

Test 1

READING AND USE OF ENGLISH (1 hour 15 minutes)

Part 1

For questions **1–8**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. There is an example at the beginning (**0**).

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

Example:

0 **A** arrive **B** enter **C** gain **D** stay

0	A	B	C	D
	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Seeing Australia's most famous animals

Many international visitors to Australia (**0**) the country through the city of Melbourne and (**1**) out on their tours from there. If you do so, it's extremely (**2**) that you will ever (**3**) across kangaroos or koalas in the city. You'll have to get out of town to see them. You can always book a tour that (**4**) wildlife watching experiences.

On the other hand, you may decide to do it on your own. In that case, head out on the Great Ocean Road from Melbourne and you'll see the Kennett River Holiday Park. You'll soon find loads of koalas in the trees. After your (**5**) there, drive up to the Grampians National Park. It's (**6**) worth taking an afternoon walk there before renting a room at the Kookaburra Lodge looking out on the stunning scenery. Kangaroos (**7**) in large groups at sunrise and sunset, and you'll have a front (**8**) seat.

Reading and Use of English

- | | | | | |
|---|-------------------|-------------------|----------------------|-------------------|
| 1 | A leave | B carry | C set | D break |
| 2 | A unknown | B unclear | C uncertain | D unlikely |
| 3 | A come | B bring | C get | D look |
| 4 | A deals | B offers | C specialises | D focuses |
| 5 | A incident | B occasion | C instance | D time |
| 6 | A just | B simply | C well | D deeply |
| 7 | A blend | B gather | C attend | D combine |
| 8 | A place | B row | C queue | D line |

Test 1

Part 2

For questions **9–16**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS on the separate answer sheet.**

Example:

0	I	N																	
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The Oscars

Many countries have annual awards for outstanding achievements **(0)** the film industry. By **(9)** the most famous awards are those made by the American Academy of Motion Picture Arts and Sciences – the Oscars. The name actually refers **(10)** the statuette which all of the winners receive. The awards go not only to actors but also to other people involved in the production of a film, **(11)** as make-up artists and costume designers.

Nobody knows for certain **(12)** these statuettes are called Oscars. The most widely accepted story concerns Margaret Herrick, the secretary to the Academy. **(13)** she first saw the statuettes in 1931, her initial reaction **(14)** to say that they looked remarkably **(15)** her cousin, Oscar Pierce. He worked on a farm and actually had **(16)** at all to do with the film industry.

Part 3

For questions **17–24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap **in the same line**. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS on the separate answer sheet**.

Example:

0	I	N	F	L	U	E	N	T	I	A	L						
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Drawing with scissors

Frenchman Henri Matisse was among the most **(0)** artists of the twentieth century. He produced masterpieces in a wide **(17)** of media including painting, sculpture and printmaking, but some consider his most **(18)** work to be from his later years, when he suffered from partial **(19)** and was confined to his bed and a wheelchair. Because of this, he used an **(20)** method he called 'drawing with scissors'. He cut brightly-painted sheets of paper into large shapes. Under his guidance these paper cut-outs were attached to the walls of his studio. He then directed his **(21)** to move the pieces into the precise **(22)** he had in mind.

The inspiration for some of the most remarkable scissor drawings was **(23)** places Matisse had previously visited but, because of his age, could no longer return to, such as two works he made in 1946 based on an **(24)** trip he had made to Tahiti many years before.

INFLUENCE

VARY

INNOVATE

BLIND

EXPERIMENT

ASSIST

ARRANGE

MEMORY

FORGET

Test 1

Part 4

For questions **25–30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **two** and **five** words, including the word given. Here is an example (**0**).

Example:

- 0** A very friendly taxi driver drove us into town.

DRIVEN

We a very friendly taxi driver.

The gap can be filled by the words 'were driven into town by', so you write:

Example:

0	<i>WERE DRIVEN INTO TOWN BY</i>
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Write **only** the missing words **IN CAPITAL LETTERS** on the separate answer sheet.

- 25** I cannot remember a time when Dr Rowan was not the president of the club.

AS

Dr Rowan has been the president of the club for
 remember.

- 26** The furthest my brother can run is 5 kilometres.

NO

My brother 5 kilometres.

- 27** I spent more money on my holiday than I meant to.

SO

I didn't money on my holiday.

Reading and Use of English

28 My doctor said that I must only run in proper running shoes.

NEVER

My doctor told I was wearing proper running shoes.

29 The engineer explained clearly how the machinery worked.

CLEAR

The engineer gave a how the machinery worked.

30 The concert was cancelled when it began to snow.

OWING

The concert was called the snow.

Test 1

Part 5

You are going to read an extract from the autobiography of the tennis player Rafael Nadal. For questions **31–36**, 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**.

Looking back at the Wimbledon tennis championships

The silence, that's what strikes you when you play on Centre Court at the Wimbledon tennis championships. You bounce the ball soundlessly up and down on the soft grass surface; you toss it up to serve; you hit it and you hear the echo of your own shot. And of every shot after that. The trimmed grass, the rich history, the ancient stadium, the players dressed in white, the respectful crowds, all combine to enclose and cushion you from the outside world. The quiet of the Centre Court is good for my game. What I battle against hardest in a tennis match is to shut everything out of my mind but the contest itself and the point I'm playing.

The silence of the Centre Court is broken by a shock of noise when a point's done: applause, cheers, people shouting your name. I hear them, but as if from some place far off. I don't register that there are fifteen thousand people hunched around the arena, tracking every move my opponent and I make. I am so focused I have no sense at all that there are millions watching me around the world as I play Roger Federer in the 2008 Wimbledon final – the biggest match of my life.

I had always dreamed of playing at Wimbledon. My uncle Toni, who has been my coach all my life, had drummed into me from an early age that this was the biggest tournament of them all. By the time I was 14, I was sharing with my friends the fantasy that I'd play there one day and win. Before 2008, though, I'd played and lost, both times against Federer – in the final there the year before, and the year before that. The defeat in 2006 had not been so hard. I went out onto the court that time just pleased and grateful that, having just turned twenty, I'd made it that far. Federer beat me pretty easily, more

easily than if I'd gone out with more belief. But my defeat in 2007 left me utterly destroyed. I knew I could have done better, that it was not my ability or the quality of my game that had failed me, but my head. Losing always hurts, but it hurts much more when you have a chance and throw it away.

Toni, the toughest of tennis coaches, is usually the last person in the world to offer me consolation; he criticizes me even when I win. It is a measure of what a wreck I must have been that he abandoned the habit of a lifetime and told me there was no reason to despair, that there would be more Wimbledons and more Wimbledon finals. I told him he didn't understand, that this had probably been my last chance to win it. Every single moment counts but some moments count for more than others, and I had let a big one pass in 2007.

There was nothing Toni could do to ease my grief. Yet here I was again in 2008, just one year later. I was confident I'd learnt the lesson from that defeat twelve months earlier; that whatever else gave way this time, my head would not. The best sign that my head was in the right place now was the conviction that I would win. line 65

At dinner with family and friends and team members the night before the final, at the house we always rent when I play at Wimbledon, mention of the match had been off-limits. I didn't expressly forbid them from raising the subject, but they all understood well enough that, whatever else I might have been talking about, I was already beginning to play the match in a space inside my head. From here on in until the start of play, that space should remain mine alone.

- 31** The writer says that the silence at Wimbledon Centre Court
- A** calms his nerves during matches.
 - B** gives him confidence in his abilities.
 - C** helps him to concentrate on the game.
 - D** makes him feel that he's respected.
- 32** In the second paragraph, what does the writer suggest about the 2008 match?
- A** It was all that concerned him at that time.
 - B** His opponent was distracted by the behaviour of the crowd.
 - C** It proved how popular he had become.
 - D** His fans seemed almost as anxious as he was.
- 33** What does the writer say about playing Federer in two Wimbledon finals?
- A** Nerves let him down in the first match.
 - B** He had different attitudes to the two matches.
 - C** He was too ambitious when he played the first match.
 - D** The quality of his game improved in the second match.
- 34** The writer says that after he lost in the 2007 final, his coach
- A** encouraged him to think about how much he'd already achieved.
 - B** was unusually sympathetic towards him.
 - C** failed to recognise his disappointment.
 - D** criticised his performance unfairly.
- 35** What does 'gave way' mean in line 65?
- A** developed unexpectedly
 - B** became stronger
 - C** kept going through difficulties
 - D** failed to function
- 36** What does the writer say about his family and friends?
- A** They take his mind off tennis.
 - B** They respect his need for privacy.
 - C** They help him in any way they can.
 - D** They see things from a different perspective.

Test 1

Part 6

You are going to read a magazine article about video games. Six sentences have been removed from the article. Choose from the sentences **A–G** the one which fits each gap (37–42). There is one extra sentence which you do not need to use.

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

In praise of video games

Why do serious media commentators largely ignore the biggest entertainment medium in the world? Author Naomi Alderman investigates.

Why do video games receive so little coverage in the mainstream media? It's a question that's troubled me for years – I even made a programme about it for the radio. Games are the largest entertainment medium in the world, yet newspaper culture pages tend not to cover them. Cultural programmes on TV and radio might do a short feature about them once in a while at best, reserving serious discussion and analysis for specialist things with a very limited audience like interpretive dance and experimental opera.

My novels, which sell tens of thousands of copies, are shortlisted for prizes that appear on the news. My games, which have sold millions of copies, don't even make the news. Film and TV awards ceremonies are a news story. **37** I think all this is a shame because it affects the way people think about the medium. It means we don't get the kind of analysis that mainstream media can produce, and we're prevented from asking interesting questions about games in our culture.

There are several reasons for this exclusion. People who control programming and edit papers tend to be in their 50s and older, and are still a bit old to have come of age with video games or to understand them. And games, because they're very much products of a collaborative effort, normally don't have a single creator or celebrity to represent them in interviews. **38**

But I want to suggest another reason why games aren't treated as an important cultural form.

39 At least, that is the impression I get. They make it amazingly hard to get hold of new games, even for someone who writes about them.

I write about novels as well as games and barely a day passes when a publisher isn't posting me a copy of a new book in the hope I'll review it or mention it somewhere. **40** If the games industry wanted to be treated like other cultural media, it could start by making its work accessible to mainstream journalists.

There's a timing issue too. In the past, I've tried to persuade review programmes to cover games more frequently. But I always seem to come up against the same old problem. Film companies organise pre-release screenings, TV companies send out early versions of their shows, publishers send copies of new books, theatres do previews – but games companies won't send out advance versions of games. **41**

Furthermore, the games industry itself does not seem too bothered about being covered in broadsheet culture sections, because it doesn't think this would sell more games. It is already the biggest selling entertainment industry in the world in any case. **42** It's a fair point, but I wish the industry would cooperate anyway because games are important and deserve to be regarded as such in the mainstream media.

- | | |
|---|---|
| <p>A With books you have authors; with films you have directors; so the situation is very different.</p> <p>B However, gamers are still being viewed as socially inadequate teenagers.</p> <p>C So what difference would, for example, a weekly games programme on TV make to it?</p> <p>D Those for games are only for industry specialists.</p> | <p>E This is that the people in the games industry itself don't care enough.</p> <p>F That's because they usually need to make technical changes right up until the last minute.</p> <p>G By contrast, I spend hours doing phone-rounds in the hope of getting hold of a copy of a game.</p> |
|---|---|