

Test 1

Test 1

PAPER 1 READING (1 hour)

Part 1

You are going to read an article about a London tour guide. For questions **1–8**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text.

Mark your answers **on the separate answer sheet**.

The best kind of know-it-all

There is an art to being a good tour guide and Martin Priestly knows what it is.

It's obvious that the best way to explore a city is with a friend who is courteous, humorous, intelligent and – this is essential – extremely well-informed. Failing that, and if it is London you are visiting, then the next best thing may well be Martin Priestly, former university lecturer, now a guide, who seems to bring together most of the necessary virtues and who will probably become a friend as well.

Last spring, I took a trip around London with him, along with a party of Indian journalists. Accustomed to guides who are occasionally excellent but who often turn out to be arrogant, repetitive and sometimes bossy, I was so struck by Priestly's performance that I sought him out again to see, if I could, just how the trick was done.

This time the tour was for a party of foreign students, aged anything between 20 and 60, who were here to improve their English, which was already more than passable. As the 'tourists' gathered, Martin welcomed them with a kind of dazzled pleasure, as if he had been waiting for them with excitement and a touch of anxiety, now thankfully relieved. I have to say, all this seemed absolutely genuine.

Then we got on the coach and we were off. Martin sat in front, not in the low-level guide's seat, but up with the group, constantly turning round to make eye contact, to see if they understood him. Soon we're in a place called Bloomsbury, famous among writers in the early 20th century. 'Bloomsbury is famous for brains,' says Martin, getting into his stride. 'It's a very clever place. It's not very fashionable but it's *very* clever.' Soon after, we pass the British Museum and Bedford Square, 'a great architectural showpiece', advises Martin. The comment prompted questions which led to a conversation about building, the part

played by wealthy people and how big chunks of London still belonged to them – an issue which was to re-emerge later. This was how he liked to work: themes, introduced as if spontaneously, were laid down for subsequent discussion.

Suddenly the coach stopped and it was over, two and a half hours of non-stop performance, with information, observation and humour. Martin says encouragingly, 'I do hope you enjoy London.'

We go to a nearby café to talk. Why, I asked, had he become a guide? 'Well, I used to organise a lot of courses at the university I worked for. It was quite stressful. But I had shown students around London and I enjoyed that. It seemed an obvious move to make. I did the London Tourist Board's Blue Badge course – two evenings a week for two years. That was tough, especially the exam in what is known as "coaching". You're taught to smile but everybody had difficulty with that in the exam, when you have other things to worry about. You have to do it backwards in the coach, desperately casting your eyes about to see what is coming next, and you're facing the tutors and the other trainees.

'And you have to know so much to guide well, different places, all kinds of architecture, agriculture. What if somebody asks a question about a crop beside the road? But some of it sticks, you know . . . eventually.' He also tells me he keeps himself up to date with radio, TV and newspapers.

There are several hundred other guides out there, all looking for a share of the work. I think, as we talk, that I am starting to understand why good guides are so rare. It's a great deal harder than it looks, and it demands, for every stretch of road, an even longer stretch of study and forethought.

line 50

line 66

- 1 What do we learn about Martin in the first paragraph?
 - A He has two educational roles.
 - B He is a colleague of the writer.
 - C His job is an extension of his hobby.
 - D His job suits his personality.

- 2 The writer decided to meet Martin again to find out how he managed to
 - A win custom from other tour guides.
 - B entertain large and varied tour groups.
 - C avoid the failings of many other tour guides.
 - D encourage people to go back to him for another tour.

- 3 The writer notes that on meeting the tour group, Martin
 - A greeted everyone warmly.
 - B seemed as nervous as everyone else.
 - C praised everyone for their prompt arrival.
 - D checked that everyone could understand him.

- 4 Martin's approach to guiding is to
 - A begin with the oldest buildings.
 - B encourage tourist participation.
 - C move around the coach as he talks.
 - D find out how much visitors know first.

- 5 What does 'It' in line 50 refer to?
 - A showing students around London
 - B performing in front of a group
 - C becoming a guide
 - D arranging courses

- 6 Martin says that the 'coaching' exam is difficult because
 - A there is so much to think about.
 - B you have to smile in different ways.
 - C it has so many sections.
 - D you have to cover different routes.

- 7 In lines 66–67, what does 'some of it sticks' mean?
 - A Some facts are up to date.
 - B Some information is remembered.
 - C Some questions are answered.
 - D Some lessons are revised.

- 8 In the last paragraph, the writer says he is impressed by
 - A the distances Martin covers on his tours.
 - B the quantity of work available for tour guides.
 - C the amount of preparation involved in Martin's job.
 - D the variety of approaches taken to guiding.

Test 1

Part 2

You are going to read an article about a cookery course for children. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (**9–15**). There is one extra sentence which you do not need to use.

Mark your answers **on the separate answer sheet**.

The little chefs

Hilary Rose travels to Dorset, in the south of England, to investigate a cookery course for children.

There must be something in the air in Dorset, because the last place you'd expect to find children during the summer holidays is in the kitchen. Yet in a farmhouse, deep in the English countryside, that's exactly where they are – on a cookery course designed especially for children.

It's all the idea of Anna Wilson, who wants to educate young children about cooking and eating in a healthy way. 'I'm very keen to plant the idea in their heads that food doesn't grow on supermarket shelves,' she explains. 'The course is all about making food fun and enjoyable.' She thinks that eight is the perfect age to start teaching children to cook, because at that age they are always hungry.

9

These children are certainly all smiles as they arrive at the country farmhouse. Three girls and four boys aged from ten to thirteen make up the group. They are immediately given a tour of what will be 'home' for the next 48 hours. **10** But one thing is quite clear – they all have a genuine interest in food and learning how to cook.

Anna has worked as a chef in all sorts of situations and has even cooked for the crew of a racing yacht, in limited space and difficult weather conditions. **11** 'Kids are easy to teach,' she insists, 'because they're naturally curious and if you treat them like adults they listen to you.'

Back in the kitchen, Anna is giving the introductory talk, including advice on keeping hands clean, and being careful around hot ovens. **12**

Judging by the eager looks on their young faces as they watch Anna's demonstration, they are just keen to start cooking.

The children learn the simplest way, by watching and then doing it themselves. They gather round as Anna chops an onion for the first evening meal. Then the boys compete with each other to chop their onions as fast as possible, while the girls work carefully, concentrating on being neat. **13** When they learn to make bread, the girls knead the dough with their hands competently, while the boys punch it into the board, cheerfully hitting the table with their fists.

The following morning, four boys with dark shadows under their eyes stumble into the kitchen at 8.30 a.m. to learn how to make breakfast (sausages and eggs, and fruit drinks made with yoghurt and honey). We learn later that they didn't stop talking until 4.30 a.m. **14** Ignoring this, Anna brightly continues trying to persuade everyone that fruit drinks are just as interesting as sausages and eggs.

Anna has great plans for the courses and is reluctant to lower her standards in any way, even though her students are so young. **15** 'And I like to keep the course fees down,' Anna adds, 'because if the children enjoy it and go on to teach their own children to cook, I feel it's worth it.' If this course doesn't inspire them to cook, nothing will.

Paper 1 Reading

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|--|---|
| <p>A This is followed by a session on 'knife skills', which will be important later on.</p> <p>B She always uses top-quality ingredients, such as the best cuts of meat and the finest cheeses, so there's clearly no profit motive in this operation.</p> <p>C As they wander round, they argue light-heartedly about who has had the most experience in the kitchen.</p> <p>D In the garden, they learn about the herbs that they will use in their cooking.</p> | <p>E Their obvious tiredness may explain why one of them goes about the task so carelessly that the ingredients end up on the floor.</p> <p>F This is particularly true of young boys, who are happy to do anything that will end in a meal.</p> <p>G As a result, she has a very relaxed attitude to cooking, constantly encouraging the children and never talking down to them.</p> <p>H This contrast will become something of a theme during the course.</p> |
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Test 1

Part 3

You are going to read a magazine article about people who make short films. For questions **16–30**, choose from the options (**A–D**). The options may be chosen more than once.

Mark your answers **on the separate answer sheet**.

Which film-makers

- | | |
|---|--------------------------------|
| produced a short film at a very busy time in their lives? | 16 <input type="text"/> |
| are realistic about their future together? | 17 <input type="text"/> |
| mention the need to keep on working hard at producing short films? | 18 <input type="text"/> |
| made early career decisions that would lead them towards film-making? | 19 <input type="text"/> |
| gained financial assistance after impressing an organisation in the film world? | 20 <input type="text"/> |
| like variety in their working lives? | 21 <input type="text"/> |
| have benefited from observing professional film-makers at work? | 22 <input type="text"/> |
| were not concerned by the fact that nobody recognised them? | 23 <input type="text"/> |
| suddenly realised the great potential of their film? | 24 <input type="text"/> |
| felt their studies were not providing them with what they wanted? | 25 <input type="text"/> |
| now have a reputation for excellence which can put pressure on them? | 26 <input type="text"/> |

Which film

- | | |
|---|--------------------------------|
| was considered unlucky not to receive a prize? | 27 <input type="text"/> |
| was used for a different purpose from most short films? | 28 <input type="text"/> |
| has a lot of people acting in it? | 29 <input type="text"/> |
| was completed only at the very last minute? | 30 <input type="text"/> |

A short cut to Hollywood

We meet the most successful young makers of short films in Britain. These short films usually last no more than ten minutes and are often shown before the main films in cinemas.

A Kevin Teller and Justin O'Brien *Jumping Gerald*

Anyone who saw *Together*, the surprise arthouse hit, will have been as charmed by *Jumping Gerald*, the short film which ran before it, as they were by the main feature film itself. Yet *Gerald*'s creators faced financial difficulties from the start, and the final version wasn't even finished until the eve of its first screening. As they sat in the cinema watching it for the first time, it dawned on Teller and O'Brien just what they had achieved. 'The way people were laughing,' Teller remembers, 'we knew we were on to a good thing.' *Jumping Gerald* was nominated for Best Short Film at the British Film Festival; although it missed out on the award, it was thought by many to have deserved it. The two men are presently involved in their second production. 'We make a good team,' Teller says, 'and we'll continue to work as one. Unless, of course, one of us gets an offer he can't refuse.'

B The Collins brothers *Oh Josephine!*

Tim and Mark Collins first fell in love with the art of film-making when they were young boys. Their father was often abroad on business, and his two sons would send him video diaries to inform him of the goings-on at home. Several years later, their first short film was lucky ever to get made. At the time, Tim was writing a novel between takes, and Mark was preparing to get married. *Oh Josephine!* was made with a cast of hundreds for just £500, but it went on to win several video awards nevertheless. The film really began to get the brothers noticed, and several others followed, all exceptionally well received. The brothers now feel ready to move into full-length feature films, and are busy writing a screenplay. The only disadvantage of having had such a perfect start to their careers is the weight of expectations: they have to keep coming up with the goods.

C Brian Radley and Nicky Tomlinson *More Cake Please*

Radley and Tomlinson's very first short film, *More Cake Please*, was nominated for a prestigious award at the Cannes Film Festival. Tomlinson says, 'We couldn't believe it when we found ourselves on a red carpet at Cannes. No one knew who on earth we were, but that couldn't have mattered less.' Although *More Cake Please* didn't win, Radley and Tomlinson were sufficiently encouraged by the nominations to enter the film into Channel Four's short film competition at the British Film Festival. To their surprise it won, and their film-making career began to look even better with Channel Four's promise to fund their next project. The duo had chosen university courses – in media and drama – with a film-making future in mind but, disenchanted with the theoretical rather than practical experience of the industry that was provided, both men left university before completing their courses and went to work for production companies in London. They place enormous value on the hands-on experience that their work on film sets provided them with. 'We've seen so many directors get it wrong, that we kind of know how to get it right,' says Radley.

D Hiroko Katsue and Mica Stevlovsky *The Big One*

Katsue and Stevlovsky speak fondly of the days when every feature film at the cinema was preceded by a short film. Katsue and Stevlovsky's short-film-making debut, *The Big One*, was rather unusual, as it became the cinema advertisement for *Big Issue* magazine. It won award after award. 'Winning a festival is great in that it raises your profile, but it doesn't mean you can rest on your laurels,' says Stevlovsky. 'Right, you can't just expect things to happen for you,' echoes Katsue. 'You could spend years going around festivals with the same old film, but we're not into that. We're always looking for different sorts of projects, never standing still. Even when we're lying on a beach on holiday, we both have ideas churning around in our heads.'