Reading and Use of English

Part 5 Exam task

You are going to read a magazine article. For questions 1–6, choose the answer (A, B, C or D) which you think fits best according to the text.

Who owns the networked future of reading?

Some years ago, I came across a battered copy of *The Silence of the Lambs* in a train carriage. It was during one of those lonely chunks of life when reading takes on a new importance, and I found a quite unexpected friend in that rather dark and worrying tale. The anonymous former owner had done little drawings and written notes in the margins of the book before inexplicably leaving it on public transport. Amusing, insightful and often unrelated to the actual text, the previous reader's commentary entirely changed my reading of Thomas Harris's story of a serial murderer and obsessive police procedure.

My anonymous guide was a university student, most likely a young woman, studying the book from a feminist point of view. Harris's novel is a superior police procedural, but still guilty of that genre's casual sexism, picked apart by my guide with glee.

I've often wished that I could talk to that anonymous commentator. Today, if they were using an e-reader, I might be able to by using *Readmill*, an e-reading app that, on the surface at least, will be familiar to anyone who has read a book on their smartphone or tablet. But what makes this particular app a potential best-seller is how it helps readers – and writers – talk to each other.

One of the world's most popular e-readers Amazon's Kindle, lets readers see which sections of a text have been underlined most frequently by other readers: a frustrating feature given what could be achieved. Amazon also provides a social network app for readers, but shows no sign of integrating it into its ebooks. And it seems that the Kindle is unlikely to ever truly embrace the power of networks.

The app *Readmill* aims to fulfil the potential of networked reading. Readers can underline and comment on a text as much as they like, then open up those comments for discussion among a growing community of passionate readers. It's a simple but powerful feature that could be a serious threat to Kindle technology.

But this is only the leading edge of the networked reading revolution. *Readmill* allows authors to claim ownership of their books, and interact with readers in the margins of the text. So not only could I and my anonymous commentator debate the feminist critique of *The Silence of the Lambs* but, should he feel so inspired, Thomas Harris himself could respond, in a conversation directly related to the text itself.

To understand what a fully realised network reading experience might mean, imagine reading a book published in 2013 in the year 2063. In the 50 years between these two dates, dozens of critical texts, hundreds of articles, thousands of reviews and hundreds of thousands of comments will have been made on the text. In a fully networked reading experience, all of those will be available to the reader of the book from within the text.

Authors are able to shape the discussion on their books; they can maintain a relationship with all the readers who have enjoyed their books, whether that is a few dozen or a few hundred million. And perhaps most interesting of all, readers can find each other through the books they read. In a world of seven billion people, the ability to find like minds has real value.

Of course, at a time when data privacy is a serious social issue, the question is: who owns the networked future of reading? Publishers might assume they do, but their failure to lead these innovations puts them at risk of becoming redundant. Amazon and the technology giants seem unstoppable. If that's true, we face a future where every book and every comment about it is owned, and profited from, by a handful of major corporations.

Readmill and other developers might yet deliver the future of reading back into the hands of readers and writers. But if this ideal is to become a reality, we're going to have to rethink what it means to own a book, or any kind of information, even if you created it. Perhaps the networked future of reading belongs to no one, and therefore to everyone.

1 In the first paragraph, the writer says he did not understand
   A why someone had made notes in the book he found.
   B how his friend could have read such an alarming story.
   C why someone had left the book on the train.
   D how the previous reader's notes related to the story.
2 The writer assumes that the reader who wrote the notes
   A was very critical of the novel.
   B thoroughly enjoyed the novel.
   C was a great fan of crime fiction.
   D was impressed by the writer's informal style.
3 In the writer's opinion, Readmill is likely to be particularly successful because it allows readers to
   A comment on books they are reading.
   B communicate with other readers.
   C discuss other readers' comments.
   D underline passages of text.
4 The additional feature of Readmill highlighted in the sixth paragraph allows
   A a book's author to change what he or she had written.
   B the writer of a book to join the readers' debate.
   C readers to ask an author questions.
   D readers to comment without giving their name.
5 What future development of network reading interests the writer most?
   A Authors will be able to find out why readers like their books.
   B Readers will have access to a wide range of book reviews.
   C Authors will be able to keep in touch with some of their readers.
   D Readers will be able to contact people with similar ideas.
6 The writer hopes that Readmill and similar apps will
   A make possession of books a more positive experience.
   B make book publishing more profitable.
   C strengthen the influence of major publishers.
   D change how people read and write books.

Part 1

1 Read the text in the Exam task without looking at the four options. Can you think of any words which might fit the gaps?

2 Now do the exam task.

Exam task

For questions 1–8, read the text below and decided which answers (A, B, C or D) best fits each gap. There is an example at the beginning.
Example: (0)   A defend   B protect   C argue   D preserve

Is classical music still relevant today?

Having listened to this music for more than three decades, I have often had to (0) __A__ my devotion to classical music against the kind of people who have a very practical (1) _____ to life. I have to admit that I have often been faced with legitimate questions and arguments that made me (2) _____ my ideas. Over the years, I have been lucky enough to live in different (3) _____ of the world. Because of this I have come to the (4) _____ that I belong to a small group of people who believe in artistic principles that have nothing to do with humanity's desire for success or a more comfortable (5) _____ . Quite a few people (6) _____ that this music belongs to the museum and is of (7) _____ only to those who have a particular reason to find out what music was like in the past. In some (8) _____ places I have visited, people simply called it western music and dismissed any possible interest for anybody outside Europe.

1 A method   B means   C way   D attitude
2 A reorder   B rearrange   C reorganise   D reconsider
3 A places   B parts   C communities D societies
4 A conclusion B assumption   C decision   D deduction
5 A presence   B lifestyle   C being   D survival
6 A discuss   B differ   C argue   D disagree
7 A attention   B attraction   C influence   D interest
8 A remote   B far   C apart   D separate

Listening

🎧 **07** You will hear five short extracts in which people talk about their favourite artist.

While you listen you must complete both tasks.

TASK ONE

For questions 1–5, choose from the list (A–H) when each speaker first saw their favourite artist's work.

A later in life
B while on business
C quite recently
D approximately a decade ago
E as a young child
F in their mid-teens
G in the nineteen-fifties
H as a student

Speaker 1	1
Speaker 2	2
Speaker 3	3
Speaker 4	4
Speaker 5	5

TASK TWO

For questions 6–10, choose from the list (A–H) what most impresses each speaker about their favourite artist's work.

A the humour
B the lack of accuracy in the paintings
C the truthful self-portraits
D the countryside paintings
E the classical quality
F the ordinary subject matter
G the sense of mystery
H the technique of applying paint

Speaker 1	6
Speaker 2	7
Speaker 3	8
Speaker 4	9
Speaker 5	10
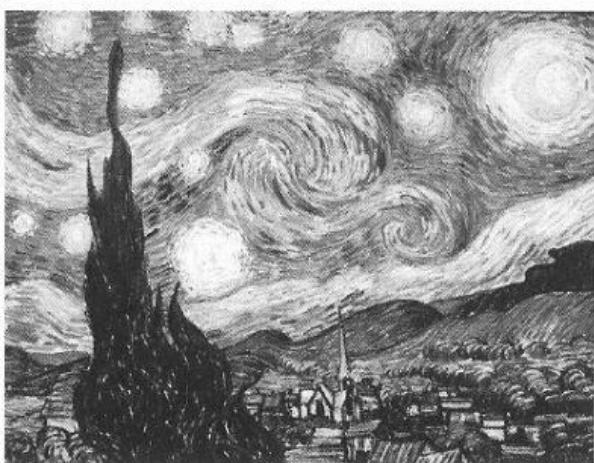
Grammar

Verbs followed by the infinitive and/or -ing

1 Put the verbs in the box into the correct categories in the table below.

> afford ask attempt avoid can catch someone
> continue decide encourage finish force
> forget intend let someone like look forward to
> love make someone may mean might must
> object to offer persuade practise prefer pretend
> promise refuse regret remember remind should
> start stop suggest tell try

infinitive without to	can
to infinitive	attempt
someone + to infinitive	ask
-ing	avoid
to infinitive or -ing (with different meanings)	forget
to infinitive or -ing (with similar meanings)	like

2 Choose the correct verb forms *in italics* in these sentences.

1 Have you ever considered *investing / to invest* in art?
2 The man admitted *breaking / to break* into the Louvre.
3 He said he was trying *stealing / to steal* the Mona Lisa.
4 I don't remember *booking / to book* seats for the concert, but I must have done as I have the tickets.
5 I really regret *saying / to say* that I liked Mozart.
6 I wish you'd stop *pretending to know / to pretend knowing* about classical music.
7 Unfortunately, they forgot *renewing / to renew* the insurance on the art gallery.
8 You are not allowed *taking / to take* photos in the museum.

3 Rewrite these sentences using the correct form of the verbs in brackets, like the example.

1 Amy's teacher said she should apply for art college. (*encourage*)
   Amy's teacher encouraged her to apply for art college.
2 Everyone thinks she will be a famous artist. (*expect*)
   ....
3 Amy realises this means working hard. (*involve*)
   ....
4 Tom said he didn't damage the painting. (*deny*)
   ....
5 I can't wait to go to the new musical. (*look forward*)
   ....

Writing

Part 2 Exam task: review

1 Read these extracts from book reviews. Underline any words or phrases which are used to praise the book. Circle those that criticise the book.

1 I found it too heavy and quite difficult to read.
2 I think it is one of the most important and captivating books ever written.
3 I thought it was too wordy which is a real shame, as the story itself is extremely compelling.
4 It's easy to get into and the characters grip you straight away.
5 Perhaps the concept is good but for me it was just too plain and monotonous.
6 The last quarter of the novel just seemed too fantastical and far-fetched to me.
7 This book is truly outstanding, it is a timeless comedy that demands to be read.

2 Write two sentences, the first saying why you liked a particular book, and the second saying why you disliked a different book.

3 Read this exam task and the model review. Do you think either of these books would interest you?

You see the announcement below in a magazine aimed at people of your age.

Classics good and bad
Every language has its classic literature, but many young people today don't know which classics are still worth reading. We would like to publish reviews guiding our readers and helping them choose books they would really enjoy reading.
Send in your reviews of two classics you have read, one you would recommend and the other you would suggest other readers avoid.

Write your **review**.

4 Now write brief answers to these questions.

1 In what ways are the two books similar?
2 How are they different from the reviewer's point of view?
3 Does the model include any useful review phrases that you might be able to use in a review?

Two very different books by the same author

Charles Dickens wrote many books and in this review I am going to contrast two of his novels: one I enjoyed and another that I found hard going.

The book I enjoyed and would thoroughly recommend is *Great Expectations* which combines a thrilling story and a serious consideration of the moral education of Pip, a young boy who is continually cheated but who emerges at the end of the novel as a better person. In my opinion this is an almost perfect novel which traces the relationship between Pip and three other main characters: the criminal Magwitch, the peculiar eccentric Miss Haversham and the beautiful Estella. This is both an exciting and a moving book.

The second work I'd like to consider is *The Pickwick Papers*, a book which I am having to read as part of my English literature degree. I have to admit I am finding it very heavy going and am not sure that I will be able to finish it. For me, Dickens introduces far too many unnecessary characters and this makes the narrative confusing for the reader. Unlike *Great Expectations*, the book has no proper plot for the reader to become involved in and it has a collection of uninteresting characters. Although my tutor finds the book hilarious, the humour does not appeal to me or my fellow students.

To sum up, both these books are written in Dickens' wonderful style, but for today's readers, I would recommend *Great Expectations* for its story and inspiring themes.

5 Now do this exam task. Write your answer in 220–260 words in an appropriate style.

You see the announcement below in a contemporary magazine aimed at people of your age.

Contemporary fiction in your language
Our readers frequently ask us to recommend works of contemporary fiction from other countries. To satisfy this demand, we are planning to publish reviews suggesting which books our readers might enjoy.
Send in your reviews of two contemporary works you would recommend to our readers, comparing and contrasting their different features.

Write your **review**.