

Test 1

PAPER 1 READING (1 hour 15 minutes)

Part 1

You are going to read three extracts which are all concerned in some way with human behaviour. For questions 1–6, 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.

Extract from a Book Review

Why do vast flocks of birds, driven as much by some irrepressible genetic impulse as by the dictates of seasonal change, migrate thousands of miles every year? And why do people, torn between 'the known and the new', so often oscillate between the prospect of the journey and the draw of home? Under the pretext of exploring the first question, *The Snow Geese*, William Fiennes's quirky and autobiographical first book, takes us to the heart of the second.

The story begins with Fiennes confined to a hospital bed, stricken by a curious and psychologically debilitating illness, dreaming of the comforts and protection of his family home. But when he returns to the familiarity of the old ironstone house, restlessness soon replaces homesickness. He longs to be jolted out of his introspection. Paul Gallico's novel *The Snow Goose* becomes an unlikely inspiration, and Fiennes resolves to follow the migratory path of real-life snow geese as they fly from Texas to the Canadian Arctic Circle on their annual spring voyage. It is emotional healing through the power of bird-watching, allowing him to put the past behind him. The result is an original blend of travel writing, autobiography and reportage.

1 In the first paragraph, the reviewer suggests that Fiennes' book

- A seeks to understand people's mixed feelings about travel.
- B throws new light on the migratory habits of birds.
- C rejects comparisons between human and bird behaviour.
- D fails to answer satisfactorily either of the questions it poses.

2 What do we learn about Fiennes in the second paragraph?

- A His state of health prevents him from travelling.
- B He has been inspired by a book he read in hospital.
- C He is looking for something to occupy his mind positively.
- D He has written his book as a way of overcoming his illness.

Tools

Anthropologists often say that what distinguishes humans from other primates is the ability to use tools. Unfortunately, they don't tell us how, while using those tools, the human in question – in this case yours truly – is supposed not to mislay them continually. As a qualified bricklayer, I should say at the outset that I never have a problem with my bricklaying tools. It was drummed into me that, when not in my hand, my trowel would be stuck in the pile of mortar on the spot board, my tape would be in my left-hand pocket, my spirit level would be leaning against the brick stack and my pencil behind my right ear. If I have even the slightest temptation to put these items anywhere else, then my instructor's voice jumps out from the recesses of my memory and gives me a loud ticking-off. So these tools are always to hand.

But, with other jobs, I've never been able to get into the same kind of habit. Screwdrivers, pincers, spanners – one minute I'm using them, the next they've disappeared. I can spend more time looking for a screwdriver than actually using it. Really tidy people hang their tools on hooks fixed to a pegboard on the wall of their workshop, and draw the outline of each tool with a felt-tipped pen, so they can see where everything belongs and spot if something is missing. I admire these people immensely, but something in my character prevents me ever doing this myself. I did once get as far as buying a sheet of pegboard, but then I mislaid it.

3 The writer attributes his tidiness with his bricklaying tools to

- A** his need to use them on a regular basis.
- B** the fact that he has a good memory.
- C** his years of experience in the trade.
- D** the effectiveness of his training.

4 In the piece as a whole, the writer is

- A** casting doubt on an academic theory.
- B** acknowledging his own shortcomings.
- C** making fun of people who are too tidy.
- D** explaining how tools should be maintained.

Book Crossing

My heart was thumping. Surreptitiously, I scanned the carriage. The train coasted into the platform, and the briefcase-clutching, umbrella-wielding crowd made its way towards the door. I slid my book – Hanif Kureishi’s *Love in a Blue Time* – between two seats. A quick glance at my fellow passengers: no one saw. Off the train, and up the escalator – I increased my pace and pulled down my hat. Almost out of the station. I had done it! I had ‘released’ my first book. As my smile spread, I noticed rapidly approaching footsteps from behind. A tap on my shoulder: ‘Excuse me, Miss,’ said a kindly man, ‘I think you left this behind.’ Bother!

The Book Crossing organisation – nay, movement – claims, with 250,000 members globally, to be the largest book group in the world. Here’s how it works. You register with the site (www.bookcrossing.com), tag one of your books with a special Book Crossing number generated by the website, and then ‘release it to the wild’. With any luck, your book will then be rescued – or, as they say, captured. The book-catcher is invited, via use of the Book Crossing code number and website, to update the travels of the book, read and exchange their impressions of it and then, in true Book Crossing spirit, pass it on.

5 In the first paragraph, the writer describes a situation in which she

- A felt short-lived satisfaction in an achievement.
- B was embarrassed when her intentions were uncovered.
- C became resigned to her inability to do something successfully.
- D had feelings of frustration towards someone who intended to spoil her plans.

6 The organisation described in the second paragraph aims to

- A promote the work of certain authors.
- B encourage people to read online novels.
- C provoke discussion of certain published works.
- D persuade people to buy more books.

Part 2

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs A–G the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

The Magic Lute

Four hundred years ago, the royal courts of Europe resounded to strains of the lute. Then the instrument did a mysterious vanishing act. Arthur Robb is one of a small band of craftsmen bringing the instrument back from the past.

Arthur Robb has been marching to a different tune all his life. When the youth of Europe was listening to the Beatles and the Rolling Stones, he went to Paris and Amsterdam as part of a classical choir. And then in swinging London, he discovered even earlier music. It has all been good training, though. Now in his fifties, he is recognised as a leading expert in one of contemporary music's most fashionable offshoots – the revival of interest in the ancient string instrument, the lute.



of old paintings gives clues as to the details of the instrument's design. The lute has certainly altered over time, evolving from an elongated oval to a deep pear-shape. The stringing and the sound produced must also have changed as a result. 'The lute is like a time machine,' says Robb. 'Its history goes back into antiquity, possibly to ancient Egypt.'

7

Yet lutes were once produced in astonishing numbers. When the celebrated Italian lute maker Laux Mahler died in 1552, an inventory of his workshop revealed more than a thousand lutes in various stages of construction. The instrument's disappearance was so dramatic, however, that very few early examples survive.

8

What happened to all the others is a mystery. Robb's theory is that the lute was killed off by the development of keyboard instruments like the pianoforte. But the end must have come suddenly. Some of the last music for solo lute was written by J.S. Bach. Within years of his death in 1750, the instrument which had dominated Europe's musical repertoire for centuries had all but vanished.

9

Digging into literature and old manuscripts, such as early musical scores, has allowed him to discover how the music might have sounded, whilst the examination

10

Lute music is considered rather quiet compared with the volume of today's orchestration. But centuries ago, when music was being written for the instrument, people's ears were better attuned to quieter sounds.

11

Despite his enthusiasm, his initial efforts did not meet with immediate approval. A novice carpenter, he practised for a year, making wooden toys and household items to improve his basic skills, before joining an adult education class in musical instrument making. After months of meticulous work, he proudly offered a completed lute to a music shop in Bristol.

12

Far from being discouraged, Robb set about putting things to rights. Modern-day lute makers have problems their craftsmen forebears could never have imagined. Worldwide concern about the use of rare timber, for example, has meant that he has had to adapt his methods to the materials that are most readily available. He has, however, gone on to make dozens of lutes, each finer than the last, and repaired many more.

A Those that do are now priceless museum pieces, and even these treasured relics have been damaged or altered so much during their life that copying them doesn't guarantee historical accuracy.

B What's more, no authentic plan of a genuine fifteenth- or sixteenth-century lute has ever been found, and so no one knows what tools were used to make the instruments. Robb, alongside fellow enthusiasts in Britain and the USA, has been spearheading the lute's revival. This means unearthing fragments of information from surrounding strata like archaeologists hunting a fossil.

C In turning it down, they left him in no doubt as to the shortcomings of his creation. It was the wrong shape, the wrong weight, the strings were too long to achieve the right pitch and the pegs which tightened the strings were too bulky for comfort.

D But so little factual evidence remains, even from more recent times, that Robb has to think himself back in time in order to begin to see how they should be made. Only by appreciating the way people lived, how they behaved and the technology they used, can he begin to piece together the complete picture.

E 'Appreciating small nuances like that is vital to an appreciation of how the instrument might have been played,' Robb says. As one of a small band of professional lute makers who keep in touch via the internet, Robb can share these impressions, as well as swapping problems and possible solutions. No such forum existed when Robb began to construct his first lute 25 years ago, however. He had to work things out on his own.

F Robb's enquiries have, however, punctured one other popular myth – that of the lute player as a wandering minstrel. Almost from its introduction into Europe, the lute was a wealthy person's instrument, the players attaining a status comparable to modern-day concert pianists.

G From a tiny attic workshop in the English countryside, Robb makes exquisite examples of this forgotten instrument. Piecing together the few remaining clues to the instrument's construction and musical characteristics has demanded all his single-minded concentration.

Part 3

You are going to read a magazine article. For questions 13–19, 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.

P.D. James

Barbara Michaels meets the acclaimed crime writer, whose innocent exterior hides a complex and brilliant imagination.

Best-selling crime writer P.D. James – the initials stand for Phyllis Dorothy – exudes an air of quiet authority. It is easy to envisage her, had she not become a creator of detective stories with more twists and turns than a spiral staircase, as a headmistress of a girls' school. But it is soon apparent from what she says that the authoritative mien is, in fact, a cloak for shyness. She reluctantly admits that Adam Dalgliesh, the detective in her novels, 'is, I suppose, modelled on myself – or rather, the way I would have turned out if I had been a man'. Dalgliesh prefers to unravel the complexities of crimes solo, as does his creator. 'I need time on my own, particularly when I am writing. I can write more or less anywhere as long as I have total privacy.'

She is too modest to concur with the view that she is Britain's best-known crime writer, even though her books – 12 major detective novels – are read avidly by millions all over the world. She herself is a great fan of the works of close friend Ruth Rendell. 'I particularly enjoy her psychological works, written under the name of Barbara Vine.' Books beside her bed are most likely to be by women writers such as Iris Murdoch, Anita Brookner and Penelope Lively, although not to the total exclusion of male authors like Graham Greene and Evelyn Waugh, whom she considers to have been the greatest novelists of their generation.

Success came to P.D. James late in life. Now in her seventies, she was 42 when her first crime novel, *Cover Her Face*, was published. Born in Oxford, the eldest of three children, Phyllis grew up mainly in Cambridge, where her family moved when she was 11 years old. 'I met my husband there – he was a student at the university, and I have always loved the place. That is why I chose it as the setting for *An Unsuitable Job For A Woman*.'

Reluctantly, she reveals that from a promising start, life has been hard, even tragic at times. Her

Irish doctor husband, Connor Bantry White, returned from the Second World War, during which he served with the Royal Army Medical Corps, a very sick man. 'I had to work long hours to support him and our two young daughters, Clare and Jane. The ideas were teeming in my head, but I could do practically nothing about it – I simply hadn't the time. My husband's parents, however, were marvellous, and took my daughters under their wing, giving them a sense of security throughout those difficult years.'

While working full-time in administration for the National Health Service, she made good use of her enviable organisational skills. At one point, five psychiatric outpatients' clinics came under her jurisdiction. Then followed 11 years at the Home Office, first in the Police Department, doing administration for forensic science research, and then in the Criminal Law section, in the juvenile crime division. It was while working in forensic science that she became 'quite accustomed' to the sight of corpses. But it was not fascination with death itself that inspired her. 'It was, rather, the shape and construction involved in the writing of a crime novel that appealed. I have always enjoyed reading detective stories, and I always knew that I wanted to be a writer.'

'I didn't want to use the traumatic events of my own life in a work of fiction. The writing of a detective story appealed as a wonderful apprenticeship for someone setting out to be a serious novelist, and it was suitably removed from my own experience. As I went on, I became increasingly aware that one could stay within the constraints and indeed within the so-called formula of the classic detective story and still write a good, serious and revealing novel about human beings. 'Writing detective stories', she says, 'is a way of bringing order out of disorder. The solution of a crime confirms the sanctity of life – even if that life is unlovable. Nobody really likes violence.'

13 What does the writer suggest about P.D. James's outward manner?

- A It is an attempt to discourage curiosity.
- B It points to a lack of self-confidence.
- C It conceals the true nature of her personality.
- D It comes as a surprise to her readers.

14 When questioned about Adam Dalgliesh, P.D. James

- A concedes that the detective resembles her.
- B admits that his behaviour is unusual.
- C accepts that he does not enjoy company.
- D recognises a weakness in the detective's character.

15 What is revealed about P.D. James's tastes in reading?

- A She prefers books with lots of action.
- B She is less keen on male than female writers.
- C She believes that men write better books than women.
- D She thinks that women writers are not given enough credit.

16 According to P.D. James, her early writing career suffered from lack of

- A support.
- B commitment.
- C confidence.
- D opportunity.

17 What characterised P.D. James's work in the National Health Service?

- A It was well-suited to her talents.
- B It was not a satisfying experience.
- C It was useful for her future writing.
- D It was not sufficiently demanding.

18 P.D. James was drawn to writing crime novels because

- A they were her favourite sort of reading.
- B they would be useful to her in her career.
- C she liked the technical challenge they offered.
- D she had experienced the effects of crime at first hand.

19 What realisation did P.D. James come to while working on her detective stories?

- A It was not necessary to pay attention to established patterns.
- B The conventions did not adversely affect the quality of her writing.
- C It was inevitable that she would become emotionally involved.
- D The subject matter was more limiting than she had expected.

Part 4

You are going to read an introduction to a book about how to organise local events. For questions 20–34, choose from the sections of the introduction (A–E). The sections may be chosen more than once.

Mark your answers on the separate answer sheet.

In which section(s) of the text are the following mentioned?

the importance of making it clear to people that you value them

20

21

times when the writer has felt she may become unable to cope

22

a way in which the writer's situation has been different from that of people she has worked with

23

people who get involved in organising events but don't really want to do any work

24

some people preferring others to be in charge

25

the assistance provided by people who are physically strong

26

people who get involved because of their strongly-held views

27

28

a situation in which you are free to concentrate only on the most important aspects of organising an event

29

the willingness of people to try things they may not have done before

30

the feeling that you really are in control, not just pretending to be

31

the writer's belief that she cannot tell readers everything they need to know

32

the difference that may exist between the way events are planned and the way they turn out

33

a situation when it is desirable to have someone else checking what you are doing

34

Organising local events

*Are you thinking of setting up a fundraising event for your local school or community?
Sarah Passingham, a professional fundraiser, offers advice.*

A

I have had a lot of fun from running events; it has been hard work but I have always done it in the knowledge that I was being paid for my many hours of toil. There are hundreds, probably thousands, of volunteers who work just as hard for no financial remuneration at all, and I have enormous admiration for them. I have worked with a good many groups and individuals who have had a burning ambition to do something for a particular community, remaining enthusiastic even in the face of adversity. When things go wrong, it is desperately disappointing and disheartening. Perhaps by looking at some of my suggestions and learning from my mistakes, most of those disappointing times can be averted. However, this guide is not meant as the definitive work on organising events; rather it is meant as a framework on which to hang your own ideas and methods of doing things.

B

A very important piece of advice is: Don't panic! Organising events can be a fraught business and I have myself come close to falling apart on occasions, but it achieved nothing and did not inspire my colleagues. I hope this book will act as a buffer – to be used before you go off the rails! – and that it will allow you not only to appear calm and well organised, but genuinely to be those things. In nearly 10 years of working with every type of professional and amateur, indoors and out, when plans have moved from A to B and sometimes to C due to bad weather or other reasons too numerous to mention, I don't think the general public have ever realised what was going on behind the scenes. Sometimes what they were experiencing was far removed from the original concept but nobody minded and, more often than not, nobody knew.

C

Even if you have unlimited spare time and resources to set an event up, it is almost impossible to organise the day itself with only one person. You physically cannot be in two or more places at once. Committees can be tiresome, unwieldy groups of people who may have come out for the evening just to enjoy some social chit-chat. However, if you have a committee that operates efficiently and decisively, it can relieve you of much of the time-

consuming but necessary work, and allow you to get to grips with the real nitty-gritty and keep a good overview without getting bogged down by details. And when you are dealing with money from the public, it is always worth having at least a cashier or treasurer as a second person to keep an eye on your balance or banking. You never want to be put in the position of having the finger of doubt or suspicion pointed at you, even if you know that you are entirely innocent.

D

When I first started, my critics would say that one of my failings was an unwillingness to delegate. I hope that is no longer true, as in time I have come to realise the value of help, especially from the volunteer. Help can come in many forms apart from the obvious muscle and brawn. Support, encouragement and an infectious enthusiasm all come from working with people who have chosen to give their time and sometimes their belongings for a cause they care passionately about. But what can you expect from volunteers? There is one rule of thumb here. Let volunteers know exactly what job it is that they are volunteering for. They can then make the choice to put themselves forward or not. But don't expect anyone to do anything you would not be prepared to tackle yourself!

E

In my experience, as long as they are prepared beforehand, people will have a go at almost anything. Of course, you have to be able to rely on your volunteers once they have offered their services. You need commitment from them, and if they can't make it on a particular day or are going to be late, you need to know well in advance so that you can make alternative arrangements. Now, what's in it for them? Fun, companionship, a sense of responsibility or, conversely, allowing someone else to hold responsibility, or simply an opportunity to get out of the house. But, above all, we all need to feel needed and you will often find that the more you show that you need your volunteers, the more they will be prepared to commit their time and energy to you, often time and time again. If you, as leader, keep the atmosphere as light as possible by sharing the decisions and being flexible, they will manage to get what they want out of the work and you will get a job well done.