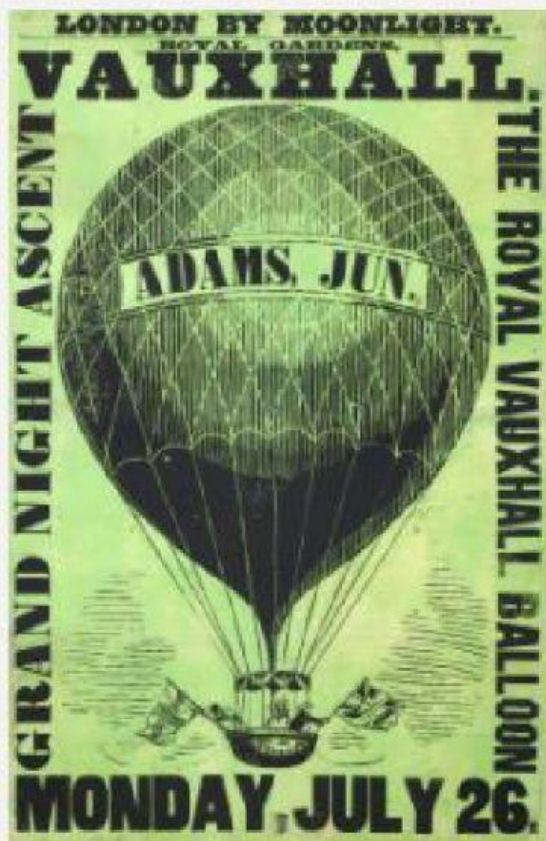




TEXT A: WHAT HAPPENED TO VAUXHALL GARDENS?



This poster advertises Vauxhall Gardens' closing night on Monday 26 July 1859. It was dubbed the 'Last Night For Ever'. People sang, horses performed in The Rotunda and finally, after some dancing, visitors watched a firework display entitled 'Farewell for Ever'.

The Gardens closed because people were visiting them less and less. Other gardens had become more fashionable than Vauxhall. Once the railways were built, Londoners were also able to travel further to enjoy the fresh air of the countryside and seaside.

What were Vauxhall Pleasure Gardens like?

As London became more built up in the 17th and 18th centuries, Londoners began to need open spaces to relax in. Pleasure gardens were built at the edge of the city and were privately run. The most famous were Vauxhall Pleasure Gardens.

The people who went to the gardens were the highest in society, including members of the royal family. They went to be entertained and to escape from the noise and pollution of the city. There were also pickpockets and footpads, who frequented the gardens and gave them a truly mixed atmosphere.

What was special about visiting the Vauxhall Gardens?

Vauxhall Gardens opened to visitors in 1661 under the name 'New Spring Gardens'. Before Westminster Bridge was built, it could only be reached by sailing up the Thames.

Visiting Vauxhall Gardens was an excellent opportunity to show off the latest fashions. It also provided 'fresh air' and 'gentle exercise', which were thought to help keep people well, and at that time health was a concern for all classes. People could combine this health trip with meeting up with friends and family, seeing the most well-known figures of the day or maybe even a meeting with a secret admirer.

How did the Pleasure Gardens change?

When Vauxhall Pleasure Gardens opened, like most gardens, entry was free, but exclusive. Guests needed an invitation and good social connections to get in.

This changed in 1728 when Mr Jonathan Tyers took over the Gardens. Tyers saw a business opportunity in reducing their exclusivity, and instead, attracting greater numbers of people. He started to charge an entrance fee but kept this deliberately low to encourage a broader clientele.

Mr Tyers also introduced entertainment that made Vauxhall Pleasure Gardens famous. He built pavilions, lodges, and an elegant music room, 'The Rotunda'. Fountains of water suddenly showered unsuspecting visitors with jets of water to amuse dry onlookers! A remarkable marble statue of the composer Handel was made for the Gardens in 1738. In 1850, a hot-air balloon was sent up into the sky above the Gardens. Instead of a basket, a horse was secured underneath the balloon with the balloonist on its back.

[Source] Adapted from museumoflondon.org.uk (2011)



The sentences below are either true or false. Tick [✓] the correct response then justify it with a relevant brief quotation from the text. Both a tick [✓] and a quotation are required for one mark.

True False

Example: The poster advertises the last night of entertainment at Vauxhall Gardens

☒☐

Justification: "This poster advertises Vauxhall Gardens' closing night"

the last attraction was dancing.

☐☐

Justification: _____

The main reason for the Gardens' closure was an increase in visitors.

☐☐

Justification: _____

Londoners managed to travel to farther places because they wanted to enjoy the fresh air.

☐☐

Justification: _____

Answer the following questions (lines 16–33).

1. What did Vauxhall provide its visitors the chance to do?

2. How was gentle exercise perceived at the time?

3. Which phrase between lines 23 and 28 shows that entry to Vauxhall was not initially for all?



TEXT B: OVERRUN BY NATURE!

Over the last century, there have been several waves of disaster movies pitting mankind against all sorts of natural forces, aliens, and even giant worms living under the Earth's surface. With only so many ways to end the world, disaster movies tend to explore similar themes and they tend to arrive in waves on the heels of real-life disasters. One of the most prominent themes in disaster movies is man vs. nature. The totally awesome power of tsunamis, earthquakes, and tornadoes to not only endanger but completely overrun and eradicate civilization fascinates us collectively.

As the threat of some sort of legitimate Earth-ending natural disaster becomes more real, natural disaster movies give us something important. They give us a way to conceive of, and face the possibility of, such realities in the safety of a movie theater or living room. Natural and all disaster movies give us a cathartic chance to confront harsh realities.

So in light of the Tsunami in Japan, and the soon to arrive next wave of disaster movies, here are my completely unscientific and biased top man versus nature movies of the last 20 years.

The Day After Tomorrow

This movie places a simple father/son narrative in the middle of a cataclysmic super

freeze that hits the entire Northern Hemisphere. This was the first serious disaster movie released after 9/11, receiving a lot of conflicted reviews due to the generous destruction scenes set in New York. What redeems this movie, for the naysayers, is the fact that those scenes are treated with a lot of sincerity and sensibility. There is something very knowing in the message of this movie.



The Perfect Storm

One of the best ways to dramatize the man vs. nature struggle is to make us care about both the man and the natural event. *The Perfect Storm* pits George Clooney and Mark Wahlberg against some epic waves. This movie is a little slow to launch, with fishermen down on their luck, looking for a good catch, but as the storm systems come together, so does the movie.



Armageddon/Deep Impact

While no two movies about a life threatening asteroid hitting the earth could be more different, in my mind *Armageddon* and *Deep Impact* are essentially the same movies, just packaged differently for different audiences. Both movies are indulgent, *Armageddon* because of the overblown and over-the-top aspect to pretty much everything, and *Deep Impact* because of how long and drawn out it is. With these two, which both came out in 1998, you get both sides of the coin. *Armageddon*, whose action takes place over 18 days, gives you the shoot from the hip, Hail-Mary, "Oh my god what are we going to do?" feelings of sudden doom. *Deep Impact*, which follows a wider cast over a much longer period of time, lets you experience more of not "What are we going to do?" but "How are we going to deal?"



Greg Jensen, 2011



The sentences below are either true or false. Tick [✓] the correct response then justify it with a relevant brief quotation from the text. Both a tick [✓] and a quotation are required for one mark.

1. Man's struggle with nature has been notably tackled in movies ☐ ☐
Justification: _____
2. The dangers of natural disasters on civilization are far from reality. ☐ ☐
Justification: _____
3. Disaster movies aim to distract our attention from severe effects of natural disasters. ☐ ☐
Justification: _____

MULTIPLE CHOICE

1. The word "***prominent***" (line 13) is closest in meaning to

A thrilling

B realistic

C Well-known

D recurrent

2. ***The Day After Tomorrow***

A is based on 9/11 events

B Includes unrealistic destruction scenes

C follows a simple, predictable line of events

D is considered an authentic representation of a disaster.