashion, portrait and landscape photography. I am also an avid believer in photography as an art form and have been featured in several exhibitions over the years, both here in Hong Kong and overseas.

I thank you for taking the time to consider my request and look forward to hearing from you.

Kind regards,

Robert Capanini



(Shot on a Carbon M12 using a C-Gear KLF tripod)

Transcript of interview on the ArtFlix podcast

- Q:** First, of course, congratulations on the rave reviews for *Still Life*, Matsuya-san. they are certainly well deserved!
- A:** Oh, thank you, thank you, you're most kind. But it's a small film only, not like the big films many directors make now. I had this simple idea: I wanted to make a film that looked like a moving photography exhibition. That was my guiding principle.
- Q:** That guiding principle served you well, there's no doubt about that. I would like to highlight, though, that this is a film that not only looks great. I absolutely adored Yuka Takashi's performance in the lead role, as Kokoro. That scene where she broke down, thinking she had gone crazy, was a true display of an actress at the absolute peak of her powers.
- A:** Yes, Yuka-san is very good, very talented. I think this reaction, how she acts, is very natural for someone who steps out into the street and sees the world behaving like this, in this strange way. Very surprising, I think, to see this world!
- Q:** Yes, especially after that opening scene, where she woke up in her bed and everything seemed so normal. How did you come up with this idea of a world where everything appeared to Kokoro as freeze-frames, like snapshots from a camera?
- A:** Oh, I like photographs very much. I wanted to put them in my film. So this idea, it was very natural for me.
- Q:** Well, how lucky for all of us that you made that decision! So, to get back to the storyline for a moment, nobody else in this world seemed to notice that there was anything strange going on, at least until Kokoro met Kaito, who saw the world as she did. The adventures they got up to as they set out to get back to their own world were simply wonderful!
- A:** Yes, when they realize where they are, what this place is, they very much want to get back to their own world. This also, I think, is very natural.
- Q:** Yes, no doubt, but there's nothing natural—or ordinary, I should say—about how you portrayed it on the screen. It's a truly stunning film!
- A:** Thank you, you make me feel very big honour.
- Q:** The honour is all mine! It's been a privilege talking to you today!

Diane Cage's personal blog

<https://www.hkblogosphere.com.hk/throughthelensekinout>

Through the Lens

The blog of photography enthusiast Diane Cage

Friday 5 July

Film still rules!

Figured I'd scribble a few words today on one of my favourite topics: why film cameras should still be the go-to piece of equipment for any photographer worth her or his salt, as they were for the legends of the art form, such as Ansel Adams and Henri Cartier-Bresson.

OK, I get it. If you're a digital aficionado, you're probably asking yourself right about now what's so awesome about an antiquated piece of hardware that can shoot no more than 36 pics—at the very most—before you have to change to a fresh roll of film. With a digital SLR, you're probably thinking, I can take as many photos as I want. Well, that's just the problem. With digital, there's too much of a focus on quantity over quality. Photographers are just snapping away for dear life, in the vain hope that one of the shots will come out perfect. IOW, the convenience of the digital format has made photographers less discerning. Not so with a film camera. As it gives you only a few attempts to get the photo right, a film camera forces you to compose the shot in your head before committing it to film. That's the true art of photography.

Oh, and don't get me started on all the filters and photo-studio apps the digital photographers have at their disposal. Where's the fun in that—or, for that matter, the talent? Perfecting an image in a dark room, on the other hand, takes some serious artistry.

Right, just my two cents. But if you're a proper photography enthusiast, you get my point—right?

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Comments (1)

Justin Hung 6 July 17:43

Couldn't agree more, Diane! Re composing shots, Adams usually only took two photos of a single scene, one of which was simply for back-up—he was that certain it would come out right! The mark of a true genius, for sure.

Extract from *The World in Pictures* by Francis K. McLennan

Its name notwithstanding, the camera obscura was no true camera in the modern sense, as the images it produced were merely projected and not captured for posterity on a medium such as film. It was only with the invention of heliography—the first photographic process—in 1824 by Nicéphore Niépce that the history of photography truly began. Heliography certainly required no small degree of patience on the part of the photographer, however, as the exposure time often stretched to several days. To modern readers, accustomed to instant gratification by means of digital cameras and camera phones, the work that went into the production of these groundbreaking images understandably borders on the unimaginable. It should come as no surprise, then, that these days, due to the ubiquity of the aforementioned devices, we are—by conservative estimates—taking as many photos *every two minutes* as were taken during the entirety of the 19th century. Whatever one may think of this oversaturation, it must be noted that this veritable deluge of photography has facilitated a more complete and more balanced documentation of events than at any previous point in history with amateur photographers playing as important a role as professionals in portraying the situation on the ground. We clearly owe pioneers such as Niépce an enormous debt of gratitude, as we would never have got to where we are now had they not so laboriously charted the course.

Guidelines for museum publications**Section 2.3: Format & Extent**

- All Hong Kong Photography Museum publications should be printed on glossy, high-grade photography paper, in order to faithfully reproduce the images as intended.
- Page extents should be divisible by eight, to minimize printing costs, and should not exceed 200.

Section 2.4: Photographs

- The museum imposes no restrictions on the subject matter of photos, as long as the images have artistic merit.
- All photos featured in our publications should have been shot using a fully manual film camera.
- Avoid making drastic changes to the size of a photo, unless absolutely necessary, and do not reproduce colour photos in black and white, even when this would save on printing costs.
- No photos shall be reproduced in our publications which were initially produced for commercial purposes.

WhatsApp exchange between Justin Hung and Harley Cheung

22 November

Justin
Hey, did you have a look at Mr Capanini's photo? 8:28 |

Harley
Yes. As you said, he's got talent. Great composition. 8:32

Justin
Yeah, and he's captured the natural light really well. But it won't work for the book, obviously. And as I suspected, the Carbon M12 is a digital. 8:35

Harley
Yeah, thought it was. Also, the pic was commissioned by Amour Ltd, a wedding-planning company. I just checked. 8:37 |

Justin
Oh dear ... Hope you can get him to send us something more suitable, then. 8:37

Harley
👍 8:40 PM

Justin
On a more positive note: just heard that Taki, our favourite director, has been inducted into the Japanese Art-House Hall of Fame. 8:49 |

Harley
Awesome, that's quite an honour! 8:49

Justin
Sure is. And some more good news: got a title for my speech finally—'Photography as an art form in the digital age'. 8:54 |

Harley
Nice! 8:54 PM

THIS IS THE LAST PAGE OF THE PART B2 DATA FILE