

# Eton College King's Scholarship Examination 2015

GENERAL I

(One and a half hours)

***You must answer all three questions.***

*Each of the three questions is worth the same number of marks.*

*You need not answer the questions in the order set,*

***but you must start each one on a separate piece of paper.***

***Remember to write your candidate number on every sheet of answer paper used.***

*If you have not finished a question after 30 minutes, you are strongly advised to leave it and go on to another. Return to any unfinished question if you have time left at the end of the paper.*

*You are permitted fifteen minutes' reading time before starting this paper. It is recommended that you use this time familiarising yourself with the outline of the questions rather than trying to work out any of the answers in detail. **You may not write anything during this period.***

**ADDITIONAL MATERIALS: A4 DOUBLE-SIDED COLOUR SINGLE SHEET INSERT**

***Do not open the paper until instructed to do so.***

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**Question 1 : START A NEW SHEET OF PAPER NOW**

**THIS QUESTION REFERS TO SOURCES ON THE INSERT**

SOURCE 1: a photograph of Edinburgh Castle from the south

SOURCE 2: a painting of Edinburgh Castle from the south east

SOURCE 3: a painting of Edinburgh Castle from the east

SOURCE 4: René Magritte *The Human Condition*

- (a) Source 1, Source 2, and Source 3 on the insert are all images of the same building from various angles. What are the key differences between these three images? [5]
- (b) Which ONE of the images in Sources 1, 2, and 3 do you prefer, and why? [4]
- (c) Study Source 4 on the insert. Which ONE of the other three images does Source 4 contrast with most interestingly, in your view? Explain your ideas as fully as you can. [4]
- (d) Think now about your experiences of reading any fictional work (such as a novel, short story, poem, or play). In your opinion, is the process of reading a work of literature more similar to that of looking at a painting or of looking through a window? Explain your reasoning in detail. [12]

## Question 2 : *START A NEW SHEET OF PAPER NOW*

Study these phrases in the Gibberian language with rough translations in English and then answer the questions which follow.

- |      |                                      |                                       |
|------|--------------------------------------|---------------------------------------|
| (1)  | un - pa - ré                         | <i>I sang</i>                         |
| (2)  | un - pa - rè                         | <i>We sang</i>                        |
| (3)  | un - pa - bé                         | <i>They sang</i>                      |
| (4)  | uni - b                              | <i>I want to sing</i>                 |
| (5)  | un - npa - rè                        | <i>We are/were singing</i>            |
| (6)  | un - néna - ré                       | <i>I just sang</i>                    |
| (7)  | téba - pa - ré                       | <i>I danced</i>                       |
| (8)  | téba - pa - bé                       | <i>They danced</i>                    |
| (9)  | téba - npa - ré                      | <i>I am/was dancing</i>               |
| (10) | téba - npa - rè                      | <i>We are/were dancing</i>            |
| (11) | téba - npa - bé                      | <i>They are/were dancing</i>          |
| (12) | mo - téba - mkka zortodar - npa - ré | <i>I start dancing</i>                |
| (13) | mo - téba - mkka génér - npa - ré    | <i>I am usually dancing</i>           |
| (14) | tébi - b                             | <i>I want to dance</i>                |
| (15) | tébi - riri - b                      | <i>I want to dance tomorrow</i>       |
| (16) | tébi - dim                           | <i>We want to dance</i>               |
| (17) | tébi - dum                           | <i>They want to dance</i>             |
| (18) | téba - néna - dum                    | <i>They want to dance in a moment</i> |
| (19) | téba - néna - b                      | <i>I want to dance in a moment</i>    |
| (20) | téba - néna - kha - bé               | <i>They will dance in a moment</i>    |

**[Question 2 continued]**

(a) What do the following mean in English?

- (i) bé
- (ii) dum
- (iii) néna

[4]

(b) Translate into Gibberian:

- (i) They were singing
- (ii) We want to sing
- (iii) They just danced
- (iv) I shall sing in a moment
- (v) We start dancing tomorrow

[5]

(c) For each of the following pairs, describe as concisely as possible when one is used as opposed to the other:

- (i) *ré and rè*
- (ii) *pa and npa*
- (iii) *téba and tébi*

[4]

(d) Suggest translations for the following Gibberian phrases.

- (i) zortodar - riri - dim
- (ii) mo - zortodar - mkka génér - npa - rè
- (iii) mo - uni - mkka gener - npa - dum

[6]

(e) How might the following be rendered in Gibberian?

- (i) They want to start singing tomorrow
- (ii) I shall want to start dancing in a moment
- (iii) We started singing yesterday

[6]

### Question 3 : ***START A NEW SHEET OF PAPER NOW***

Study the following extract carefully.

#### **THE EXPERIENCE MACHINE**

Suppose that there were an experience machine that would give you any experience you desired. Superduper neuropsychologists could stimulate your brain so that you would think and feel you were writing a great novel, or making a friend, or reading an interesting book. All the time, you would be floating in a tank, with electrodes attached to your brain. Should you plug into this machine for life, preprogramming your life's experiences? If you are worried about missing out on desirable experiences, we can suppose that business enterprises have researched thoroughly the lives of many others. You can pick and choose from their large library or smorgasbord of such experiences, selecting your life's experiences for, say, the next two years. After two years have passed, you will have ten minutes or ten hours out of the tank, to select the experiences of your *next* two years. Of course, while in the tank you won't know that you're there; you'll think it's all actually happening. Others can also plug in to have the experiences they want, so there's no need to stay unplugged to serve them. (Ignore problems such as who will service the machines if everyone plugs in.) Would you plug in? *What else can matter to us, other than how our lives feel from the inside?* Nor should you refrain because of the few moments of distress between the moment you've decided and the moment you're plugged. What's a few moments of distress compared to a lifetime of bliss (if that's what you choose), and why feel any distress at all if your decision *is* the best one?

(Robert Nozick, *Anarchy, State, and Utopia*, Oxford: Blackwell, 1974, pp 42-43)

**[Question 2 continued]**

Now answer the following questions.

- (a) Given an assurance of the welfare of their friends and family while they are in the machine, do you think most people would step into the machine or not? Give at least two reasons to support your judgement. [5]
- (b) Outline the most powerful argument you can think of that would support a decision to step into the experience machine. [8]
- (c) “Since we can never step outside of our own experience, we may as well accept that life is simply a rather dysfunctional and inefficient sort of experience machine.”
- (i) Give reasons why life might be considered a “dysfunctional and inefficient sort of experience machine.” [4]
- (ii) How far do you agree with the statement? [8]

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