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halaman 1

01. You : “Good afternoon,
Yesterday you delivered my laundry to my house, but you forgot my shirt.”
The person : “All right, could you fill out this form? We will get back to you soon.”

The best expression to fill in the blank is ...

- (A) I am here to complain about your service
- (B) I was wrong
- (C) I don't know

02. Diana : “Can I talk to you for a sec?”
Earl : “Well, I am afraid I am busy now.”

Diana tries to ...

- (A) show her curiosity.
- (B) talk about possibilities.
- (C) start a discussion.

03. Aria : “Mr. Parkman, can I bother you with something?”
Mr. Parkman : “Certainly.”
Aria : “... Do you know why the government didn't lower our export taxes?”

To express curiosity the followings can replace the blank, except ...

- (A) I want to know something.
- (B) I've been meaning to ask you.
- (C) Can I talk to you?

04. Hurley : “Why do we have certain age to be considered an adult?”
Ilyas : “I don't know. Let me think.”
Hurley : “...”

To talk about possibilities, the best expression to fill the gap is ...

- (A) Is it possible for people older than adult age to still think like children?
- (B) Do you think we are capable of doing this job?
- (C) Can we stop doing our homework?

05. Sister A : “Did you wear my dress again ?
You must ask for permission before you borrow things from other people.”
Sister B : “I am sorry. I swear I will not do that again.”

According to the conversation above, sister B is ...

- (A) expressing her hope.
- (B) making a promise.
- (C) encouraging her sister.

06. Joan regrets her past She could say all of the followings, except ...

- (A) If I hadn't been expelled from my school, I would have been able to study in a university.
- (B) I wish I had not let my sister go.
- (C) I am sorry about your loss.

07. If you want to make a prediction, you may say ...

- (A) Our farmers grow rice
- (B) Our farmers will become factory workers in the future
- (C) Our farmers' wealth have increased significantly compared to the last 15 years.

Text 08-16.

By Jessika Toothman.

Colossal explosions split the sky, tsunamis crash over major metropolises, meteorites plough through mountain ranges, life-size dinosaurs stomp around primordial forests—and let's not even get into all the creative ways the White House has been cinematically smashed up over the years.

These sorts of spectacular special effects can boggle the mind, both In terms of how extraordinary they are visually, as well as how much they reportedly cost to produce. Hollywood blockbusters like the “Pirates of the Caribbean” and “Spider-Man” trilogies are packed with shocking special effects that



push their budgets way up into the hundreds of millions, and somebody out there has to be footing the bill.

There are lots of readily apparent ways that blockbusters make money. When people go see a movie in theaters, rent it when it's available for home viewing, buy the DVD or purchase the soundtrack, the studio responsible gets a percentage of the proceeds. It also collects from television distribution contracts on various domestic and foreign TV outlets, from pay-per-view to basic cable and free networks to satellite stations. But keep in mind the percentage aspect-box-office numbers and the rest of these revenues are split up among different vested parties-like the star, for instance-and don't reflect a complete payback to a studio's blockbuster budget. Plus, post-theater success often hinges at least in part on box-office turnout, adding another complication to the equation.

Depending on the film, money can also sometimes be made through means like merchandising and licensing contracts. Studios typically get a guaranteed dollar amount, plus royalties. Paying for a Hollywood blockbuster means more than covering the cost of actually producing the movie, though. Marketing is another big slice of the budget, for example, and since box office sales alone usually aren't enough to cover even the cost of advertising, it's another reason why additional funding vehicles are so important.

But apart from these obvious, and primarily post-production, methods for making sure blockbuster movies turn a profit, behind-the-scenes systems can help get much of the funding necessary for covering the bottom line in place ahead of time.

Hollywood blockbusters might tend to take root in Los Angeles, but when it comes to raising the funds needed to make a movie, the shoots spread across the world. Laws and loopholes vary greatly from country to country, and successful executive producers are savvy when it comes to digging up the best deals.

One good example can be found in Germany's tax code: Potential German investors looking to finagle their finances can invest in a future blockbuster and take the related tax deduction right away, thus postponing burdensome taxes for a later date. They buy the movie's copyright and instantly lease it back to the Hollywood studio at the helm. The participating studio also pays the German investors a small advance on the movie, which qualifies as profit and satisfies the other side of the tax law.

Then all sorts of swapping follow. For example, the German investors will typically sign contract agreements that limit their involvement to token (and transitory) ownership, for which they pony up around 10 percent at the end of the day. Eventually the rights to the movie return to the studio in full, and the studio takes that profit right off its bottom line. Best of all, the films aren't required to be shot in Germany or employ any Germans, as is dictated by some countries' tax laws, so it still works for movies that might otherwise be inconvenienced by strict location requirements.

Another way studios can **defray** their costs is through strategic product placement. We're not talking about an obvious display of commercial wares like in the classic "Wayne's World" vignette, but rather the subtle introduction of a specific product into an applicable spot in a movie. Successful product placement doesn't come off over-the-top; instead it aims to blend the product seamlessly into the movie's plot. Featured companies sometimes offer free products and services for the cast and crew in return, but nowadays they're increasingly pitching in to the film's marketing expenses-usually with the caveat that they get an appearance in the ads and trailers for the film, of course.

And these are just two examples. Myriad methods are available to movie insiders and intrepid entrepreneurs looking to be a part of the next big blockbuster hit. Even independent investors looking to score some cash are getting in on the action. Most use business

smarts they picked up in other industries to mold strategies that have the potential to pay off big-keeping in mind that backing movies is always something of a gamble.

08. What is the purpose of paragraph 1 in the text above?
- (A) To show how the Hollywood blockbusters are financed
 - (B) To mention all the natural disasters that happened in the past in Los Angeles.
 - (C) To give introduction to typical scenes in Hollywood blockbusters.
 - (D) To exemplify the typical scenes from Hollywood blockbusters that are expensive.
 - (E) To state the importance of white house in Hollywood blockbusters.
09. What is the main topic of the passage?
- (A) How people create special effects in Hollywood blockbusters.
 - (B) How the Hollywood blockbusters are financed.
 - (C) What makes Hollywood actors stay wealthy.
 - (D) How Hollywood produces great movies.
 - (E) Why Hollywood create good movies.
10. Which one is implied in the text?
- (A) Some ways of financing Hollywood are obvious.
 - (B) Normally, box office sales are not enough to cover the advertising cost.
 - (C) The Germans always invest in Hollywood blockbusters because of his tax system.
 - (D) Wayne's World is an example of unsuccessful product placement.
 - (E) Casino industry finances Hollywood blockbusters.
11. The followings may be the financing sources of Hollywood blockbusters, EXCEPT ...
- (A) spectacular special effects.
 - (B) independent investors.
 - (C) companies' product placement
 - (D) merchandising contracts.
 - (E) tv distribution contracts.

12. The underlined word "defray" in paragraph 8 most nearly means ...
- (A) increase
 - (B) decrease
 - (C) add
 - (D) borrow
 - (E) pay for

Picture 13-15.



13. What is ad trying to get you to think?
- (A) You look good in yellow.
 - (B) If you buy these clothes, you'll popular.
 - (C) Your closet's too full already.
14. Which two techniques used in the zed ad?
- (A) Association (If shop at Zed, I'll be cool like these people)
 - (B) Repetition (The ad seems to say "Zed" a lot)
 - (C) Price claims (Zed has "guilt-free prices" and "start at \$22.99")
15. Where do you expect to see this ad?
- (A) Sport magazine.
 - (B) Kids fashion magazine.
 - (C) Teenager fashion magazine.
 - (D) Game magazine.

Text 16-18.

By Molly Edmonds

Smell is probably the most important shark sense, so much so that sharks have been referred to as "swimming noses". There are some impressive statistics to back this up, too. A shark can sniff out fish extracts that make up only one part for every 10 billion. Other research shows sharks are able to respond to one part blood for every one million parts of water; this is like being able to smell one teaspoon of something in a



swimming pool. What's more, sharks can smell these small amounts from hundreds of meters away.

How does the shark do this? Just under the snout are two flares, or nasal cavities. Each nare has two openings, one for water to enter and one for water to exit. The shark sucks or pulls the water into the nares to sniff out any evidence of prey. The water goes into nasal sacs and over a series of skin folds known as olfactory lamellae. The nasal cavities are big spaces, which gives the shark more time to register the smells. The nasal sacs are filled with sensory cells, which send signals to the shark's brain. The olfactory lobes in the shark's brain analyze the smells, looking for those that match the scent of their prey or the pheromones of potential mates. And sharks have pretty advanced equipment up there—about two-thirds of the shark's brain weight is composed of olfactory lobes.

Once the shark identifies the scent and decides to pursue, it starts swimming. The shark's natural swimming motion of moving its head back and forth provides further assistance in determining where the scent is coming from. With each movement, the snout picks up more water for the shark to analyze, and the shark is able to tell whether it's coming from the right or left nare. This helps them determine which way to swim.

The shark's nose may work so well because it doesn't have to do anything else. Sharks use their noses just for smelling. Breathing is accomplished with a shark's gills, and the shark's sense of smell is not connected to its mouth in any way. Sharks often don't know how something is going to taste until they've taken a bite. This is how some people are able to "escape" from a shark attack -- the shark gets a little nibble of a foot and decides to reject the prey.

16. The best topic of the text is ...

- (A) Shark Breathing Technique.
- (B) Shark Senses.
- (C) Shark Smell.
- (D) Shark Abilities.
- (E) Shark Roles.

17. Which one is TRUE according to the text?

- (A) More than half of sharks' brain weight is composed of olfactory lobes.
- (B) Sharks always kill their preys.
- (C) Sharks can use their mouths to smell their preys.
- (D) Similar to other types of fish, sharks breathe with gills.
- (E) Sharks swim back and forth to understand how they preys taste.

18. Why would the author mention "teaspoon" and "swimming pool" in paragraph 1?

- (A) To show how sharks behave.
- (B) To demonstrate the importance of shark smell.
- (C) To give example of how sharks hunt its preys.
- (D) To make the readers understand how powerful sharks' smell is.
- (E) To show that sharks can smell scents from far away.

Text 19-22.

Pao Restaurant Review

This far flung SoHo outpost of bacalao features mainland Portuguese fare and a dining room straight out a lisbon-inspired film noir. The diminutive Spring Street entrance opens onto the bar, where the inspired can practice their Portuguese. The lucky may even meet up with some of Portugal's most popular actors and directors.

The pub-esque bar dominates the action in this small, bustling space, overlooking the small collection of white linen-covered tables. In summer outdoor seating doubles the capacity and invites an even more lisbon feel. You may have to wait for a table if you arrive at prime time, but you can call ahead to reserve a table.

As soon as you sit down you receive a basket of *pao* (bread), which you should reserve for sopping. The menu is presented in a picture frame and features two offerings of the famous bacalao (codfish) so important to Portuguese cookery. The codfish cakes are meaty versions of croquettes, served with a garnish of



tomato, orange and cucumber. The first entrée on menu is the traditional bacalao sautéed and served with egg. Another traditional dish is the *mariscos*, a mixture of clams, mussels and shrimp steamed in a tomato and chorizo broth, and served in its own copper pot. One truly Portuguese dish that often invites comments or quizzical looks is the pork and dam *cataplana*(stew), a beloved and traditional mainland dish. Also traditional is the braised rabbit served with hazelnut mashed potatoes. Specials are often good, especially lamb, so be sure to ask.

Among the desserts is the chocolate salami, slices of a rich, deep chocolate roll packed with pistachios and resembling dry salami. Don't be fooled - this is a very rich dessert not for the faint of heart.

While at Pao you should try the *vinho verde* or green wine. This wine, a specialty from Minho, is made from unripe grapes and has a crisp, sparkling body. It is a light wine popular in summer and goes well with the seafood dishes so popular in Portugal. Also good to try are the *porto*(port) and the *madeira*(similar to sherry). All three of these products are appellation-controlled, with port being the most widely known.

The service staffs are friendly and helpful, and they will explain the menu and its offerings. The vibe here is decidedly upbeat, and the cuisine very true to the home country. **You will feel as though you are in Lisbon and you will enjoy the v o y a g e .**

19. These are mention in the text, except ...

- (A) some seafood.
- (B) a type of wine.
- (C) rabbit.
- (D) chicken wing.
- (E) bread.

20. Which one is TRUE according to the text?

- (A) Chocolate salami is the same as dry salami.
- (B) If you visit Pao, you will meet some of Portugal's most popular actors and directors.
- (C) People can seat outdoor in summer.

- (D) Pao is not available for booking.
- (E) Pao is located in Lisbon.

21. What does the underline sentence in the final paragraph mean? _____.

22. There are many words in italic (paragraph 3 and 5). Guess what is the purpose of the italicization. _____.

Text 23-24.

Lord of the Flies Review by Aim an A.

“Which Is better — to have rules and agree, or to hunt and kill?”

Lord of the Flies isn't your average book, I have to say. Being a reader who loves to dig into books of adventure and mystery genres, upon picking up this book I thought it would be a normal adventure book; the blurb certainly seemed to suggest this. A predictable setting for a story: a deserted island suddenly inhabited by a group of reckless school boys. It's the perfect recipe for an adventure book like any other. Except...it's not like any other.

Allow me to briefly explain the tantalising plot. Set in an unspecified war period, a plane crashes, leaving a group of schoolboys stranded on a desert. Shocking, but not that unbearable. After all, the young boys' dreams have come true: who wouldn't want a whole island to play on all day without any nagging from the Adults? The unlikely protagonists are the fair haired Ralph and his side-kick, appropriately named Piggy. Without any adults, the boys realise that a leader must be elected in order to make sure that everyone has fun and doesn't act unkindly (except to Piggy of course, teasing Piggy is perfectly okay). Ralph ends up being elected due to his leadership skills and popularity with the rest of the boys. Ralph befriends a choirboy called Jack, who turns out to be the antagonist in this story. Both boys grow to loathe each other as the days pass, with Jack getting hungrier for power. Soon, what was initially thought of as a blissful escape from the Adult World quickly develops into something more sinister and **unsettling**.



Now when I talk about protagonists and antagonists, it's really hard to truly define who they are, for you see, Lord of the Flies isn't just a book about boys becoming independent. It holds a deeper, more subtle meaning to it, making the reader question what it really means to be immoral and the true meaning of evil. All the time, the reader is questioning Ralph, Piggy, Jack and the other schoolboys' decisions and actions, until it comes to a point when the reader is unable to take in what has happened. Innocence is lost and life for the boys will never be the same again.

Although the book spans a few months, fortunately it does not feel rushed. Every chapter leaves you hungry for more. I think the thing that makes Lord of the Flies so successful is the way William Golding manages to drop subtle hints in the story, straight from the beginning, and they become more apparent as the book progresses, and actions turn from worse, to what could only be described as barbaric and bloody. I also appreciate how the development of Ralph is made evident to the reader. Ralph is portrayed as having blonde hair and blue eyes, the perfect recipe for innocence. He is arrogant and carefree and the prospect of having a whole island to himself is certainly appealing. However, as time passes by, and things go out of hand, Ralph matures and realises life is not all about how many friends you have and how popular you are, nor is it - sigh - about having fun. On the outside Lord of the Flies may appear to be simply a story about boys trying to live on a deserted island, but reading between the lines will allow the reader to understand and appreciate the dark hints that make this story truly exciting and magnificent in every respect.

I would recommend this book to teenagers, both boys and girls, who want to try something ... different, to say the least. Teenagers who like adventure and mystery should certainly try this classic. In other words, if you're the one for romance and happy endings, look elsewhere. But if you like your books to have gripping and

believable characters with a plot second to none, then Lord of the Flies is for you. I can promise you that you'll finish the book, left with a new and fresh outlook on the world around you and perhaps a thought as to what exactly Lord of the Flies is about. Indeed its inner meaning is very dark, making the reader wonder how thin the line between good and evil really is.

23. To whom does the reviewer recommend the book?_____.
24. Which one is TRUE according to the text?
 - (A) Lord of the Flies is the only one of its kind.
 - (B) People who love romance and happy endings should get the book.
 - (C) William Golding gives obvious hints from the beginning until the end of the book.
 - (D) Young Jack is portrayed as the most typical innocent person.
 - (E) Many teenagers love this book.
25. The underline word "subtle" in paragraph 4 is mostly synonymous with ...
 - (A) straightforward.
 - (B) low-key.
 - (C) apparent.
 - (D) visual.
 - (E) slow.