

Reading PART 1

- A. You are going to read three extracts which are all concerned in some way with advertising. For questions 1—6. choose the answer (A, B, C or D) which you think fits best according to the text.

Marketing the Veg-O-Matic

Why did the Veg-O-Matic sell so well? Doubtless Americans were eager for a better way of slicing vegetables. But it was more than that; the Veg-O-Matic represented a perfect marriage of the medium (television) and the message (the gadget). The Veg-O-Matic was, in the television sense, utterly transparent. You took the potato and you pushed it through the Teflon-coated rings and - lo and behold - you had French fries. There were no buttons being pressed, no hidden and intimidating gears: you could show and tell the Veg-O-Matic in a two-minute slot and allay everyone's fears about a daunting new technology. More specifically, you could train the camera on the machine and compel viewers to pay total attention to the product you were selling. TV allowed you to do even more effectively what the best pitchmen strove to do in a live demonstration — make the product the star.

1. The writer's purpose in this piece is to
 - A. contrast TV commercials with the previous approach to marketing.
 - B. point out how revolutionary TV commercials showed the Veg-O-Matic gadget to be.
 - C. explain the role of the TV commercial in an item's success.
 - D. remind readers how TV commercials can reach far more people than other adverts.
2. The Veg-O-Matic would be useful for someone who wanted to
 - A. cook chips safely.
 - B. cut up potatoes quickly.
 - C. peel carrots easily.
 - D. fry in a healthier way.

The summer's hottest window trends

Give the windows in your home a designer makeover this summer with 3 for 2 on stylish interior window shutters.

This summer bring the sunshine in and breathe new life into your home with the very latest in window dressings — stylish interior window shutters the perfect alternative to blinds and curtains that will brighten up your interior, old or new. Interior window shutters will not just be a beautiful stylish addition to your windows, they are the perfect window dressing for year-round living and when it comes to summer you'll just how versatile window shutters can be to help keep your home cool, cosy and comfortable.

The unique design of our shutters means you can

control light, shade, heat and privacy with complete ease. Fully adjustable slats let you the room with light when you want to make the most of the summer sun as well as providing welcome shade when you need it. And clever folding panels mean you can move the shutters to the side so you can enjoy an uninterrupted view of the outside and make very most of the sunshine.

All our shutters are handcrafted by joinery experts for a custom made fit and are available in an extensive choice of colours, finishes and styles, that will suit both modern and traditional interiors perfectly. And if you've got a large or unusually shaped window, don't worry. We have a solution for almost every size of window, including bay windows and a range of specialist shutters.

3. What do the advertisers emphasise about their product in this advert?
 - A. its style and relative inexpensiveness
 - B. its ease of installation in any location
 - C. its ability to transform the appearance of the outside of a home
 - D. its flexibility and suitability for most contexts
4. Hottest is used in the headline to suggest that the shutters are
 - A. a fashionable new product.
 - B. particularly appropriate in the summer.
 - C. items that people value very highly.
 - D. good at keeping rooms warm.

"Doing ordinary things in an extraordinary way"

ASA Food & Soft Drink Survey: High compliance rates with tightened rules

The Advertising Standards Authority (ASA) Food and Soft Drink Survey reveals a high compliance rate of 99.4% with the Advertising Codes.

This is the ASA's third survey of the food and drink sector since 2007, when new, stricter food and soft drink advertising rules were introduced in response to public concern about childhood obesity and the need to protect children's health.

In a comprehensive monitoring exercise, the ASA assessed 1,110 ads across all media and only seven were considered to be in breach of the Advertising Codes. Significantly, none of the ads breached the new children's food advertising rules, and there were no breaches in online media.

The children's food and soft drink advertising rules state that ads should not:

- condone or encourage poor nutritional habits or an unhealthy lifestyle in children
- actively encourage them to eat or drink at or near bedtime, to eat frequently throughout the day

or to replace main meals with confectionery or snack foods

- disparage good dietary practice
- promote consumption of a food purely to get a promotional offer
- encourage excessive consumption

Chief Executive of the ASA, Guy Parker, said. "The ASA will not hesitate to take firm action against advertisers who breach the rules but, as this survey reveals, overall the food and soft drink sector continues to advertise responsibly. The compliance rate underlines the strength and effectiveness of our work and the industry's commitment to maintaining high standards in advertising."

5. According to the text, the report on advertising found that

- advertising standards had improved since 2007.
- all advertising on the Internet obeyed the rules.
- there is now more advertising to promote healthy eating.
- many advertisers of children's foods broke the rules.

6. Which of these adverts is complying with advertising standards rules?

- A mug of our hot chocolate helps you get a good night's sleep
- Free football sticker with each healthy fruit bar-collect the set
- Super fruit-based snacks — you can't have too much of a good thing
- Give your children golden cereals at breakfast help them stay healthy

B. You are going to read three extracts which are all concerned in some way with reading. For questions 1—6, choose the answer (A, B, C or D) which you think fits best according to the text.

June 15th

I've been thinking about reading, and (as one does) got my Google finger out, and have been going through "reading quotations". That is: What has been memorably claimed about reading, and by whom? It's an interesting and surprisingly infuriating process.

Take this, for example. The writer Maxim Gorky once claimed that "everything which is good in me should be credited to books". You find this quoted a lot, as if it carried some generalisable weight. Yet don't believe it can be true, quite, even of Maxim Gorky, who led a generally rather miserable life. It's a callous thing to say. What about the influences of his family (particularly his grandmother), or his many friends? Nothing good whatsoever emanated from them? If I were his father I'd be very cross with him.

But, of course, one recognises this sort of overstatement. You have to feel passionately about a subject to talk this foolishly about it. An astonishing number of "lovers" of books and of reading frequently say similarly questionable things, at least if you quote them out of context — which is what people tend to do. I'm doing it too.

Let's take the following, by way of almost random example, from the writer Charles Kingsley: "Except a living man, there is nothing more wonderful than a book". Gosh. Any living man? Any book? Nothing else can compete? Flowers? Sunsets? Palladian villas? Cheese sandwiches with extra pickles? Rubbish.

1. What does the writer say about the examples of statements about reading in this extract?
 - A. A Their meaning is Clear even out of context.
 - B. B They are often quoted by authors.
 - C. C They over-exaggerate their point.
 - D. D They convey their message in an interesting way.
2. The writer said he'd be cross with Gorky if he were his father because What he said
 - A. was a foolish remark making his family look stupid.
 - B. would make people feel he had had a miserable life.
 - C. made him sound ungrateful to his family.
 - D. was obviously a lie.

Lady Into Fox

Many moons ago. I spotted a fourth impression of this short, sharp-toothed novel in a second-hand bookshop. I had often heard talk of 'Lady Into Fox', first published in 1922, only 91 pages long and consisting of just the one chapter. but had never before laid eyes on it. I snapped up the slim volume immediately, feasted on its wood engravings and demolished it during a train trip to the South Coast. It took me aback and pleased me a lot, that a previous owner of my copy had pencilled her name inside and added the date 5 November 1945, which just happens to be the day I was born. The story of 'Lady Into Fox' is gripping and terrible.

Out walking in Oxfordshire woodland, Mr Tebrick suddenly finds that his beautiful, shy, young wife Sylvia has turned into a fox.

What I love best about this story is its straight-faced, ever so slightly Sly prose. Looking for possible clues to Mrs Tebrick's original transformation, the narrator tells us that there was nothing remotely fox-like about her as a girl. Then, without missing a beat, he pretends to reinforce this message with the information that her hair was dark, with a shade of red.

I will not spoil the story by revealing how it ends. The author uses humour, fantasy and realism to explore pain, passion, fidelity, love and death.

3. What surprised the reader about the book he found?
 - A. the fact that the story was unexpectedly short
 - B. the speed with which he could read it from beginning to end
 - C. the unusual place where he found the book
 - D. the coincidence of the date written inside the book
4. What was the writer of the article's favourite aspect of the story?
 - A. the novelist's Style
 - B. the humour
 - C. its unpredictable ending
 - D. the different ways in which the novelist develops the story.

Nicholas Sparks, Successful Author

Last Friday saw the release of Dear John, a soppy romance about a boy and a girl whose relationship is tested by an event that neither of them can control. Next Friday sees the release Of The Last Song, a soppy romance about a boy and a girl whose relationship is tested by an event that neither of them can control. Both have bittersweet endings. Both are guaranteed to make girls of a certain age weep uncontrollably. Both are based on books by Nicholas Sparks.

Sorry, that should have read "literary phenomenon Nicholas Sparks." He's made his

fortune and with more than 55m book sales and a run of movies adapted from those books grossing \$300rn, it is a fortune by finding out What upsets a particular kind of girl or young woman the most and then exploiting it mercilessly. He doesn't write stories as much as churn out endless variations of a single theme. A boy and a girl will meet (one Will probably be rich and one Will probably be poor) and initially clash. Then they'll fall in love. Then they'll be separated, possibly by tragedy. And then a bigger tragedy Will bring them back together at the end. The music swells, there's a romantic moment (possibly on a beach, possibly in the rain, preferably both), Girls Will Cry.

5. What is the main point the writer is making about Nicholas Sparks?

- A. He has made a fortune doing something very simple.
- B. His books all use the same formula.
- C. His work exploits teenage girls' emotions unfairly.
- D. His stories usually have a happy ending.

6. Why does the writer say 'preferably both' in the last sentence?

- A. because the beach setting appeals to some people and the rain to others
- B. because Dear John and The Last Song each contain both of these elements
- C. because that will make the story more likely to appeal to both boys and girls
- D. because both the beach setting and the rain add to the sentiment of the moment

C. You are going to read three extracts which are all concerned in some way with zoos. For questions 1—6, choose the answer (A, B, C or D) which you think fits best according to the text.

Frightened flamingos

You'd think that flamingos, those beautiful pink birds, would love the colour pink. And so they usually do, of course. But two young chicks, recently born at Hempford Zoo, are behaving very differently from the rest of their species. -They clearly display fear when they see pink!

The two chicks, known as Big and Small for reasons that become obvious when you see them, were born 32 days ago. Sarah Greene, their keeper, explains that zoo staff were anxious to encourage Small to eat more and so she's been using a pink hand puppet resembling an adult flamingo to do this. Unfortunately, both chicks are terrified of it.

Big and Small have grey feathers themselves and won't turn pink until they become adult, at about one year old. So, fortunately, they have no fear of each other. On birth they were fed a special formula and Big has now progressed to eating more independently. He is already 80 g to Small's 540 g.

Ms Greene says she is not in fact concerned about either Small's size or the flamingos' fears. 'It's not unusual for some birds to take much longer, up to 45 days even, to learn to eat by themselves. Once Small starts eating on his own, he'll soon put on weight. The birds are housed together so Big will be showing him What to do. And by the time their own feathers are Pink, they'll be loving the colour, I'm sure'.

1. What made the birds afraid of the colour Pink?

- A. an adult bird
- B. a zoo keeper's clothes
- C. a toy they were given to play with
- D. an unusual method of helping them feed.

2. What does Ms Green think will solve the problem of the birds' fear?

- A. housing the birds together
- B. their increasing maturity
- C. watching other birds
- D. a change in diet.

The wrong way to zoo it

First, a confession: I don't like zoos. For more than 30 years I've been directing and planning them; thinking, researching and writing about them; pleading for them to try to meet their potential. It has often been like pushing water up a rope.

Nonetheless, I believe we need zoos. Just not the typical zoos we have today. As modern life is increasingly separated from contact with the natural world, our need for good zoos becomes more urgent. We need zoos that can create a greater sense of compassion in the community, a stronger commitment to care, a fuller understanding of our place in nature.

A handful of the zoos are committed to these goals. Most, however, lack intellectual or scientific leadership, have no useful philosophy, refuse

fundamental change and focus principally on attendance figures.

What is most needed are better attitudes. The first and most important would be to put the needs of the animals above all others, using nature as the yardstick to assess their quality of life, rather than just zoo standards, which have never been enough. For example, as greater knowledge emerges about wild elephants and their extraordinary social, psychological, behavioural and emotional complexity, more wildlife scientists are declaring that urban zoos cannot provide satisfactory conditions for these beings. Several progressive US zoos have agreed and have closed or are phasing out their elephant exhibits. But the majority of zoos have responded defensively, saying the scientists understand only wild elephants, not zoo elephants, as if they were different species.

3. What does the writer mean by his 'pushing water up a rope' comparison?

- A. It has taken him a long time to complete his work on zoos.
- B. It is hard for him to do his work when he doesn't actually like zoos.
- C. It is an exciting challenge to show zoos how to meet their potential.
- D. It feels impossible to persuade zoos to change in the way he wishes.

4. How have most zoos reacted to recent discoveries about elephants?

- A. They have decided to keep fewer elephants in captivity.
- B. They are making a greater contribution to research themselves.
- C. They are sceptical about the claims which scientists have made.
- D. They have asked scientists to produce evidence about other species.

Zoo design

Landscape immersion, which is a type of design intended to "immerse" the visitor in the same natural habitat as the animal, effectively began with the Woodland Park Zoo's gorilla exhibit in Seattle, USA. We now spend massive amounts of resources re-creating 'natural' places and cultural phenomena, in an effort to connect people to the earth; to inspire respect of natural places. Back in 1978, this style of design was fresh, new, innovative, revolutionary; over thirty years later, the style has become so a part of zoo culture that any exhibit not designed in this manner is questioned for its validity and chances of success. However, should landscape immersion continue to be our design standard? How do we push to the next step beyond landscape immersion?

Landscape immersion does not generate longer experiences, as commonly believed. This can easily be shown true by simply observing visitor behaviour at exhibits. After studying visitor length-of-stay time at viewing areas, little to no difference can be observed between the old, concrete moated tiger exhibit at Philadelphia the landscape and cultural immersion tiger exhibit at Disney's Animal Kingdom. The average maximum stay time of 90 seconds has been consistently shown through observations at other exhibits as well, including the gorilla exhibit and striped exhibit at Cincinnati Zoo, and the polar bear exhibits at Detroit Zoo and Louisville Zoo. Despite renovations and millions of dollars spent on landscape, rockwork, and specialist design, the most we can expect of our visitors is a minute and a half.

5. The writer puts the word 'natural' in inverted commas in line 5 in order to emphasise that

- A. zoos aim to create totally natural environments.
- B. habitats in zoos vary considerably from one place to another.
- C. zoos do a great deal of research into animal habitats.
- D. the animals' living areas are actually man-made.

6. Which of these would be the best heading for the second paragraph?

- A. Surprising lack of variety in American zoos
- B. Vast spending on zoos fails to impress public
- C. Modern zoo design shows major improvements
- D. Landscape immersion for increasing numbers of animals

- D. You are going to read three extracts which are all concerned in some way with entertainment. For questions 1—6. choose the answer (A, B, C or D) which you think fits best according to the text.

Media Literacy

The Three Stages of Media Literacy

"Media literacy" is a term covering a three-stage process that leads to fill media empowerment.

The first stage is simply becoming aware of the importance of managing one's media "diet" — that is, making choices and reducing the time spent with television, videos, electronic games, films and various print media forms.

The second stage is learning specific skills of critical viewing — learning to analyse and question what is on the screen, how it is constructed and What may have been left out. Skills of critical viewing are best learned through inquiry-based classes or interactive group activities, as well as from creating and producing one's own media messages.

The third stage goes beyond What is on the screen to explore deeper issues. Who produces the media we experience — and for What purpose? Who profits? Who loses? And who decides? This stage of social, political and economic analysis looks at how everyone in society makes meaning from our media experiences, and how the mass media drive our global consumer economy. This inquiry can sometimes set the stage for various attempts to challenge or alter public policies or corporate practices.

Although television and electronic media may seem to present the most compelling reasons for promoting media literacy education in contemporary society, the principles and practices of media literacy education are applicable to all media from television to T-shirts, from billboards to the Internet.

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| <p>1. What point does the writer make about media literacy?</p> <p>A. TV and the Internet are the main media that people need to be educated about.</p> <p>B. The ultimate aim of media literacy is to influence public or business policies.</p> <p>C. Education in media literacy is important for both personal and social reasons.</p> <p>D. As children become Older, media literacy classes can deal with abstract topics.</p> | <p>2. What does the writer say about 'critical viewing'?</p> <p>A. It needs to be taught in formal lessons.</p> <p>B. It involves an awareness of What constitutes a good performance.</p> <p>C. It is more effectively learnt by making programmes than by watching them.</p> <p>D. It needs to consider What is omitted as well as what is included.</p> |
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New Face on Walk of Fame

Gwyneth Paltrow round it "overwhelming" to be given a star on the Walk of Fame, the area of Hollywood where there are stars in the pavement each commemorating an actor considered particularly important to the movie Industry of the town.

The 38-year-old actress, who has children Apple, six, and Moses, four, with husband Chris Martin, was given the honour in Los Angeles yesterday and admitted she was struggling to keep her emotions in check.

She said: I'm proud my grandchildren can one day come and see my name on the sidewalk.

"I think I am going to get in the car and burst into tears. It just means so much to me to see all the people that I really love, and who have been supportive of me forever. I feel so honoured I can't believe it".

Paying tribute to the blonde beauty, Shana Feste, who directed Gwyneth's latest movie *Country Strong* told guests at the ceremony that the actress like a "strange alien created to perform."

Feste added: "You could be having the most mundane conversation about the weather, and she hears the word "action", and she would deliver the most nuanced, layered, heartbreakingly beautiful scene and look at you like she just tied her shoe".

3. How did the actress say she felt about getting her name on the Hollywood Walk of Fame?
- A. happy to receive such recognition at a relatively young age
 - B. surprised to be honoured in a way she had not expected
 - C. moved at receiving a lasting tribute to her work
 - D. grateful to the people who had supported her nomination.
4. Feste admires Paltrow because the actress
- A. is friendly as well as talented.
 - B. makes amazing acting appear easy.
 - C. understands exactly what the director wants.
 - D. has an unusually versatile talent.

From a Theatre Critic's Blog

Stuck in London, unable to fly to New York because of weather, a taste of New York came to me this week in the form of *End of the Rainbow* - the show about the last London days and nights of the Singer Judy Garland.

Is it a show or a play? It's a good, well-crafted script peppered with Garland's trademark songs which are skilfully woven into the drama, rather than the drama woven around them. Sometimes just a few lines are sung with her pianist in her hotel room; other times just a snatch of a song is wept into melody as she sits alone in the same room; sometimes a whole

song is accompanied by the terrific band, only revealed when the set's windows on to the street slide up. The script was tight and the staging was clever and economical, but nevertheless I felt that without Tracie Bennett it could all have felt slightly contrived. But with Tracie Bennett ...

It would be a cliché to say that during this evening at the Trafalgar Theatre Tracie Bennett was Judy Garland; but such was the perfection of her body language, the swift shuttle from monster-ego to vulnerable child, and her singing of the songs, that the cliché is apt and worth risking.

5. Which words could replace the dots (...) in line 15?
- A. it felt very contrived
 - B. it was more of a cliché
 - C. it could have been perfect
 - D. it was just right
6. What does the writer say about the show?
- A. It was well-written, well-staged and well-acted.
 - B. The music was the principal reason why it worked so well.
 - C. She was glad her flight was cancelled so she could see it.
 - D. The plot was cleverly built around Garland's famous songs.
- E. You are going to read three extracts which are all concerned in some way with robots. For questions 1—6. choose the answer (A, B, C or D) which you think fits best according to the text.

Round-the-clock robots to explore Tasmania's ocean waters

Tasmanians will soon be able to better manage their marine resources and marine threats, thanks to hi-tech ocean monitoring.

The Integrated Marine Observing System, or IMOS, is a research project which has been operating in Australian waters since 2007; additional Commonwealth funding means Tasmanian waters can now be explored more effectively using more sophisticated technology.

The project director, Tim Moltmann, says ocean waters and habitats around Tasmania are poorly understood. He says the new IMOS technology will enable scientists to thoroughly assess the state's seas. "We'll be deploying gliders, we'll be tagging fish and recording their movements, we'll be using an autonomous under-water vehicle to look at what's happening on the seafloor," he said.

The Leader of Tas-IMOS, Dr Peter Thompson, says the hi-tech equipment will give scientists unprecedented access to new data. "There are a whole bunch of different methods for collecting the data. My favourite are the robots," Dr Thompson said. "So we have these gliders that we can drive from our desktop. They can work seven days a week, 24 hours a day collecting observations around Tasmania. It's fantastic new technology."

The data collected will not only be for researchers. It Will also be made publicly available on the Internet.

1. What is new in this news item?

- A. Extra money has been made available for a marine research project.
- B. A project is being extended to a new location.
- C. There is a new director for a marine project.
- D. Some research information is being made public

2. What is the main aim of the project?

- A. to contrast different methods of data gathering
- B. to learn more about the marine environment
- C. to help develop new technology
- D. to film life under the sea.

Asimov's fictional robots

One of the oldest clichés of the science fiction field is the Rogue Robot Plot. In this, a mad scientist works obsessively to create an artificial man, ignoring the dark warnings of his nearest and dearest. Once created, the artificial man quickly escapes the mad scientist's control, destroying him and possibly others as well, before finally being destroyed itself. With rare exceptions, this plot was repeated in every robot story published in the magazines the young writer Isaac Asimov read.

Asimov came to detest the Rogue Robot Plot for a number of reasons. From a technical standpoint, he found it unbelievable that a robot would be constructed without built-in safeguards as other machines were. From a literary standpoint,

he grew weary of seeing the same characters and the same plot repeated.

Given all this, it was inevitable that Asimov would want to write a robot story for the specific purpose of attacking the Rogue Robot Plot. In "Robbie", one of Asimov's first stories, the title character is a robot who functions as a nursemaid for a little girl. The girl's mother exhibits the same dark fears as the mad Scientist's nearest and dearest in the Rogue Robot stories. In "Robbie", however, she is opposed not by an obsessive scientist, but by her own husband, who points out reasonably (though in vain) that Robbie "can't help being faithful and loving and kind. He's a machine made so." Far from threatening the little girl, as the standard Rogue Robot would, Robbie saves her life, and in the end the girl's mother comes to accept the robot.

3. Why did Asimov dislike the Rogue Robot plot?

- A. It seemed both unoriginal and illogical to him.
- B. He found both the scientist and the robot unsympathetic.
- C. It had too many fundamental technical errors.
- D. He was bored by its lack of character development.

4. How did Robbie differ from earlier robot stories?

- A. Robbie turned into a human being.
- B. Robbie was approved of by his creator's 'nearest and dearest'.
- C. Robbie was created by a father for his daughter.
- D. Robbie was a force for good rather than evil.

Nao the Robot

When Nao is sad, he hunches his shoulders forward and looks down. When he's happy, he raises his arms, angling for a hug. When frightened, Nao cowers, and he stays like that until he is soothed with some gentle strokes on his head.

Nothing out of the ordinary, perhaps, except that Nao is a robot - the world's first that can develop and display emotions. He can form bonds with the people he meets depending on how he is treated. The more he interacts with someone, the more Nao learns a person's moods and the stronger the bonds become.

"We're modelling the first years of life," said Lola Cañamero, a computer scientist at the University of Hertfordshire who led the project to create Nao's emotions. "We are working on non-verbal cues and the emotions are revealed through physical postures, gestures and movements of the rather than facial or verbal expression."

In future, say the scientists, robots are likely to act as companions or integrate with the web to order groceries online. They could also provide support for the elderly. 'In these uses some form of emotional display will be important in making those interactions more natural and more comfortable,' Cañamero said.

5. Nao is a unique robot because he

- A. displays feelings in a similar way to the scientists who created him.
- B. has rapid changes of mood.
- C. understands and uses body language expressing emotion.
- D. suggests emotions through movements of the face and body.

6. Which role does the article say robots might be used for in the future?

- A. collecting the groceries for an online order
- B. assisting older people in their daily lives
- C. helping to understand people's emotions
- D. looking after young children

F. You are going to read three extracts which are all concerned in some way with homes. For questions 1–6. choose the answer (A, B, C or D) which you think fits best according to the text.

Extract from a novel

[This Old Victorian house] is merely the shell, the presence, the abiding framework that remains when all that evanescent human stuff has passed through and away. It is a triumph of impervious red brick, black and white tiles, oak woodwork, stained glass lilies and acanthus. It neither knows nor cares. Its current market value would astound its builders, but then so would much else about its leafy neighbourhood, this provincial suburb - the cars, the trousered women, the cars, the hatless men, the cars, the curious metal arms skewered to every roof or chimney. But they might also be astonished by - or complacent about the stolid survival of the house. It has seen off fashion or, rather, it has risen above fashion. It is nailed firmly to a time, but has also floated free of its time, has accommodated itself to new habits and practices, has digested central heating and washing machines and agnosticism and voting women and children who are very much heard as well as seen. Created as a shrine to family life, it has very much remained as such, even if family life itself is a rather different construct.

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| <p>1. The writer's purpose in this text is to</p> <ul style="list-style-type: none">A. emphasise the age of this particular house.B. point out how houses reflect the people who have lived in them.C. contrast the permanence of the house with the changing nature of life.D. illustrate the variety of people and objects the house has contained. | <p>2. What does the writer suggest would most surprise the builders of the house?</p> <ul style="list-style-type: none">A. the TV aerials that have been fixed to each houseB. the changes in how men and women are dressedC. the ways that family life has changedD. the volume of traffic in the area |
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Living ecologically

Do you want to live in an "ecological house" — a house that conserves energy, water, food and materials, or can even produce more of these vital resources than it uses? If you do, congratulations! You're on your way to being an Earth Steward, someone who helps protect and preserve the planet we all share.

But how Will your ecological house work? How do you know that you're doing any good? Will the "eco features" you add to your home really help the environment, or are they just more stuff to consume - trendy, but ultimately damaging to the planet?

What about costs? How can you get the best return on your investment for you and the environment?

Whether you're retrofitting your current house or planning to build a new one, the articles and information that you'll find on our website will help you create an environmentally friendly house that really works. Learn how to model your house's systems on sustainable natural ecosystems. Learn how sustainable houses are designed and built so they can be affordable, flexible and ultimately recycled at the end of their life.

Creating an ecological house is empowering. You don't have to wait for someone else to solve environmental problems; you can start to work on those problems yourself — today.

And keep returning to Your Ecological House™ because we are always adding new materials and features.

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| <p>3. What is the aim of this text?</p> <ul style="list-style-type: none">A. to persuade people to choose ecological housingB. to provide an introductory page for a websiteC. to advertise a set of sustainable productsD. to justify an unusual point of View | <p>4. The writer says that building an ecological house is empowering because</p> <ul style="list-style-type: none">A. it allows you to independently help the environment,B. it gives you a better understanding of environmental issues.C. it enables you to take control of your own life.D. it can give you a good return on your investment. |
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Coming Home

Cross-cultural re-entry - what happens when you come home from living abroad - has interest researchers for more than 50 years. Early writers saw re-entry largely as a set of problems or challenges that returnee suffered. One, Asuncion-Lande, even compiled a list of 50 types of re-entry difficulties, ranging from linguistic barriers to the inability to find a job where you can use your new skills. In the last 30 years, though, it has more common to think of re-entry as a positive challenge or a chance for growth and self-discovery rather than as a set of problems. When you're the one going through the adjustment, however, it's normal to experience the transition as

both positive and negative. You may even feel like you are on a roller coaster ---one minute excited to be home and proud to share all you've learned, and the next bored or frustrated and feeling out of sync with those people who have always been closest to you. Having ups and downs is common, and whether you see your glass as half-full or half-empty may depend on whether you are having a good day or a bad day. Being able to think optimistically about what you've learned abroad not only helps you feel better as you process your feelings about coming home, but it can also help you articulate how you are different—to family, friends, mentors. and current and potential employers.

5. According to the text, more recent researchers

- A. focus on solving the problems faced on cross-cultural re-entry.
- B. are increasingly interested in the topic of cross-cultural re-entry.
- C. see cross-cultural re-entry as a learning opportunity.
- D. are attempting to classify issues faced on cross-cultural re-entry.

6. What does the writer recommend to people experiencing cross-cultural re-entry?

- A. staying positive when people around them lack understanding
- B. talking optimistically about their change of location
- C. being prepared for good and bad experiences
- D. focusing on the beneficial aspects of their time abroad