Test 1

PAPER 1 READING (1 hour 30 minutes)

Part 1

For questions 1–18, read the three texts below and decide which answer (A, B, C or D) best fits each gap.

Mark your answers on the separate answer sheet.

Vancouver

In the last ten years or so, hundreds of thousands of people from all over the world have (1) .... up residence in Vancouver, in western Canada. To relax in the evening, residents (2) .... down the city streets and, if you join them, you are likely to overhear a different language at almost every other step. People come to Vancouver for its mild climate, its wonderful setting between the ocean and the mountains, its clean and safe environment and its educational and job opportunities. And (3) .... some may grumble about the speed at which new buildings have (4) ...., there’s no doubt that the new arrivals and (5) .... tourism industry have helped fuel an urban renaissance. Locals once referred to Vancouver as ‘Terminal City’ because of the city’s role as a terminus or gateway to all other places. Though the name has fallen slightly out of (6) ...., Vancouver is more a gateway than ever.

1 A taken
   B put
   C made
   D built

2 A prowl
   B stumble
   C trudge
   D stroll

3 A conversely
   B nevertheless
   C much as
   D even so

4 A sprung up
   B gathered up
   C piled up
   D moved up

5 A progressing
   B blooming
   C flourishing
   D swelling

6 A approval
   B favour
   C opinion
   D support

Putting Pen to Paper

Journalists like myself are usually poor letter-writers. I have heard it (7) .... that this is because of the instinctive distaste we feel at writing something we are not going to be paid for, but I cannot believe we have quite such mercenary characters. It is more probably that (8) .... in our work, we...
are always (9) .... to get the greatest possible effect, the essential spontaneity of a letter (10) .... us. The real creative artist, who does not consciously work on the effect at all (though he may re-write a passage dozens of times), does not have this problem. I believe that it is in this inherent grasp of the effect of his words that there (11) .... the only sure test of the real artist. When Shakespeare wrote some of his famous lines he (12) .... never thought consciously that it was the contrast between polysyllables that made them so effective, as well as showing him to be a great writer.

Supermarket Opening

The opening of a new supermarket used to be a bit of an event in Britain. You could always rely on a soap star, a disc jockey or a minor member of the royal family to come down and cut the ribbon. Now it seems that new branches are (13) .... up every day in many areas and so the poor old celebrity has become (14) .... . Why pay a famous person when any Tom, Dick or Harry will open it for nothing? Last week, waiting pensioners didn’t care who opened the new branch of Superbuy, (15) .... they were at the front. According to one prospective customer who knew someone who worked there, the first five men over the (16) .... would be getting a bottle of aftershave, and the first five women, a bunch of flowers. This (17) .... of information quickly swept (18) .... the crowd, instilling feelings of smug superiority among those at the front, and envy from the latecomers.

Paper 1 Reading

7 A said B told C remarked D presumed
8 A since B for C like D once
9 A striving B exerting C contending D tackling
10 A misses B escapes C avoids D passes
11 A goes B remains C lies D exists
12 A inevitably B confidently C particularly D surely

13 A popping B leaping C jumping D nipping
14 A superfluous B excessive C surplus D residual
15 A despite B so long as C in case D regardless
16 A entrance B doorway C threshold D barrier
17 A clipping B strand C string D snippet
18 A among B through C across D around
Part 2

You are going to read four extracts which are all concerned in some way with the power of visual images. For questions 19–26, 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.

Screen Learning

A few days ago I noticed my six-year-old eating noodles in a funny way. He was pulling them up with his teeth while trying to look fierce. ‘I’m a little dinosaur,’ he said. He was play-acting a scene from a recent TV programme, so I quizzed him about what he remembered about dinosaurs. The answer was, not a lot.

There is a modish rush to embrace internet and computer learning, but is learning via a screen a good method? One writer tells how he tried out an interactive programme with his son. The father diligently read the words while the son fiddled with the pictures. ‘Had he spent ten minutes in front of a book, he might possibly have learned something,’ said his father.

Television, as my son and his noodles demonstrate, is an impressionistic, suggestive medium. Research about television and learning shows that learning goes on in a learning environment where dialogue is taking place with teachers or parents. It needs to be mediated. There is nothing wrong with harnessing new technology to teach our children, but there is still a big role for formal education.

19 In order to be used successfully in teaching, TV programmes must
   A be shown in a conventional classroom.
   B focus on dialogue.
   C be accompanied by discussion with adults.
   D appeal to adults and children.

20 The writer believes that ‘screen learning’ should be used
   A with enthusiasm.
   B in moderation.
   C without preconceptions.
   D in isolation.
Hollywood

By 1918, four-fifths of the film-making capacity of the world had relocated to Hollywood. Locals disapproved, seeing their suburb of Los Angeles infected by these new vulgarians. But in the end snobbery yielded to the true American value, success. And success is the box-office gross. Hollywood knows a good film when it sees one: one that may make a star, but must make somebody’s fortune.

In less than a century, Hollywood has grown from a toffee-nosed village to a town as famous as New York, Rome or Paris. And physically, of course, it has changed beyond recognition: a century ago, you would walk through orange groves to the village store. Yet in a way, it is still a village – parochial, with limited horizons – just a little bit of Los Angeles. For all who live and work in it, there is one topic of conversation – films: how much they have made, who is dating whom, who’s been stabbed in the back, who is ‘attached’ to which project. Those who have been successful often try to get away: to work there, but live somewhere else. Yet it is still the one place in the world to which almost everyone who is anyone in show-business (and plenty who aren’t) eventually gravitates.

21 What does the writer say about present-day Hollywood?
A The local people still look down on the film industry.
B It retains some characteristics of a small community.
C It has been adversely affected by its reputation.
D People who live there are worried by the violence.

22 Who does ‘and plenty who aren’t’ refer to in line 16?
A people less well-known in the world of entertainment
B people not resident in Hollywood
C people unlikely to achieve celebrity status
D people not welcome in Hollywood
Photography

Photography was invented by nineteenth century artists as an art form for their own purposes. These men were seeking a lasting, literal record of their visual surroundings and they found it. The new combination of illumination, lens, shutter, and flat surface coated with chemicals sensitive to light produced images more lasting, more convincing in their reality, and more richly detailed than painters could produce manually in weeks and months of effort. This alone was enough to throw consternation into the ranks of fellow artists; and, after their first reaction of pleasure in a new kind of image, art critics rallied with the haughty charge that photography was not, and could not be, an art. The actual world in which we live had too strong a grip on photography, they said, and pictures so dependent upon mechanical means could not be called acts of man's creative imagination.

Despite the critics, photographers knew that they had found a new art form, a new mode of expression. They used the new tools as other artists before and after them have used brush and pencil – to interpret the world, to present a vision of nature and its structure as well as the things and the people in it.

23 What are we told about the artists who first used photography?
   A They appreciated what photography could offer.
   B They preferred taking photographs to painting pictures.
   C They did not want anyone else to benefit from photography.
   D They thought painting pictures was too arduous.

24 Art critics disapproved of photography because they thought
   A it needed too little effort to interpret it.
   B the images were visually displeasing.
   C it used overly complicated equipment.
   D it did not go beyond the literal.
Book Illustration

During the black-and-white era of book illustration it was axiomatic that each and every children’s book called for some form of illustration. This extended to the large category of novels for the upper reading ages, which was to suffer progressive attrition as print runs shortened. The level of activity in all areas of children’s publishing remained considerable, but it was run predominantly as a low-budget operation for most of the period and as such encouraged a fair amount of routine and mediocre work, although the finest artists seldom submitted less than their professional best. Therefore, the black-and-white archive is part junk shop, part treasure house; a wonderful place for research or for browsing, and one in which to make immediate finds or to begin to re-evaluate a fertile artistic period. The real treasures are bound to return to public display, whether enduringly – through re-issues of individual titles and new publications about the artists who illustrated them – or from time to time in the form of exhibitions of original books and drawings. There are signs that, after a period of neglect, this is starting to happen and the familiar processes of stylistic rehabilitation can be seen to be at work. In due course, an enterprising publisher will doubtlessly see the potential for a series of classic children’s book illustrations from this period either in facsimile reprint, or in freshly-designed editions using the original artwork where it survives.

25 According to the writer, the constraints of the black-and-white era
A produced varying levels of artistic accomplishment.
B restricted the categories of books that were illustrated.
C meant that artists had to be chosen from a certain calibre.
D did not affect the quality of literature produced at that time.

26 Which of the following does the writer predict with confidence?
A the production of new black-and-white illustrations
B the public’s exposure to artwork from the black-and-white era
C the resurgence of general interest in black-and-white books
D the availability of a wealth of black-and-white original works
Test 1

Part 3

You are going to read an extract from a novel. Seven paragraphs have been removed from the extract. Choose from the paragraphs A–H the one which fits each gap (27–33). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

In those days the council houses stretched all over the western side of the city: row after row of huddled, dingy dwellings in orange half-brick or pale white stucco. In summer the chemicals from the May and Baker factory two miles away came and hung round the doors and gardens with an indescribable smell of sulphur, and the most common sight in that part of Norwich early in the morning was a paperboy wrinkling his nose in disgust as he negotiated somebody’s front path.

That my mother should intrude into these early memories is no surprise. I remember her as a small, precise and nearly always angry woman, the source of whose anger I never quite understood, and consequently couldn’t do anything to appease. Even as a child, though, accompanying her to the small shops in Bunnett Square or on longer excursions into the city, I’m sure that I had some notion of the oddity of her personality.

As a moral code this was completely beyond my comprehension: even now I’m not sure that I understand it. To particularise, it meant not straying into neighbours’ gardens or jeopardising their rose bushes as you walked down the street; it meant sitting for long half-hours in a silent dining room, with your hands folded across your chest, listening to radio programmes that my mother liked; it meant – oh, a hundred proscriptions and prohibitions.

It was only later that I comprehended what poor company this trio was; they formed a depressed and depressing sisterhood, a little dribble of inconsequent talk about bad legs, the cold weather and the perils of ingrate children, a category in which I nearly always felt myself included.

This was easier said than done. Growing up in West Earlham at this time followed a well-regulated pattern. Until you were five you simply sat at home and got under your parents’ feet (I can remember awful aimless days, when I must have been about four, playing on a rug in the front room while my mother sat frostily in an armchair). Then, the September after your fifth birthday, you were packed off to Avenue Road infants’ school half a mile away in the direction of the city.

If I remember anything about these early years it’s the summer holidays; those days when you caught occasional glimpses of the world that existed outside West Earlham: a vague old man who lived next door to Mrs Buddery and told stories about his time in the Merchant Navy; a charity fete, once, held at a house far away in Christchurch Road, where a motherly woman doled out lemonade and tried to get me interested in something called the League of Pity – a kind of junior charity, I think – only for my mother, to whom subsequent application was made, to dismiss the scheme on the grounds that its organisers were ‘only after your money’.

No doubt I exaggerate. No doubt I ignore her virtues and magnify her frailties. But there was precious little milk of human kindness in my mother; it had all been sucked out of her, sucked out and thrown away.
My mother wasn’t, it must be known, altogether averse to this recreation, and eventually almost got to have opinions on the various subjects presented for her edification. I can remember her stopping once in front of a fine study of a Roman soldier in full battle gear to remark, ‘Well, I wouldn’t like to meet him on a dark night!’ I recall this as a solitary instance of my mother attempting to make a joke.

A To do my mother justice she wasn’t unconscious of her role as the guardian of my education. On Sundays occasionally, she would take me – in my ‘good clothes’ – on the 85 bus to the Norwich Castle Museum. Here, hand-in-hand, suspicious, but mindful of the free admission, we would parade through roomfuls of paintings by the Norwich School of Artists.

B The lucky few had a mother with a rickety bike and a child seat – these were extraordinary contraptions in cast-iron with improvised safety-straps. As far as I recall, my mother consigned me to the care of other children in the street for this journey.

C Of explanation – who we were, where we came from, what we were supposed to be doing – there was none. And yet it seemed to me that my early life, lived out in the confines of the West Earlham estate, in a dark little house in a fatally misnamed terrace called Bright Road, was crammed with mysteries that demanded explanation. There was, to take the most obvious, the question of my father.

D She was, for instance, quite the most solitary person I have ever known, as alone in a room full of people as on a moor. To this solitariness was added a fanatic adhesion to a kind of propriety uncommon on the West Earlham estate, which occasionally broke out in furious spring-cleanings or handwashings and instructions to ‘behave proper’.

E Mercenary motives were a familiar theme of my mother’s conversation, and politicians my mother held in the deepest contempt of all. If she thought of the House of Commons – and I am not sure if her mind was capable of such an unprecedented leap of the imagination – it was as a kind of opulent post office where plutocrats ripped open letters stuffed with five pound notes sent in by a credulous public.

F Most of this early life I’ve forgotten. But there is a memory of sitting, or perhaps balancing, at any rate precariously, on some vantage point near an upstairs window, and looking at the houses as they faded away into the distance. Later on there are other phantoms – faces that I can’t put names to, my mother, ironing towels in the back room of a house that I don’t think was ours, snow falling over the turrets of the great mansion at Earlham.

G In time other figures emerged onto these stern early scenes. For all her solitariness, my mother wasn’t without her cronies. There was Mrs Buddery, who was fixated on the Royal Family; Mrs Winall, who said exactly nothing, except for grunts supporting the main speaker; and Mrs Laband – livelier than the others, and of whom they vaguely disapproved.

H Looking back, it was as if a giant paperweight, composed of the West Earlham houses, my mother and her cronies, the obligation to ‘behave proper’, lay across my shoulders, and that it was my duty immediately to grow up and start the work of prising it free.
Test 1

Part 4

You are going to read an essay about poetry. For questions 34–40, 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.

POETRY RECITALS

At any given time in history the literary scene will seem confused to those who are living through it, and it is the selectivity of posterity that makes the pattern and orders of eminence appear clearly defined to the retrospective view. It is fairly safe to say that, at the present time, there is an especially bewildering complexity of poetic tendencies, of kinds of poetry being written, of warring factions, of ways of presenting, criticising and teaching poetry, and of conflicting beliefs about the role of the poet in society.

Very broadly speaking, the present debate in contemporary poetry concerns the reciprocal mistrust and disapproval shown by the seriously committed 'literary' writers, whose poems are intended to be printed and read on the page, and the 'popular', performing poets who, while they will probably publish their verses in magazines and collections, are happier declaiming them to an audience. Of course, this division is far from absolute.

The practice of promoting public poetry readings has been steadily increasing over the past twenty years or so, in many different forms. Small literary societies in provincial towns conduct them in village halls or the sitting rooms of their members; schools and colleges invite poets to read and talk to audiences of students; arts festivals often advertise poetry readings by well-known authors on their programmes. The consequences of all these events, and of poets being more or less obliged to become public performers, are manifold and of uncertain benefit to them as artists.

For the 'pop' poets, whose work has been composed expressly for the purpose of recital to live audiences, the issue is plain. They can only profit from public performance. Their verses are often very simple in both form and content, and can be assimilated at a single hearing; it is on the printed page that the deficiencies of thought, technique and imagination become clear. Poets who are dedicated to their craft, and are doing their best to continue and develop what is finest in the traditions of poetry – which involves compressing the maximum amount of passion, thought, wit and vision into the smallest possible space and achieving rhythmic effects of great variety and subtlety – are unlikely to be appreciated by an audience which is probably encountering their work for the first time. The danger here is, not that they will be tempted to emulate the content and style of the entertainers, but that they might, in the effort to achieve instant communication, read only their most readily accessible work which is quite likely to be their slightest and least characteristic.

Attendance at poetry reading cannot be a substitute for reading poetry on the page, though it can be an enjoyable and instructive adjunct. To hear good poets read their work aloud, even if they are not accomplished public speakers, is a valuable guide as to where the precise emphases are to be placed, but it is desirable that the audience should either follow the reading with the text before them or have a prior knowledge of the poems being spoken. The principal justification for popular recitals of poetry, where the readings are sometimes interspersed with musical items (jazz and poetry used to be a very popular mixture), is that audiences will come to associate poetry with pleasure and not feel that it is an art available only to an initiated minority.
34 What general observation about poetry does the writer make in the opening paragraph?
   A The present literary climate is not conducive to good poetry.
   B Modern poems appear unplanned and chaotic to him.
   C The greatness of poets only emerges in retrospect.
   D Today's poetry compares unfavourably with that of previous generations.

35 What does the writer think about the present conflict in poetry?
   A He blames it on the serious poets.
   B The distinction between 'serious' and 'popular' is seldom clear cut.
   C It stems from the attitude of the audience.
   D The popular poets take pleasure in criticising the serious poets.

36 According to the writer, how might a serious poet feel about a public recital?
   A uneasy about the practical arrangements
   B bound to accept for financial reasons
   C pleased to reach a wider audience
   D under pressure to take part

37 The writer feels that the work of some popular poets
   A does not stand up to close analysis.
   B is part of a long poetic tradition.
   C is undervalued by experienced audiences.
   D benefits from being written down.

38 Which word is used to refer disparagingly to the popular poets?
   A tempted (line 52)
   B entertainers (line 53)
   C communication (line 55)
   D slightest (line 57)

39 The writer concedes that public performances
   A are an introduction to poetry for some people.
   B may lead some people to acquire a taste for more serious poetry.
   C can be instructive as regards public speaking.
   D can be a good supplement to serious, written poetry.

40 In the text as a whole, the writer's purpose is to
   A foster greater unity among poets.
   B give advice to would-be poets.
   C persuade us of the value of poetry recitals.
   D analyse a current debate in the world of poetry.