

# Test 4

## PAPER 1 READING (1 hour 15 minutes)

### Part 1

You are going to read three extracts which are all concerned in some way with music. 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.

### TV Music Programme

The rock music programme *Later... With Jools Holland* occupies a pretty unique position in music television in Britain. Certainly there's no other programme where you can watch a man with a clipboard incompetently interviewing someone on a piano stool, and here the programme has made a successful, if slightly crazy, niche for itself. No teenage pop videos here, no boy bands with carefully marketed brand images or dull-as-dishwater interviews. The programme welcomes the world of rock music with all its mess, its pauses, the unwanted feedback, even the occasional rubbishy nature of some songs.

At times the programme doesn't really seem designed for the viewer's benefit at all. The studio audiences are small, and in some cases rather subdued. The set resembles something from a political discussion programme. It's a set-up that says 'We are musicians; we don't jump through hoops', and this works perfectly. It may not be a sumptuous visual feast, but the programme is likely to be the television engagement that makes a musician feel more like an artist and less like a performing seal.

line 10  
line 11  
line 12  
line 13

The key figure in all this is presenter/performer Jools Holland himself. So uncomfortable does he appear in front of a camera, that it's extremely hard to credit that he has been a television presenter for the best part of 20 years. As far as the programme is concerned, though, Holland's style is ideal.

1 Which words in the second paragraph continue the writer's attack, begun in the first paragraph, on 'teenage pop'?

- A a political discussion programme (line 10)
- B We are musicians (line 10)
- C a sumptuous visual feast (line 11)
- D like a performing seal (lines 12–13)

2 Which possible slogan for the programme best captures the image it projects to the viewer?

- A A music show with endless variety
- B Only the best music
- C Real music with all its imperfections
- D Music that's loud and wild

## Opera Audiences

It was curious to say the least, the sheer hostility with which the recent production of *Aïda*, at the Covent Garden Opera House, was received by some audiences. Opera audiences, at the best of times, enjoy a licence to be rude that elsewhere in the theatrical world would be considered bizarre, so the man who shouted 'Rubbish!' was not considered to be behaving in any unseemly fashion. Indeed, he spoke for many.

Patrick Gibson, the director whose work had so irritated the booers, is a grown man who can look after himself, and it is not that I feel in the least outraged on his behalf. But it was not a bad production – indeed, the concession some people have made, that the stage looked beautiful, is to my way of thinking a large one.

What seemed to have annoyed people was an unnatural quality in the acting and movement. Groups moved as on a frieze. Individuals were aware of each other without turning to face each other. Now, I don't necessarily want to see, say, *La Bohème* done this way, but for every opera that calls for naturalism there must be 100 in serious need of something else. A voice behind me was complaining, 'I mean, he's just come back from the war, he hasn't seen her for two years, she hasn't seen him – she doesn't look at him, she doesn't seem pleased . . .' I thought to myself, 'Yes, but they're Ancient Egyptians. Surely they can be allowed to preserve a little of their ancient mystery.'

- 3 What does the writer say about public reaction to the production?
- A Even those who were critical admitted that one aspect of it was successful.
  - B It was out of character for an audience at this particular theatre.
  - C He disagreed with public sentiment about the scenery.
  - D He felt personal sympathy towards the director.
- 4 What point does the writer make about the non-naturalistic approach adopted by the director?
- A He thinks the approach suits other operas better than it does *Aïda*.
  - B He's not a great fan of the approach but thinks it was appropriate for *Aïda*.
  - C It is ill-informed of critics to single out *Aïda* for adopting this approach.
  - D It would be unfair to blame the approach for the failure of the production.



## U2 on tour in the USA

With the roar of applause still filling the night air, the motorcade moves out. There's a howl of sirens, and eight black vehicles leap down a concrete ramp and onto the expressway. We barge through stop signs with our motorcycle escort, waved on by police with scarlet light-sabres. We speed over bridges and plunge through tunnels, the neon glow a smear on the windscreen in the rain. It's completely absurd and really rather thrilling. U2, one of the most famous bands of the last 30 years, are 'doing a runner': Boston's basketball arena to the airport in just over six minutes. Is that a good runner as runners go, I ask?

Band member The Edge replies, 'Indeed it is.' The Edge, or Dave Evans, to give him his real name, wipes the condensation from the window and peers into the blur of blinking lights. He shrugs self-consciously in a manner that suggests the whole thing's preposterous but, at their level, it's the only practical way they can operate.

The same could be said of the gigs themselves. Despite the occasional cry of 'Do some old!', U2 have engineered the impossible feat of still being regarded as contemporary, not bad for a band in their third decade. Rarely in a show are you conscious of being plunged back into the past. Their recent material is so strong you don't even feel the need to go there.

line 20

- 5 How does The Edge react to the trip to the airport?
  - A excited by all the attention
  - B somewhat embarrassed at their preferential treatment
  - C worried that local people might be inconvenienced
  - D rather irritated to have to leave the concert so abruptly
  
- 6 What does 'go there' (line 20) mean?
  - A watch a gig in Boston
  - B voice your approval
  - C go and hear them perform
  - D listen to their old songs

## Part 2

You are going to read an extract from a newspaper 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.

## Science Flying in the Face of Gravity

*Journalist Tom Mumford joins students using weightlessness to test their theories.*

It looked like just another aircraft from the outside. The pilot told his young passengers that it was built in 1964, a Boeing KC-135 refuelling tanker, based on the Boeing 707 passenger craft. But appearances were deceptive, and the 13 students from Europe and America who boarded were in for the flight of their lives. Inside, it had become a long white tunnel.

There were almost no windows, but it was eerily illuminated by lights along the padded walls. Most of the seats had been ripped out, apart from a few at the back, where the pale-faced, budding scientists took their places with the air of condemned men.

7

Those with the best ideas won a place on this unusual flight, which is best described as the most extraordinary roller-coaster ride yet devised. For the next two hours the Boeing's flight would resemble that of an enormous bird which had lost its reason, shooting upwards towards the heavens before hurtling towards Earth.

8

In the few silent seconds between ascending and falling, the aircraft and everything inside it become weightless, and the 13 students would, in theory, feel themselves closer to the moon than the Earth. The aircraft took off smoothly enough, but any lingering illusions the young scientists and I had that we were on anything like a scheduled passenger service were quickly dispelled when the pilot put the Boeing into a 45-degree climb which lasted around 20 seconds. The engines strained wildly, blood drained from our heads, and bodies were scattered across the cabin floor.

9

We floated aimlessly; the idea of going anywhere was itself confusing. Left or right, up or down, no longer

had any meaning. Only gravity, by rooting us somewhere, permits us to appreciate the possibility of going somewhere else.

10

Our first curve completed, there were those who turned green at the thought of the 29 to follow. Thirty curves added up to ten minutes 'space time' for experiments and the Dutch students were soon studying the movements of Leonardo, their robotic cat, hoping to discover how it is that cats always land on their feet.

11

Next to the slightly stunned acrobatic robocat, a German team from the University of Aachen investigated how the quality of joins in metal is affected by the absence of gravity, with an eye to the construction of tomorrow's space stations.

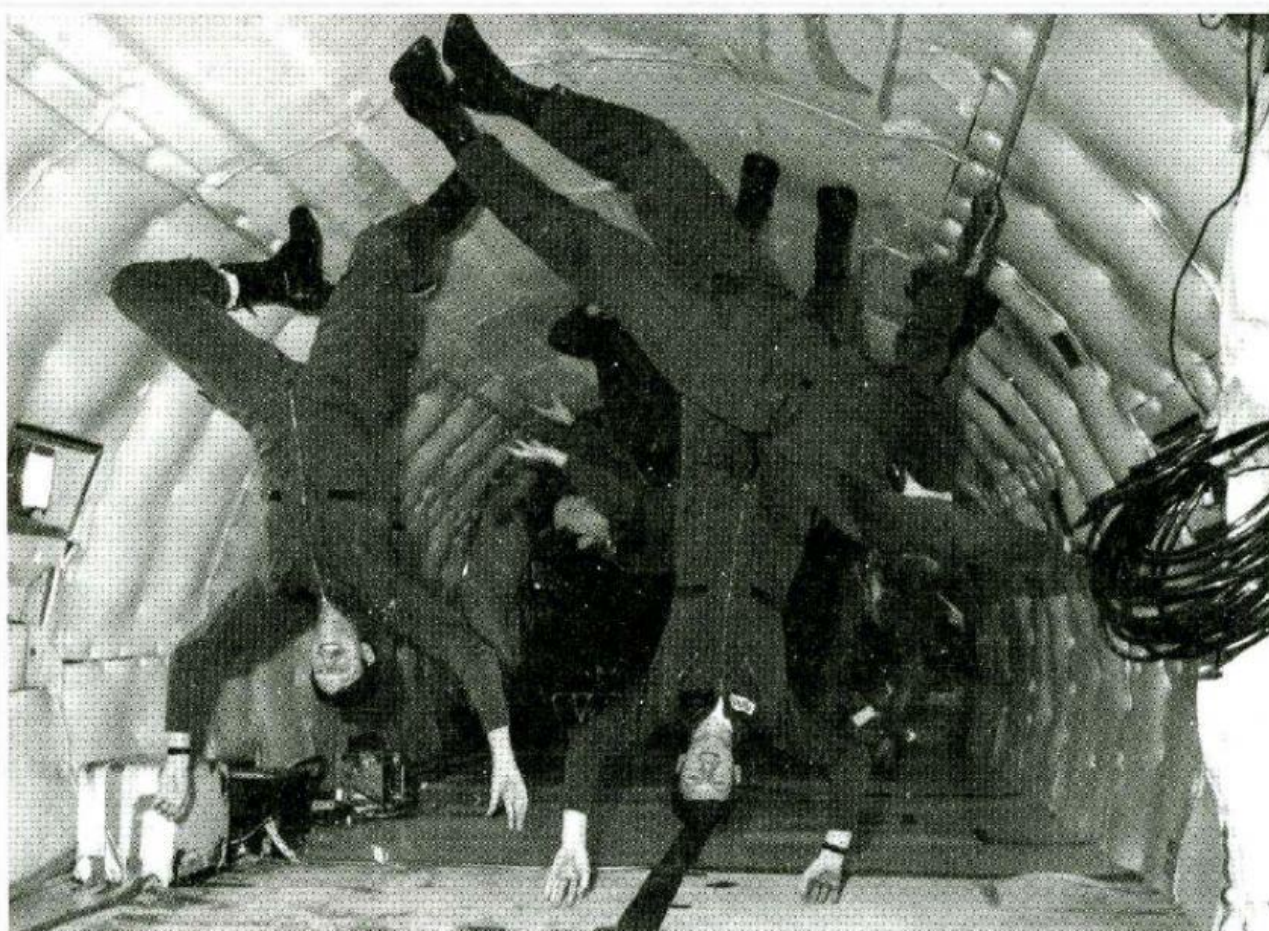
Another team of students, from Utah State University, examined the possibility of creating solar sails from thin liquid films hardened in ultraviolet sunlight. Their flight was spent attempting to produce the films under microgravity. They believe that once the process is perfected, satellites could be equipped with solar sails that use the sun's radiation just as a yacht's sails use the wind.

12

'This was a feeling that would stay with us for a long time. 'It was an unforgettable experience,' said one of the students. 'I was already aiming to become an astronaut, but now I want to even more.'



- A** The intention was to achieve a kind of state of grace at the top of each curve. As the pilot cuts the engines at 3,000 metres, the aircraft throws itself still higher by virtue of its own momentum before gravity takes over and it plummets earthwards again.
- B** After two hours spent swinging between heaven and Earth, that morning's breakfast felt unstable, but the predominant sensation was exhilaration, not nausea.
- C** After ten seconds of freefall descent, the pilot pulled the aircraft out of its nose dive. The return of gravity was less immediate than its loss, but was still sudden enough to ensure that some of the students came down with a bump.
- D** At the appropriate moment the device they had built to investigate this was released, floating belly-up, and one of the students succeeded in turning it belly-down with radio-controlled movements. The next curve was nearly its last, however, when another student landed on top of it during a less well-managed return to gravitational pull.
- E** For 12 months, they had competed with other students from across the continent to participate in the flight. The challenge, offered by the European Space Agency, had been to suggest imaginative experiments to be conducted in weightless conditions.
- F** It was at that point that the jury of scientists were faced with the task of selecting from these experiments. They were obviously pleased by the quality: 'We need new ideas and new people like this in the space sciences,' a spokesman said.
- G** Then the engines cut out and the transition to weightlessness was nearly instantaneous. For 20 seconds we conducted a ghostly dance in the unreal silence: the floor had become a vast trampoline, and one footstep was enough to launch us headlong towards the ceiling.





## Part 3

You are going to read a newspaper article about a 'mystery visitor' who inspects hotels for a guide book. 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.

## The Hotel Inspector

*Sue Brown judges hotels for a living. Christopher Middleton watched her in action.*

One minute into the annual inspection and things are already going wrong for the Globe Hotel. Not that they know it yet. The receptionist reciting room rates over the phone to a potential guest is still blissfully unaware of the identity of the real guest she is doggedly ignoring. 'Hasn't even acknowledged us,' Sue Brown says out of the corner of her mouth. 'Very poor.' It is a classic arrival-phase error, and one that Sue has encountered scores of times in her 11 years as an inspector. 'But this isn't an ordinary three-star place,' she protests. 'It has three red stars, and I would expect better.'

To be the possessor of red stars means that the Globe is rated among the top 130 of the 4,000 listed in the hotel guide published by the organisation she works for. However, even before our frosty welcome, a chill has entered the air. Access from the car park has been via an unmanned door, operated by an impersonal buzzer, followed by a long, twisting, deserted corridor leading to the hotel entrance. 'Again, not what I had expected,' says Sue.

Could things get worse? They could. 'We seem to have no record of your booking,' announces the receptionist, in her best sing-song *how-may-I-help-you* voice.

It turns out that a dozen of the hotel's 15 rooms are unoccupied that night. One is on the top floor. It is not to the inspector's taste: stuffiness is one criticism, the other is a gaping panel at the back of the wardrobe, behind which is a large hole in the wall.

When she began her inspecting career, she earned an early reputation for toughness. 'The Woman in Black, I was known as,' she recalls, 'which was funny, because I never used to wear black. And I've never been too tough.' Not that you would know it the next morning when, after paying her bill, she suddenly reveals her identity to the Globe's general manager, Robin Greaves. From the look on his face, her arrival has caused terror.

Even before she says anything else, he expresses abject apologies for the unpleasant smell in the main lounge. 'We think there's a blocked drain there,' he sighs. 'The whole floor will probably have to come up.' Sue gently

suggests that as well as sorting out the plumbing, he might also prevail upon his staff not to usher guests into the room so readily. 'Best, perhaps, to steer them to the other lounge,' she says. Greaves nods with glum enthusiasm and gamely takes notes. He has been at the Globe for only five months, and you can see him struggling to believe Sue when she says that this dissection of the hotel can only be for the good of the place in the long run.

Not that it's all on the negative side. Singled out for commendation are Emma, the assistant manager, and Trudy, the young waitress who dished out a sheaf of notes about the building's 400-year history. Dinner, too, has done enough to maintain the hotel's two-rossette food rating, thereby encouraging Greaves to push his luck a bit. 'So what do we have to do to get three rosettes?' he enquires. Sue's suggestions include: 'Not serve a pudding that collapses.' The brief flicker of light in Greaves' eyes goes out.

It is Sue Brown's unenviable job to voice the complaints the rest of us more cowardly consumers do not have the courage to articulate. 'Sometimes one can be treading on very delicate ground. I remember, in one case, a woman rang to complain I'd got her son the sack. All I could say was the truth, which was that he'd served me apple pie with his fingers.' Comeback letters involve spurious allegations of everything, from a superior attitude to demanding bribes. 'You come to expect it after a while, but it hurts every time,' she says.

Sue is required not just to relate her findings to the hotelier verbally, but also to send them a full written report. They are, after all, paying for the privilege of her putting them straight. (There is an annual fee for inclusion in the guide.) Nevertheless, being singled out for red-star treatment makes it more than worthwhile. So it is reassuring for Greaves to hear that Sue is not going to recommend that the Globe be stripped of its red stars. That is the good news. The bad is that another inspector will be back in the course of the next two months to make sure that everything has been put right. 'Good,' smiles Greaves unconvincingly. 'We'll look forward to that.'

- 13** When Sue Brown arrived at the hotel reception desk,
- A** the receptionist pretended not to notice she was there.
  - B** she was not surprised by what happened there.
  - C** she decided not to form any judgements immediately.
  - D** the receptionist was being impolite on the phone.
- 14** On her arrival at the hotel, Sue was dissatisfied with
- A** the temperature in the hotel.
  - B** the sound of the receptionist's voice.
  - C** the position of the room she was given.
  - D** the distance from the car park to the hotel.
- 15** What does the writer say about Sue's reputation?
- A** It has changed.
  - B** It frightens people.
  - C** It is thoroughly undeserved.
  - D** It causes Sue considerable concern.
- 16** When talking about the problem in the main lounge, Robin Greaves
- A** assumes that Sue is unaware of it.
  - B** blames the problem on other people.
  - C** doubts that Sue's comments will be of benefit to the hotel.
  - D** agrees that his lack of experience has contributed to the problem.
- 17** When Sue makes positive comments about the hotel, Robin Greaves
- A** agrees with her views on certain members of his staff.
  - B** becomes hopeful that she will increase its food rating.
  - C** finds it impossible to believe that she means them.
  - D** reminds her that they outweigh her criticisms of it.
- 18** Angry reactions to Sue's comments on hotels
- A** are something she always finds upsetting.
  - B** sometimes make her regret what she has said.
  - C** are often caused by the fact that hotels have to pay for them.
  - D** sometimes indicate that people have not really understood them.
- 19** When Sue leaves the hotel, Robin Greaves
- A** is confident that the next inspection will be better.
  - B** feels he has succeeded in giving her a good impression.
  - C** decides to ignore what she has told him about the hotel.
  - D** tries to look pleased that there will be another inspection.



## Part 4

You are going to read an article about leadership. For questions **20–34**, choose from the sections **(A–F)**. The sections may be chosen more than once.

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

**In which section of the article are the following mentioned?**

deciding to let other people take charge

20

sounding as if you mean what you say

21

not feeling valued in your place of work

22

knowing when it is best not to consult others

23

having the same positive feelings as others

24

considering your professional future

25

wanting to work within certain limits

26

being unaware of your capabilities

27

being prepared to be unpopular

28

realising how leadership may apply to your situation

29

being unfairly blamed

30

being forced to make a big effort

31

being able to turn failure into success

32

achieving more than you set out to do

33

paying attention to other people's opinions

34



# CAREER POWER

**Get the leading edge – motivate yourself to take full control at work.**

- A** What makes a good leader? A leader is one who inspires, an agent of change, a developer who shows the way forward. Leadership is not about breeding or height – taller being better, as the early theorists believed. It's not simply about intelligence, either. Pat Dixon, author of the book *Making the Difference: Women and Men in the Workplace*, says that leadership is about 'making things happen through people who are as enthusiastic and interested as you are'.

Enthusiasm is a key element and, to convey it and encourage it in others, a good leader should be able to speak out articulately and with conviction. 'It's having the confidence to say "I believe" instead of "I think",' maintains Dixon.

- B** John van Maurik, director of a *Leadership in Management* course, says, 'Most people have a far greater potential for leadership than they realise. The process of becoming a leader is recognising those latent talents, developing them and using them.'

In one sense, we are all born leaders – we just need the right circumstances in which to flourish. While it's quite easy to recognise leadership in the grand sense – be it in the form of figures like Emmeline Pankhurst, Mahatma Gandhi or even Richard Branson – it may be more difficult to relate it to our own workplace. And yet this quality is now regarded as the cornerstone of effective management.

- C** Consider the best and worst boss you've ever had. They may have been equally good at setting objectives, meeting deadlines and budgets. But what about how they achieved them? The best leader will have motivated you, and may have driven you hard. But he would have also given you support. The worst leader would have made you feel like a small cog in the corporate machinery and kept information from you, and then when things went wrong would have reacted as if it were your fault. The first led (very well); the second simply managed (very badly).
- D** Leaders and managers can be seen as different animals. Managers tend to enjoy working according to set boundaries.

Leaders create their own horizons. 'A good manager can keep even an inefficient company running relatively smoothly,' writes Micheal Shea, the author of *Leadership Rules*. 'But a good leader can transform a demoralised organisation – whether it's a company, a football team or a nation.'

- E** Whether you're the boss or a middle manager, you can benefit from improving your leadership skills. There are definite lessons to be learnt:

- Leadership is something we do best when we *choose* to do it. So find out where your passions and convictions lie. Next time you feel inspired to lead, harness the energy it gives you and act on it.
- Start *thinking* of yourself as a leader. Your ability to lead is a powerful part of you. Recognise it.
- Collaboration can be fine, but there will be times when firm leadership is required. Experiment with your style. If you are a natural transactor, try being the negotiator. If you always ask for the views of others, try taking the lead. Watch how the outcome is changed by this change in you.
- You have to set goals, then beat them. Look at the demands of your job and define those where being a leader will greatly enhance your effectiveness and career prospects.

- F**
- Leadership does not simply happen. It can only develop from actually taking the lead, from taking risks and learning from mistakes. Learn how to delegate and motivate; organise and chastise; praise and raise.
  - Don't assume that your way of leading will immediately win over colleagues. It may even alienate them. Keep working on your communication skills. *You* don't have to be liked – but your ideas and accomplishments *do*.
  - Be visible and accessible to those who are important. But bear in mind that it can lend mystique to maintain a distance.
  - You don't have to lead all the time. Be clear on where your contribution is vital and how you can help others to develop as leaders.