



CA' FOSCARI INTERNATIONAL COLLEGE – OFFICIAL ADMISSION TEST 2020/2021

BLOCK 1: GENERAL KNOWLEDGE

1. Which of these tragedies has not been written by William Shakespeare:
 - a. Antigone
 - b. Julius Caesar
 - c. Antony and Cleopatra
 - d. King Lear

2. Which of the following authors wrote a famous dystopian novel?
 - a. George Orwell
 - b. Irène Némirovsky
 - c. Eugenio Montale
 - d. Gustave Flaubert

3. The play "A Doll's House" was written by?
 - a. Henrik Ibsen
 - b. Virginia Woolf
 - c. Rainer Maria Rilke
 - d. Luigi Pirandello

4. Which of the following authors declined the Nobel Prize in Literature?
 - a. Jean-Paul Sartre
 - b. Bob Dylan
 - c. Samuel Beckett
 - d. Pablo Neruda

5. Which of the following is not a Latin American writer?
 - a. Manuel Vázquez Montalbán
 - b. Mario Vargas Llosa
 - c. Octavio Paz
 - d. Jorge Luis Borges

6. Which countries assert sovereignty over the Falkland Islands?
 - a. Argentina and United Kingdom
 - b. Uruguay and Chile
 - c. China and Russia
 - d. Portugal and Brazil

7. Which countries does Lebanon border?
 - a. Israel and Syria



- b. Egypt and Syria
 - c. Israel and Jordan
 - d. Saudi Arabian and Turkey
8. Which sea is known for its unusual salt concentration?
- a. Dead Sea
 - b. Mediterranean Sea
 - c. Caspian Sea
 - d. Black Sea
9. Which is the longest river of Asia?
- a. Yangtze
 - b. Yellow River
 - c. Tigris
 - d. Ganges
10. Which country is not spanned by Kurdistan?
- a. Afghanistan
 - b. Iran
 - c. Iraq
 - d. Turkey
11. Place the following philosophers in chronological order.
- a. Berkeley, Kant, Hegel, Schopenhauer
 - b. Schopenhauer, Hegel, Berkeley, Kant
 - c. Hegel, Kant, Schopenhauer, Berkeley
 - d. Kant, Schopenhauer, Berkeley, Hegel
12. When did India gain independence?
- a. 1947
 - b. 1935
 - c. 1858
 - d. 1966
13. Where was Ferdinand Magellan, the first to circumnavigate the world, from?
- a. Portugal
 - b. Spain
 - c. Italy
 - d. United Kingdom
14. Who liberated the Auschwitz concentration camp?
- a. Soviet army
 - b. American army
 - c. British army
 - d. Italian army



15. Who was the leader of the Khmer Rouge regime?
 - a. Pol Pot
 - b. Kim Jong-un
 - c. Chea Sim
 - d. Mao Zedong

16. Which of the following was the first vaccine ever to be developed?
 - a. Smallpox vaccine
 - b. Polio vaccine
 - c. Chickenpox vaccine
 - d. BCG vaccine

17. How are elements arranged in the periodic table?
 - a. Atomic number
 - b. Reactivity
 - c. Date of discovery
 - d. Density

18. Which type of rock is more common on Earth's surface?
 - a. Sedimentary rocks
 - b. Metamorphic rocks
 - c. Igneous rocks
 - d. Each type is equally common

19. Which of these is not part of the human digestive system?
 - a. Kidney
 - b. Pharynx
 - c. Spleen
 - d. Liver

20. Which one is not an elementary particle?
 - a. Baryon
 - b. Quark
 - c. Lepton
 - d. Boson

21. Who is Noam Chomsky?
 - a. A linguist
 - b. A mathematician
 - c. A Nobel prize winner
 - d. An athlete



22. Where is the European Court of Human Rights?
- Strasbourg
 - Brussels
 - Paris
 - Berlin
23. Where are the UN headquarters?
- New York
 - Stockholm
 - Hong Kong
 - Geneva
24. Who is the current Supreme Leader of the Islamic Republic of Iran?
- Ali Khamenei
 - Hassan Rouhani
 - Ruhollah Khomeini
 - Mohammad Reza Shah
25. Which is the most populous Muslim-majority country?
- Indonesia
 - Pakistan
 - Iran
 - Egypt
26. What art movement was known to paint "en plein air"?
- Impressionism
 - Surrealism
 - Expressionism
 - Cubism
27. One of Michelangelo's statues was smuggled to Germany during WW2. Which one?
- Madonna of Bruges
 - Moses
 - David
 - Pietà
28. When were the first modern Olympic Games held?
- 1896
 - 1912
 - 1908
 - 1900
29. Which Coen Brothers' film was awarded the Palme d'Or?
- Fargo
 - Barton Fink



- c. No Country for Old Men
- d. The Big Lebowski

30. Find the intruder:

- a. Charles Mingus
- b. Theolonious Monk
- c. Dizzy Gillespie
- d. Willie Nelson

BLOCK 2: READING COMPREHENSION

Reading 1 - From: *Death in Venice* by Thomas Mann

The performer below presently began a solo, with guitar accompaniment, a street song in several stanzas, just then the rage all over Italy. He delivered it in a striking and dramatic recitative, and his company joined in the refrain. He was a man of slight build, with a thin, undernourished face; his shabby felt hat rested on the back of his neck, a great mop of red hair sticking out in front; and he stood there on the gravel in advance of his troupe, in an impudent, swaggering posture, twanging the strings of his instrument and flinging a witty and rollicking recitative up to the terrace, while the veins on his forehead swelled with the violence of his effort. He was scarcely a Venetian type, belonging rather to the race of Neapolitan jesters, half bully, half comedian, brutal, blustering, an unpleasant customer, and entertaining to the last degree. The words of his song were trivial and silly, but on his lips, accompanied with gestures of head, hands, arms, and body, with leers and winks and the loose play of the tongue in the corner of his mouth, they took on meaning; an equivocal meaning, yet vaguely offensive. He wore a white sports shirt with a suit of ordinary clothes, and a strikingly large and naked-looking Adam's apple rose out of the open collar. From the pale, snub-nosed face it was hard to judge of his age; vice sat on it, it was furrowed with grimacing, and two deep wrinkles of defiance and self-will, almost of desperation, stood oddly between the red brows, above the grinning mobile mouth. But what more than all drew upon him the profound scrutiny of our solitary watcher was that this suspicious figure seemed to carry with it its own suspicious odour. For whenever the refrain occurred and the singer, with waving arms and antic gestures, passed in his grotesque march immediately beneath Aschenbach's seat, a strong smell of carbohcic was wafted up to the terrace.

After the song he began to take up money, beginning with the Russian family, who gave liberally, and then mounting the steps to the terrace. But here he became as cringing as he had before been forward. He glided between the tables, bowing and scraping, showing his strong white teeth in a servile smile, though the two deep furrows on the brow were still very marked. His audience looked at the strange creature as he went about collecting his livelihood, and their curiosity was not unmixed with disfavour. They tossed coins with their fingertips into his hat and took care not to touch it. Let the enjoyment be never so great, a sort of embarrassment always comes when the comedian oversteps the physical distance between himself and respectable people. This man felt it and sought to make his peace by fawning. He came along the railing to Aschenbach, and with him came that smell no-one else seemed to notice.

'Listen!' said the solitary, in a low voice, almost mechanically; 'they are disinfecting Venice - why?' The mountebank answered hoarsely: 'Because of the police. Orders, signore. On account of the heat and the



sirocco. The sirocco is oppressive. Not good for the health.' He spoke as though surprised that anyone could ask, and with the flat of his hand he demonstrated how oppressive the sirocco was. 'So there is no plague in Venice?' Aschenbach asked the question between his teeth, very low. The man's expressive face fell, he put on a look of comical innocence. 'A plague? What sort of plague? Is the sirocco a plague? Or perhaps our police are a plague! You are making fun of us, signore! A plague! Why should there be? The police make regulations on account of the heat and the weather....' He gestured. 'Quite,' said Aschenbach, once more, soft and low; and dropping an unduly large coin into the man's hat dismissed him with a sign. He bowed very low and left. But he had not reached the steps when two of the hotel servants flung themselves on him and began to whisper, their faces close to his. He shrugged, seemed to be giving assurances, to be swearing he had said nothing. It was not hard to guess the import of his words. They let him go at last and he went back into the garden, where he conferred briefly with his troupe and then stepped forward for a farewell song.

1. Where is the scene set?

- a. In a hotel in Venice
- b. In a theatre in Venice
- c. In a theatre in Russia
- d. On a street in Naples

2. What makes the solitary watcher scrutinize the musician so thoroughly?

- a. His red hair
- b. His impudent posture
- c. His grinning mouth
- d. His suspicious odour

3. Why is he solitary watcher thinking about a possible plague in the city?

- a. Because he is afraid of actors and musicians
- b. Because he smells a disinfectant
- c. Because he is superstitious
- d. Because of the oppressive weather

4. Why is Aschenbach dropping an unduly large coin into the performer's hat?

- a. Probably because he wants the performer to go away
- b. Probably because he is generous
- c. Probably because he likes the performer
- d. Probably because he wants the performer to stay

5. Why are the hotel employees pouncing on the performer?

- a. Because they want him to pay a fee
- b. Because they think he is disturbing the hotel guests
- c. Because they think he is telling the tabooed truth about the plague in Venice
- d. Because he is an equivocal person



Reading 2 – *The Moon*

The Moon, which has undergone a distinct and complex geological history, presents a striking appearance. The moon may be divided into two major terrains: the maria (dark lowlands) and the terrace (bright highlands). The contrast in the reflectivity (the capability of reflecting light) of these two terrains suggested to many early observers that the two terrains might have different compositions, and this supposition was confirmed by missions to the Moon such as Surveyor and Apollo. One of the most obvious differences between the terrains is the smoothness of the maria in contrast to the roughness of the highlands. This roughness is mostly caused by the abundance of craters; the highlands are completely covered by large craters (greater than 40-50 km in diameter), while the craters of the maria tend to be much smaller. It is now known that the vast majority of the Moons craters were formed by the impact of solid bodies with the lunar surface.

Most of the near side of the Moon was thoroughly mapped and studied from telescopic pictures years before the age of space exploration. Earth-based telescopes can resolve objects as small as a few hundred meters on the lunar surface. Close observation of craters, combined with the way the Moon diffusely reflects sunlight, led to the understanding that the Moon is covered by a surface layer, or regolith, that overlies the solid rock of the Moon. Telescopic images permitted the cataloging of a bewildering array of land forms. Craters were studied for clues to their origin; the large circular maria were seen. Strange, sinuous features were observed in the maria. Although various land forms were catalogued, the majority of astronomers attention was fixed on craters and their origins.

Astronomers have known for a fairly long time that the shape of craters changes as they increase in size. Small craters with diameters of less than 10-15 km have relatively simple shapes. They have rim crests that are elevated above the surrounding terrain, smooth, bowl-shaped interiors, and depths that are about one-fifth to one-sixth their diameters. The complexity of shape increases for larger craters.

1. What does the passage mainly discuss?
 - a. What astronomers learned from the Surveyor and Apollo space missions
 - b. Characteristics of the major terrains of the Moon
 - c. The origin of the Moon's craters
 - d. Techniques used to catalogue the Moon's land forms

2. According to the passage, the maria differ from the terrace mainly in terms of
 - a. Age
 - b. Manner of creation
 - c. Size
 - d. Composition

3. The passage supports which of the following statements about the Surveyor and Apollo missions?
 - a. They confirmed earlier theories about the Moon's surface.
 - b. They revealed that previous ideas about the Moon's craters were incorrect.
 - c. They were unable to provide detailed information about the Moon's surface.



d. They were unable to identify how the Moon's craters were made.

4. According to the passage, lunar researchers have focused mostly on

- a. The possibility of finding water on the Moon
- b. The lunar regolith
- c. Cataloging various land formations
- d. Craters and their origins

5. All of the following are true of the maria except:

- a. They have small craters
- b. They have been analyzed by astronomers
- c. They have a rough texture
- d. They tend to be darker than the terrace



BLOCK 3: ESSAY

Flags that transcend borders

(Adapted from: Tim Marshall, *Worth dying for: The power and politics of flags*, 2016)

WHY ARE PIRATES CALLED PIRATES? BECAUSE THEY *ARRR*. Why is the 'Jolly Roger' called the Jolly Roger? No one knows for sure. It's possible that neither of those sentences is funny and certainly pirates were, and are, no joke. Nasty, thieving murderers are rarely amusing, and yet over the centuries the skull and crossbones flag, the eye patch, the peg leg and the swashbuckling 'Yo ho ho' have become almost romantic and, in the form of Johnny Depp's pirate in the Caribbean, cartoonish.

Pirates are as old as seafaring and exist the world over, but the association with the skull and crossbones flag seems to originate in the twelfth century, when it was flown by the ships of the Knights Templar, which at the time formed the world's biggest fleet, deployed to protect the Templars' business empire. Why they used the image is beyond morbid. It stems from the legend of the 'Skull of Sidon', as told by one Walter Map in the twelfth century concerning some troubling events in the mid 1100s: A great lady of Maraclea was loved by a Templar, a Lord of Sidon; but she died in her youth, and on the night of her burial this wicked lover crept to the grave, dug up her body and violated it. Then a voice from the void bade him return in nine months' time for he would find a son. He obeyed the injunction and at the appointed time he opened the grave again and found a head on the leg bones of the skeleton (skull and crossbones). The same voice bade him guard it well, for it would be the giver of all good things, and so he carried it away with him. It became his protecting genius, and he was able to defeat his enemies by merely showing them the magic head. In due course, it passed to the possession of the order.

The Knights Templar rather fancied themselves as being on God's side, as opposed to being pirates, but their behaviour at sea was frequently piratical. These incredibly rich 'poor knights' were not above stopping lesser vessels and relieving them of any valuables, and their emblem may well have been the inspiration for later 'buccaneers' – or to say it another way, 'thieves'.

For pirates black was the new black and on it they emblazoned the classic images, adding a few bloodcurdling extras as caught their fancy. The hourglass was to inform those on the ship they were approaching that their time had run out; sometimes a full skeleton would be added in case the message wasn't clear enough, while daggers and other weapons would remind the victims of the manner of their impending demise. The pirates developed a system known as the 'Pirates' code', which, in a time when most people were illiterate, still managed to convey volumes of information. The skull and crossbones told the ship being approached what they were dealing with. If the pirates also flew a black flag, this signalled that surrender without a fight would result in the lives of the crew being spared. If there was resistance, or if the ship attempted to flee, a red flag would be raised to say that no quarter would be given.

Some flags are able to engender emotion and convey a message without representing a nation. What does the Jolly Rogers engender? How does it do that? Can you compare it to other flags that transcend borders?