PAPER 1 READING AND USE OF ENGLISH (1 hour 30 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**).

0 **A** related **B** coupled **C** associated **D** accompanied

0	A	B	C	D
	▭	▭	▬	▭

THE RAVEN

A very large fierce black bird, the raven has always been **(0)** ..C.. with evil omen. But the myths and stories that surround ravens also take account of their unusual intelligence, their ability to **(1)** ..... sounds and voices and the way they seem to **(2)** ..... up a situation. The fact is, people have never known quite how to **(3)** ..... the raven. In many northern myths he was creator of the world, bringer of daylight, but also an aggressive trickster. Many traditional stories turn on the unpleasant ways in which Raven gets the **(4)** ..... of a human adversary.

Legend **(5)** ..... it that when there are no more ravens in the Tower of London, the monarchy will fall. In the seventeenth century King Charles II **(6)** ..... that at least six ravens should always be kept in the Tower. Today there are seven; six to preserve the monarchy, and a seventh in **(7)** ..... To the amusement of tourists, the ravens are officially enlisted as defenders of the kingdom, and, as is the **(8)** ..... with soldiers, can be dismissed for unsatisfactory conduct.

LIVEWORKSHEETS

1	A	fake	B	mimic	C	mirror	D	simulate
2	A	size	B	match	C	eye	D	catch
3	A	put	B	work	C	pick	D	take
4	A	best	B	most	C	better	D	good
5	A	holds	B	states	C	has	D	keeps
6	A	decreed	B	compelled	C	required	D	enacted
7	A	substitution	B	reserve	C	continuity	D	standby
8	A	truth	B	issue	C	circumstance	D	case

LIVEWORKSHEETS

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** | O | N | E | | | | | | | | | | | | | | | |

THE GREATEST ICE-SKATING COMEDIAN EVER

Werner Groebli was undoubtedly **(0)** ONE of the most famous ice-skating comedians of all time. But even to his many fans the name will mean nothing. They knew him as Frick – from the ice-skating partnership Frick and Frack – a skater with an outstanding ability to combine complex skills with zany and contorted body positions that often had audiences **(9)** ..... stitches. Good **(10)** ..... to be Swiss junior skating champion, Groebli nevertheless got more **(11)** ..... of fooling around, ridiculing, as he put **(12)** ....., 'the pomposity of professional skaters'.

Frick and Frack were praised for their grace, comic timing and daring acrobatics. **(13)** ..... than depending on falls or costumes to get laughs, the duo were celebrated for taking the traditional elements of figure skating and distorting them into amazing feats that left audiences enthralled. One crowd favourite involved Frack throwing Frick an invisible rope, **(14)** ..... which point he would slowly glide forward as though **(15)** ..... pulled. **(16)** ..... was 'the farmer', in which the duo would skate as if sitting on a bouncing tractor seat.

LIVEWORKSHEETS

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** A S S U R E D

Extract from a book about meetings

We are **(0)** ASSURED by the experts that we are, as a species, designed for face-to-face communication. But does that really mean having every meeting in person? Ask the bleary-eyed sales team this question as they struggle	**SURE**
(17) . . . . . through their weekly teambuilding session and that answer is unlikely	**LABOUR**
to be in the **(18)** . . . . . . Unless you work for a very small business or have	**AFFIRM**
an **(19)** . . . . . high boredom threshold, you doubtless spend more time sitting	**EXCEPT**
in meetings than you want to. Of course, you could always follow business guru Archie Norman's example. He liked to express **(20)** . . . . . with customers queuing at the checkout by holding management meetings standing up.	**SOLID**
Is email a realistic **(21)** . . . . . ? It's certainly a powerful tool for disseminating information, but as a meeting substitute it's seriously flawed. Words alone can	**ALTERNATE**
cause trouble. We're all full of **(22)** . . . . . that can be unintentionally triggered by others and people are capable of reading anything they like into an email.	**SECURE**
There is also a **(23)** . . . . . for email to be used by people who wish to avoid 'real'	**TEND**
encounters because they don't want to be **(24)** . . . . . with any awkwardness.	**FRONT**

LIVEWORKSHEETS

Part 5

You are going to read an article about history. 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**.

New ways of looking at history

Though few modern readers are familiar with LP Hartley's novel *The Go-Between*, many will know the novel's often quoted opening line: 'The past is a foreign country: they do things differently there.' In Hartley's novel, published in 1953, the remark indicates the distance that separates an elderly narrator from the dramatic events of his youth. But the phrase has since been gleefully adopted by historians hoping to dramatise the gulf between present and bygone ages. This remoteness makes the past both alluring and incomprehensible. It is the natural hurdle all historians must overcome to shed lights on earlier times. Since the days of Herodotus, the father of history who lived 2500 years ago, it has had them scrambling for new ways to acquaint today's audiences with yesterday's events.

Amid the current mass of works of popular historical non-fiction, the question of how to bring history to life seems more pressing than ever. The historian Ian Mortimer takes a literal approach: if the past is a foreign country, then a foreigner's guidebook might help. His book *The Time Traveller's Guide to Medieval England* is exactly that, offering 'an investigation into the sensations of being alive in different times'. The resulting portrait of the era is as lively and entertaining as it is informative. Yet it is worth considering his claims about his own approach. 'In traditional history, what we can say about the past is dictated by the selection and interpretation of evidence.' It would be foolish, however, to suppose that Mortimer's own text has not relied on precisely this kind of selection. Mortimer presents events as if they were unfolding, putting the facts in the present tense. Yet the illusion of first-hand historical experience is shattered the moment we are thrown 50 years backwards or forwards in order to provide context. Mortimer's refusal to commit to a temporal point of view undermines the immediacy he attempts to convey. *line 17*

Unlike Mortimer, Philip Matyszak, author of *Ancient Rome on Five Denarii a Day*, does not claim to tread new historiographical ground. His aim is to inform and amuse, and in this he succeeds. The light-hearted approach pays off, though it occasionally descends into juvenile and anachronistic humour: Oedipus is referred to as 'he of the complex'. This raises the question of what readership the book is really aimed at. Also, the problem with time-travellers' guides is that they often say more about the people who wrote them than about the people they describe. Mortimer's avowal that 'climate change is another factor affecting the landscape' in 14th-century England reflects concerns more modern that medieval. While Matyszak's assertion that 'it is a common misconception among visitors that the Acropolis is the Parthenon' sounds more like a complaint about the ignorance of today's tourists.

'Understanding the past is a matter of experience as well as knowledge,' Mortimer declares. This may well be the manifesto for those who, not satisfied with virtual tours of history, take history into their own hands. Historical re-enactors – yes, those individuals whose idea of fun is to dress up and stage mock battles – provide the most literal interpretation of history as experience. Humorist Tim Moore set out to explore this world in his book *I Believe in Yesterday*. In Berne, Switzerland, he suffers in the name of 'utter authenticity' during the restaged siege of Grandson, circa 1474. In the US he endures a stint of 'relentless and uncompromising immersion with re-enactment's seasoned elite,' revisiting 1864's battle of Red River during the American Civil War.

Moore's quest for 'my inner ancient' is fuelled by his anxieties about our modern inability to deploy the skills that came naturally to our ancestors. More often, he finds, it is a 'refreshingly simple impulse to get away from it all' that gets people into period attire. Many civil war re-enactors seek redress: 'History is written by the winners but re-enactment gives the losers a belated chance to scribble in the margins.' For others it's 'a simple and truly heart-warming quest for gregarious community'.

Perhaps re-enactment is the closest we can get to Mortimer's ideal of what history should be: 'A striving to make spiritual, emotional poetic, dramatic and inspirational connections with our forebears'. Interestingly, Mortimer quotes the poet WH Auden, who remarked that to understand your own country it helps to have lived in at least two others. Perhaps the same applies to historical eras. The central question, for popular historians and historical re-enactors alike, is not how to animate the past but how to make it cast light on us today.

LIVEWORKSHEETS

31 For the writer, a well-known quote from a novel

A explains the strange attitude of some historians.
B has been somewhat misinterpreted by historians.
C epitomises what historians have always tried to do.
D indicates the problems in trying to popularise history.

32 The writer refers to being 'thrown 50 years backwards or forwards' (lines 17–18) as an example of Mortimer

A doing what he claims he is not doing.
B choosing to ignore certain evidence.
C sticking closely to historical fact.
D succeeding in doing something different.

33 In the fourth paragraph, the writer implies that

A Matyszak's defence of his book is rather overstating the case.
B Matyszak and Mortimer have more in common than they acknowledge.
C Matyszak's own opinions could have been more to the fore in the book.
D Matyszak's book may actually have little appeal for those interested in history.

34 With regard to historical re-enactors, the writer shares with author Tim Moore

A a desire to see at first hand what motivates them.
B a sense of scepticism about what they are doing.
C doubts about the historical authenticity of their actions.
D concerns that the battles they choose are given undue prominence.

35 What does Tim Moore say is the appeal of historical re-enactment for some?

A imagining that they are famous historical figures
B the possibility of proving something to themselves
C investigating what life would be like if history could be changed
D the chance to pretend that they're influencing historical outcomes

36 The writer concludes that history as Mortimer, Matyszak and the historical re-enactors see it

A has more in common with literary writing.
B is a new development that will have a limited life.
C can help us learn things about modern society.
D may well be the way forward for historians in general.

LIVEWORKSHEETS