Test 2

PAPER 1 READING (1 hour 15 minutes)

Part 1

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

How useful is the term 'non-verbal expression'?

The term 'non-verbal' is commonly used to describe such communicative resources as gesture, facial movement and tone of voice. The term has long been useful in challenging the misconception that words constitute the whole of communication. However, a further assumption has sometimes seemed to follow: that 'non-verbal' expression is something unitary, independent of verbal communicating, or classifiable under some single term like 'body language'. This is to drastically simplify our actual practice. As pointed out by writers on language and social interaction, gestural and vocal actions are often integrated rather than autonomous, and verbal and non-verbal communicating usually produced in a highly coordinated fashion. Proposing a concept of 'non-verbal expression' has led to an unfounded generalisation about this supposedly distinct subject: that it is the medium for expressing emotions and relations rather than conscious thought or ideas, for example. Even if this were true, the fact remains that the resources covered by the term 'non-verbal' are diverse and complex in the extreme. It can only be misleading to bunch them together as a distinctive communicative mode.

1 The writer supports the view that non-verbal expression

- **A** is more complex than verbal expression.
- **B** is a separate field of study from verbal expression.
- **C** is commonly used in conjunction with verbal expression.
- **D** is able to communicate more information than verbal expression.

2 The writer suggests that we should

- **A** recognise the differences between verbal and non-verbal expression.
- **B** be aware of the many aspects of non-verbal expression.
- **C** do further research into non-verbal expression.
- **D** accept the limitations of non-verbal expression.

LIVEWORKSHEETS

Public speaking

Last year I started work with a new company. Unfortunately, in my new role I was required to speak in public, at conferences. The thought filled me with dread, because I was sure my voice was boring. Also, I wouldn't know what to say. Anyway, when the time came I tried not to panic, and went back to first principles: I made a plan, first deciding my key message. This gave me a structure, and was the first step to dispelling my nerves.

Then I found a voice coach who taught me how to relax and breathe properly. Suddenly there was power behind my voice and I found I was in control. It was like going to a vocal gym. Instead of gabbling my sentences, I slowed down and took time to enjoy the words.

I lacked the confidence at first to speak without a script, but I learnt not to write everything down to the last word – the audience switched off when I did that. A friend gave me the tip of memorising the first few sentences, then I could make eye contact with the people I was speaking to – engage with them.

3 In this article the writer's aim is to show that

- **A** public speaking need not be anything to worry about.
- **B** there is always something new for a speaker to learn.
- **C** it is important for a speaker to have an outgoing personality.
- **D** success in public speaking depends on the quality of the speaker's memory.

4 The writer says he trained in how to speak at conferences by

- **A** studying articles written by well-known public speakers.
- **B** attending a course on how to give effective presentations.
- **C** getting help with the physical aspects of public speaking.
- **D** following colleagues' advice on ways of keeping the audience's attention.

LIVEWORKSHEETS

Iowa State University: Business and Technical Communication

Essay Assignment

This assignment asks you to write an essay suitable for publication in a professional journal or newsletter. You will identify an issue that's interesting to teachers and/or workplace professionals in business and technical communication and then pose a question you want to explore about that issue. Your essay will be an argument for a clearly stated position and should be presented in a logical, understandable, and engaging manner. Your essay should be targeted to a particular journal, which means that you need to read enough articles and essays in that journal to identify their general features.

Consider the following questions:

- What are the conventions of essays in the journal or newsletter you are targeting?
- What is the question you are addressing?
- What is the argument you are making?

Cover Memo

When you submit your essay, please include a cover sheet in which you identify the features of essay conventions that you consciously employed to make the essay appropriate for the intended journal or newsletter. This is the meta-cognitive element – you knowing not only what you've done but why you did it. Please indicate the journal or newsletter to which you plan to submit your revised essay.

5 What are students expected to do in their assignment?

A put forward an original idea about a subject
B provide support for a particular point of view on a topic
C present an argument against an existing essay or article
D offer a solution to an unresolved issue in a particular field

6 Along with their essay, students are asked to provide a note which

A indicates the reason for their choice of topic.
B identifies the background texts they have read.
C justifies their choice of intended journal or newsletter.
D specifies the essay-writing characteristics used in their assignment.

LIVEWORKSHEETS

Part 2

You are going to read a newspaper article about chocolate cake. Six paragraphs have been removed from the article. 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**.

CHOCOLATE CAKE WARS

It's the most imitated cake in the world. But who created the original Sacher torte, asks Chandos Elletson?

Vienna is heaven for cake lovers. After seeing the city's sights, there is nothing better to do than sit in a coffee house and gorge on delicious cakes. These great cakes, or *tortes*, are part of Austrian folklore, and the recipes for them are closely-guarded secrets. They were invented by brilliant and creative young chefs back in the mists of time and some have even been the subject of court cases between rival confectioners. Now, inevitably, the top Viennese cakes are even available over the internet.

7 _____

The date was 1832. In a royal palace outside Vienna, the Prince had sent an edict to the kitchen for a new dessert to be created in honour of some influential guests, and was anticipating something special. The head chef was ill and the order ended up with a 16-year-old pastry apprentice named Franz Sacher.

8 _____

What the chef thought when he returned is unknown, but Sacher kept his recipe a secret and named the cake after himself. He went on to found his own famous hotel and café. Today, hundreds of thousands of hungry customers, most of them tourists, come each year to eat the same cake, baked to its original recipe.

9 _____

Demel, founded in 1793, was one such business. Demel himself, who was baker and confectioner for the Emperor's palace, claimed that Sacher worked for him and that their Sacher torte was the true original. A court of law decided otherwise, and only Sacher may call the cake original. The Demel Sacher torte, as it is now known, differs minutely from the Sacher, but both cakes are made with secret blends of home-made chocolate.

10 _____

One contender is the Imperial Hotel in Vienna, whose Imperial torte is also sold online, and has a myth and a chef to go with it. This time it is 1873, and Emperor Franz Josef is about to inaugurate the Imperial and Royal Court Hotel. Junior cook Xavier Loibner wishes he could bake a cake for his Emperor like all the magnificent creations donated by the monarchy's top chefs.

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Judging by the date, the milk chocolate would also have been a first. According to *Chocolate: The Definitive Guide*, milk chocolate was not invented until 1875, when a Swiss confectioner mixed chocolate with the condensed milk made by his friend Henri Nestlé. Whatever the origin of the story, it is said that the Emperor noticed the unusually-shaped cake. He tried it, went back for more, and so the legend of the Imperial torte was born.

Now Loibner's recipe, a secret in keeping with Viennese tradition, has recently been rediscovered and, deep in the recesses of the hotel, a dedicated production kitchen churns out thousands of these delicate cakes for dispatch all over the world.

12 _____

So the chocolate cake wars are set to continue well into the twenty-first century. Only time will tell who wins the next round of the battle. In the meantime there is plenty of opportunity to test the market.

LIVEWORKSHEETS

A However, a number of rivals strongly contended that their own version of the famous cake was actually the original. As a result, a chocolate cake war raged in Vienna's coffee houses for many years.

B The most famous and most imitated of all Viennese cakes is the Sacher torte. Its recipe is still secret despite a version being available in every coffee shop you care to visit. It was invented in the days when chocolate was a luxury, available only to the very rich.

C However, Vienna's stranglehold on the internet chocolate cake market is now under threat from Paris. A well-known French chocolatier has recently joined the battle by designing a 'traveller's chocolate cake' that will be sold from his website.

D Sacher, too, manufactures its own chocolates and keeps the recipes secret, with very good reason. They once employed a foreign trainee chef who spent his time photographing everything. On his return to his home country he opened a café selling the 'original' Sacher torte.

E So he creeps into the kitchen and works through the night. By early next morning he has invented a rectangular chocolate cake made up of layers of hazelnut waffles, filled with chocolate cream, encased in marzipan and topped with milk chocolate icing. The hotel insists that this was the earliest four-sided cake to be made.

F He took his chance and in his boss's absence created a chocolate cake of such complexity that all who consumed it were stunned. His torte was a light chocolate sponge split in two halves and soaked in apricot jam before being topped with a chocolate icing. It was served with whipped cream, as it still is today.

G Now Demel have designed a new chocolate cake, called the Demel torte, for their website, firing another salvo in the chocolate cake war. And these two are not alone in the battle. They have been joined by two new rivals.

LIVEWORKSHEETS

Part 3

You are going to read a newspaper article about art. 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**.

Fake art meets real money

Christophe Petyt has turned the production of exact copies of masterpieces by the world's most famous painters into big business.

Christophe Petyt is sitting in a Paris café, listing the adornments of his private art collection: several Van Goghs, and a comprehensive selection of the better Impressionists. 'I can,' he says quietly, 'really get to know any painting I like, and so can you.' Half an hour later I am sitting in his office with Degas' *The Jockeys* on my lap. If fine art looks good in a gallery, believe me, it feels even better in your hands. Petyt is the world's leading dealer in fake masterpieces, a man whose activities provoke both admiration and exasperation in the higher levels of the art world. Name the painting and for as little as £1,000 he will deliver you a copy so well executed that even the original artist might have been taken in.

Petyt's company employs over eighty painters, each steeped in the style of a particular artist or school. 'We choose them very carefully,' he says. 'They're usually people with very good technique but not much creativity, who are unlikely to make it as artists in their own right. But they love the great works and have real insight into what's gone into them.' Every work is individually commissioned, using new canvases and traditional oil paints, before being artificially aged by a variety of simple but ingenious techniques.

The notional value of the original is not the determining factor, however, when it comes to setting the retail value of Petyt's paintings. This is actually linked to the amount of effort and expertise that has gone into producing the copy. An obscure miniature may therefore cost much more than a bigger, better-known painting by a grand master. The Degas I'm holding looks as though it came off the artist's easel yesterday. Before being sold it has to be aged, and this, so to speak, is the real 'art' of the copy. A few minutes in a hot oven can put years on a canvas, black tea apparently stains it beautifully and new frames can be buried underground, then sprayed with acid.

The view when Petyt started out was that very little of this could be legal. He was pursued through the French courts by museums and by descendants of the artists, with several major French art dealers cheering from the sidelines. This concern was perhaps understandable in a country that has been rocked by numerous art fraud scandals. 'The establishment was suspicious of us,' huffs Petyt, 'but for the wrong reasons, I think. Some people want to keep all the best art for themselves.' He won the case and as the law now stands, the works and signatures of any artist who has been dead for seventy years can be freely copied. The main proviso is that the copy cannot be passed off to dealers as the real thing. To prevent this, every new painting is indelibly marked on the back of the canvas, and as an additional precaution a tiny hidden piece of gold leaf is worked into the paint.

Until he started the business ten years ago, Petyt, a former business-school student, barely knew one artist from another. Then one particular painting by Van Gogh caught his eye. At $10 million, it was well beyond his reach so he came up with the idea of getting an art-student friend to paint him a copy. In an old frame it looked absolutely wonderful, and Petyt began to wonder what market there might be for it. He picked up a coffee-table book of well-known paintings, earmarked a random selection of works and got his friend to knock them off. 'Within a few months I had about twenty good copies,' he says, 'so I organised an exhibition. In two weeks we'd sold the lot, and got commissions for sixty more.' It became clear that a huge and lucrative market existed for faux art.

Petyt's paintings are exhibited away from the traditional art centres – in places with lavish houses in need of equally impressive works of art. Although their owners include rock stars, fashion designers and top businesspeople, they either cannot afford or more likely simply cannot obtain great works of art. Petyt is understandably reluctant to name any of his clients, but says that sometimes even the owner of the original will occasionally commission a copy. 'The best paintings are so valuable,' he explains, 'that it's risky to have them at home and the costs of security and insurance are huge. So some collectors keep the original in a bank vault and hang our copy.'

Is it art? Petyt draws a parallel: 'Take music, for example. Does Celine Dion compose her own tunes – write her own lyrics? She's interpreting someone else's work, but she's still an artist. Classical musicians often try to produce a sound as close as possible to what they think the composer intended. Nobody's suggesting they're anything but artists. With us, maybe, it's the same.'

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13 In the first paragraph, the writer indicates that he shares

A Petyt's enjoyment of the work of a range of painters.
B the art world's suspicious attitude towards Petyt's activities.
C the general inability to distinguish copies from real paintings.
D Petyt's desire to appreciate great works of art at close quarters.

14 What do we learn about the painters employed by Petyt?

A They have been specially trained in the techniques of forgery.
B They were chosen because of the quality of their original work.
C They have to be versatile in terms of the range of styles they reproduce.
D They make copies of those paintings which customers specifically request.

15 The price of one of Petyt's paintings tends to depend on

A the status of the original artist.
B the time and skill needed to create it.
C the degree to which it has to be artificially aged.
D the extent to which the copy truly replicates the original.

16 How does Petyt feel about the attempts to prove that his activities were illegal?

A He suspects that they were not driven by public-spirited motives.
B He accepts that they were useful in helping to establish his integrity.
C He regrets that they gained the support of other art dealers in France.
D He respects the right of the real artists' families to protect their interests.

17 As a result of the court case he won, Petyt

A no longer reproduces fake signatures on paintings he sells.
B has been able to copy the work of more contemporary artists.
C is obliged to make sure his products can be identified as copies.
D has agreed not to market his products through certain channels.

18 What do we learn about the way Petyt selected the paintings that would appear in his exhibition?

A They needed to be ones that could be reproduced quickly.
B It was not something that he put a great deal of thought into.
C They had to be pictures that would appeal to the buying public.
D He did some research into the work of artists he'd always admired.

19 What is implied about the majority of Petyt's customers?

A They have little genuine interest in contemporary art.
B They regard works of art as a lifestyle accessory.
C They may buy the paintings purely as a form of financial investment.
D They are wealthy enough to buy the original works of art if they wanted.

LIVEWORKSHEETS

Part 4

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

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

Note: When more than one answer is required, these may be given **in any order.**

Which section mentions the following?

a creation by one company that was copied by others — 20 [ ]

a company which decided against entering particular sporting markets — 21 [ ]

new clothes on the market which are attracting older customers — 22 [ ]

the way a company promoted itself in its early days — 23 [ ]

an advantage that the current materials have over those used in the past — 24 [ ]

the fact that the marine clothing market is not as large as one might expect — 25 [ ]

a company's products being popular in unexpected markets — 26 [ ] 27 [ ]

a company which successfully expanded its range of outdoor wear — 28 [ ]

the fact that sporting clothes have become an essential part of the general clothing industry — 29 [ ] 30 [ ]

a company which opted not to compete in the fashion market — 31 [ ] 32 [ ]

resistance to a change in approach — 33 [ ]

the kind of information that companies provide for potential customers — 34 [ ]

LIVEWORKSHEETS

OFFSHORE VESTMENTS

Initially designed for yachtsmen, marine clothing then unwittingly took the male fashion scene by storm. Now this modern leisurewear is becoming increasingly popular. Keith Wheatley reports.

A

When American rap star M.C. Hammer appeared in a video draped in a baggy, high-tech Helly Hansen sailing jacket, he started a trend in nightclub fashion. The singer was more likely to have stepped from a limousine than a racing yacht (Helly Hansens were worn by the crews in the Whitbread Round the World Race) but the nautical origin of the clothes did not deter the fans. Across the US, sales began to soar – but in unlikely urban retail outlets rather than marine sales centres. Suddenly male fashion was all at sea. 'There's an element of fashion, especially with active role models, like British solo yachtsman Pete Goss,' says Sarah Woodhead, editor of the trade fashion magazine *Menswear*. 'But this marine-look, high-tech clothing thing has moved from a trend to a staple in the male clothing industry, and that's true right across Europe. It's also bringing in a new, more mature, fashion customer.'

B

Brand names that were once synonymous with yachts and epic voyages are now cropping up in every High Street. Musto, probably the biggest company in the sector, was founded some 30 years ago by Keith Musto, winner of a dinghy silver medal at the 1964 Olympic Games. The first sailing clothes were born out of Musto's frustration with the inadequate clothing then available. Now the company makes clothes worth £40 million a year. 'We wanted to branch out – away from just sailing gear, which is a smaller business than most people think,' explains Musto's son, Nigel, now marketing director. 'We discounted the fashion route as too dangerous commercially for us. Keeping people warm and dry is what we're good at.' Skiing and mountaineering were ruled out as clothes markets, either because they were too well covered by competitors, or were too small for market growth. But clothing for country pursuits was judged ripe for a vigorous commercial attack. That was over a decade ago and Musto gear now dominates the British equestrian market, from riding trousers to fleece zip-up jackets. 'The biggest barrier we faced was that it is an ultra-traditionalist market, where two factors dominated,' says Nigel Musto. 'Firstly, the belief that there was nothing better than the traditional materials simply because they had been used in the family for generations. Secondly, that the older the design of the garment was, the more style points it scored.'

C

The key to penetrating the country clothes market was to be the superior performance of modern fabrics: the fact that they are 'breathable' as well as waterproof. The basic principles of breathable fabrics have been known for two decades, and were first developed by an American company, Gore. Gore-Tex is the best known of the breathables and still the most widely used by most manufacturers. Some companies have come up with their own variants but in each case the basic technology remains the same. The manufacturers rejoice in providing pages of diagrams and acres of text which describe in minute detail exactly how each variation on the basic principle works. 'I think this is a key point in its appeal, actually,' says Sarah Woodhead. 'Customers can buy this stuff the way they would a stereo or a car.'

D

'If you'd asked me two years ago whether this surge of interest in high-tech clothing was likely, I'd have laughed,' says Helly Hansen's UK managing director, John Leaver. 'But as a society, we've become brand-besotted, so when kids decide that they want a certain look, they have an instinct for the most powerful brand in that area.' Although Leaver stresses that the company does not deliberately design clothing for the fashion conscious, he is clearly delighted with the additional sales arising from his company's strategic crossover into the mainstream marketplace. Predictably, Helly Hansen is now stocked by major department stores in their trendy leisurewear sections. 'It's provided a growth to our business that would never have been possible from a very restricted marine market,' says Leaver.

E

In 1963 Henri Strzelecki founded his company, Henri Lloyd, and the business is now one of the world's top three in the sector. From the outset, Strzelecki knew the value of publicity and did his utmost to make sure that yachting celebrities such as Sir Francis Chichester were always dressed in his products. Early on, therefore, Henri Lloyd had a secure place in a highly specialised business. Then, in the mid-1980s, huge orders suddenly started pouring in from Italy, hitherto a profitable but very small part of the sailing market. Unknown to the Strzelecki family, a large group of young people in Milan had adopted a fashionable 'uniform' which included a Henri Lloyd jacket, as worn by Sir Francis Chichester, in a distinctive blue with a red, quilted lining. The look spread across Italy, and in the Henri Lloyd factory just outside Manchester, in the north of England, machinists struggled to keep pace with demand.

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