

## Part 1

You are going to read about the Italian painter Canaletto. For questions 1-10, choose from the sections (A-E). The sections may be chosen more than once.

### Canaletto and Venice

*An expert describes the close relationship between the great 18th century Italian painter Canaletto and his home city.*

**A** Canaletto's lifetime subject was the city of Venice. Apart from the works done during his decade in London, he painted virtually nothing else, and Venice has never been so minutely and extensively painted by any other artist. His response to Venice was not like the dramatic, emotional response of a visitor overpowered by the city's haunting beauty and magic, as the British painter Turner was later, for example. Canaletto's paintings, with their love of incidental detail, betray a deeper-rooted, more lasting attachment – the affection of a native Venetian.

**B** Canaletto depicted the city as it really was, documenting the changes in the cityscape over the years – Piazza San Marco being repaved, palaces being reconstructed, graffiti appearing and disappearing. Above all, he suffused his painting with the natural light and atmosphere of Venice which was second nature to him. When he went to London in 1746, Canaletto could not quite come to terms with painting the cooler tones and the unsympathetic climate of England, and somehow his paintings of the River Thames always ended up looking rather like the Grand Canal.

**C** In spite of his natural affection for Venice, Canaletto's paintings were rarely bought by his fellow Venetians. This was probably because the locals did not need reminders of their city, and also because in Venice 'view painting' was not taken very seriously in comparison with historical and religious painting, or even landscape and figure painting. To become a 'view painter' at that time was quite a brave choice and, by the end of his career, Canaletto had done much to raise the status of the genre. However, his influence was felt more among painters in England, the home of his major patrons.

**D** Canaletto's extraordinarily detailed and accurate scenes were perfect for the foreign tourists in Venice, who wanted souvenirs or mementoes of their visits. The more accurate the scene the better, in fact, and Canaletto's first patron, Owen McSwiney, persuaded him to change from his earlier picturesque and theatrical style to a more factual one. Instead of loose brushwork and thick paint, alongside dramatic contrasts of light and shade, Canaletto adopted more of a snapshot approach, which proved to be very commercial. His colours became brighter, the paint surface smoother, and the scenes looked more realistic. McSwiney wrote 'his excellence lies in painting things which fall immediately under his eye', as if he worked directly from nature. At a casual glance, everything in his pictures is instantly recognisable and looks exactly as it does, or did, in reality. In fact, Canaletto never painted from nature – his pictures were created in the studio.

**E** In working out the compositions, he used his imagination and a certain artistic licence. Although he paid the minutest attention to the detail of a decorative carving, a ship's sails or washing hanging out, Canaletto felt at liberty to distort and reorganise the main objects in his paintings in the interest of dramatic effect. He would alter the sweeping curve of the Grand Canal, for example, or include more in a composition than could be seen from any single viewpoint. The clutter of traffic on the waterways looks random and natural, but the position of each boat was carefully worked out to achieve the best effect. In this way, he conveyed the essence of Venice even if he deceived the eye. The drawings which formed the basis of his compositions range from rapid sketches of ideas for painting, done on the spot, to large-scale fully detailed preliminary drawings. Sometimes, he made precise drawings for engravers to copy, and occasionally he produced them as works of art in their own right, in which case they were finished in the studio.

### **In which section does the writer**

- 1** suggest why Canaletto's work was less appreciated in his home city than elsewhere?
- 2** give examples of how Canaletto tricks the viewer in his pictures?
- 3** claim that Canaletto's paintings contain a kind of historical record of Venice?
- 4** tell us where Canaletto worked on the composition of his pictures?
- 5** mention the reason why Canaletto didn't paint exactly what he had seen?
- 6** suggest a weakness in the work Canaletto painted away from Venice?
- 7** give some details of Canaletto's initial painting technique?
- 8** say that Canaletto took a risk by specialising in a particular kind of art?
- 9** describe different artistic reactions to Venice?
- 10** refer to the effect Canaletto's paintings had on artists in another country?

**PART 2**

You are going to read an article about a list of books for teenage readers. For questions **11-16**, choose the answer (**A, B, C or D**) which you think fits best according to the text.

### World Book Day – the test teen reads

by Genny Haslett, 24, English literature teacher at Bathampton Secondary School

It is often suggested that teachers and librarians aren't pushing secondary school readers towards titles that challenge them enough, and so the organisers of World Book Day have announced a list which might provide some inspiration for anyone who's stuck for ideas. This list of popular books for young adults, voted for by 10,000 people across the UK, features a top 10 to 'shape and inspire' teenagers, and handle some of the challenges of adolescence.

All but one of the books have already been made into films, demonstrating that when a book makes it to the big screen, it often then acquires more readers thanks to the film's success. Of course, this isn't always the case, as with George Orwell's *1984*, where the rather mediocre film does not compare so favourably with the book's ability to conjure up a dark vision of life in a police state.

James Bowen's *A Streetcat Named Bob*, published in 2012, is one of the few relatively contemporary books here. It's also certainly for me the least predictable member of the list, but its extended stay on the bestseller list earned it – and its author – a devoted following. It is the touching story of Bob, the cat who helped a homeless man called James get his life back on track. Bob sits on James's shoulder and sleeps at his feet while he plays the guitar on the street, and soon becomes the centre of attention. What makes the story particularly powerful is that it is based on author James Bowen's real life.

Also on the list are J. K. Rowling's *Harry Potter* books. In this case it's actually the whole series rather than one particular title that makes the shortlist. Perhaps the judges struggled to agree which one book to pick. For me, the books are rather more pre-teen than the rest of the books on the list, which are aimed at a more mature readership.

But Harry Potter is a special case: as Harry gets older in each successive book in the series, the stories do become more complex and darker. In a way, readers themselves grow up with Harry and his friends. Rowling asks some tough questions about standing up to authority, challenging 'normal' views and many other subjects close to teenage readers' hearts. This should get rid of the idea that the whole series is just for young kids. In actual fact, half of all *Harry Potter* readers are over the age of 35, but that's another story.

The list goes right back to the nineteenth century with Charlotte Bronte's great romance *Jane Eyre*, showing that some books never grow old, though the majority are twentieth-century works such as Anne Frank's heartbreaking wartime memoir *The Diary of a Young Girl*, which even now I find hard to get through without shedding tears. Personally, I would have swapped J. R. R. Tolkien's *The Lord of the Rings* for one of the many classics that didn't make the final selection, *Lord of the Flies* perhaps, William Golding's nightmare vision of schoolboys stuck on an island.

Of course there'll always be some choices we don't agree with, but that's what I think makes a list like this so fascinating. I've been using it with my class of 16-year-olds, and I got them to evaluate it and make other suggestions for what to include or how it could be changed. But what I hope can really make a lasting difference is if it stimulates them to try out writers on the list, perhaps ones they haven't come across before, and be introduced to new styles of writing.

11 What criticism does the writer make in the first paragraph?

AGAB

- A World Book Day has been poorly organised.
- B School librarians aren't working hard enough.
- C Teenagers are reading books that are too easy.
- D Teachers don't encourage pupils to read enough.

12 What point is made about books which are made into films?

- A The best books tend to be made into films.
- B The film of a book makes more people read the book.
- C Many people prefer to watch a film than read the book.
- D It is useful to be able to compare the book and the film.

13 What does the writer suggest about *A Streetcat Named Bob*?

- A She is surprised that it is on the list.
- B The book did not sell as well as it deserved to.
- C It is the most recently published book on the list.
- D It is the only autobiography on the list.

14 How does the writer justify the presence of the *Harry Potter* books on the list?

- A The books' fame can help the list get more attention.
- B The later books in the series are more suitable for teenagers.
- C Teenagers should read books that they will also enjoy as adults.
- D It makes sense to have a whole series as well as individual books.

15 Which book does the writer feel shouldn't be on the list?

- A *Jane Eyre*
- B *The Diary of a Young Girl*
- C *The Lord of the Rings*
- D *Lord of the Flies*

16 What does the writer intend to do?

- A be more fully developed in future
- B prompt pupils to read more widely
- C enable pupils to write more effectively
- D provide a useful topic for discussion in class

## PART 3

You are going to read an article about sports shoes. Six sentences have been removed from the article. Choose from the sentences A-G the one which fits each gap (17-22). There is one extra sentence which you do not need to use.

### Sneakers

Sneakers, or shoes designed mainly for sports and other outdoor activities, are worn in almost every country in the world. Arguably they have become a symbol of globalisation itself.

Yet there are some variations, not least in what they are called. In the US, they have always been 'sneakers', at least ever since the *Boston Journal* explained it to its readers as being 'the name boys give to tennis shoes' back in 1887. (17)..... However, in Britain, the word 'trainers' is much more common. Other names include 'daps' and 'plimsolls', which itself dates back to the 1870s. They are also known as 'rubber shoes' in the Philippines, 'tennis' in South Africa, 'running shoes' in Australia and 'canvas shoes' in Nigeria.

During the late 19th century, sneakers were worn by holidaymakers, as well as by sports players on the tennis court. The main advantage of wearing these shoes was that they enabled the wearer to move around quickly. (18)..... Later designs for sports players made this even more effective by also adding metal spikes which would dig into the ground.

British company JW Foster and Sons produced the first shoes made specifically for running in 1895, and the spikes allowed for greater acceleration and speed. (19)..... There, runners Harold Abrahams and Eric Liddell won their 100 metre and 400 metre running races while wearing these shoes. Doubtless Forster and Sons were delighted. The fortunes of Abrahams and Liddell were memorably portrayed in the Oscar-winning 1981 film *Chariots of Fire*.

During the 1920s and 1930s, sports became associated with building moral character and raising national pride. Demand for sneakers rose as a result, so manufacturers could afford to make the designs more varied. (20)..... All around the world, different shoes were also being produced for different sports. In France, a brand called Spring Court marketed the first canvas tennis shoe, complete with eight little holes for ventilation on the side of their rubber soles.

During the 1950s, people in America and Europe began to have more free time, more leisure opportunities, and often more money to spend. There were great changes in the attitudes and habits of the new generation. (21)..... Previously, they had simply worn the same things as adults, but in smaller sizes. Dress codes relaxed, and fashion items from sneakers to jeans became more and more popular.

Many were interested in what people such as US pop singer Elvis Presley and sporting heroes were wearing, and then wanted the same for themselves. Now it is common for sports stars to endorse (be seen to recommend) and advertise a particular brand of sneaker: recent examples include tennis ace Roger Federer and basketball star Lebron James. But did you know that this is a long-standing tradition, and that perhaps the bestselling sports shoe ever, the Converse All-Star was endorsed by basketball player Chuck Taylor as long ago as 1923?

Sneakers continued to become more and more popular. (22)..... This made sneakers the cheaper option, which in turn made young people even more likely to buy them instead of an alternative which seemed old-fashioned and was more expensive.

Choose from the sentences A-G the one which fits each gap (17-22). There is one extra sentence which you do not need to use.

- A This was one of the main problems with wearing sneakers.
- B This was achieved by the use of an engraved piece of rubber on the underside of the shoe, which improved grip.
- C For example, men's sneakers now became distinct from women's.
- D In fact, sales grew so much that they negatively affected sales of traditional leather footwear.
- E For perhaps the first time, children and teenagers everywhere were choosing for themselves what to wear.
- F They became very popular with athletes, including at the 1924 Olympics.
- G The term is also the standard name in Canada.

## PART 4

### Choose the correct answer.

23 He was as quiet as a ... in order not to wake anybody up.

24 As he was on a dangerous mission for the government, he had to keep ... about what he did for a living.

25 There were lots of rumours and the man tried very hard to ... everything up.

## 26 If anybody asks my lips are ... .

## 27 To me silence is ... .

28 The so-called ... majority are the vast number of people who don't go out on the street and protest.

29 It was so quiet you could hear a ... drop.

30 After the earthquake, the cries of those trapped were ... .

31 The villagers complained about the noise from the church bell and asked if it could somehow be

32 She promised not to a word about it.

## PART 5

For questions 33-41, read the text below. Use the word given in capitals to form a word that fits in the gap.

### Smartphones at school

Some of the schools in my home town are really strict and students are not (33) \_\_\_\_\_ (ALLOW) to use their smartphones at school. Mine is different – there's a much more (34) \_\_\_\_\_ (RELAX) policy. In break times, it's (35) \_\_\_\_\_ (ACCEPT) to use our smartphones. But in lessons, it's the individual teacher's (36) \_\_\_\_\_ (DECIDE) whether we can use them or not. For some pieces of work, like a timed writing task, they're completely (37) \_\_\_\_\_ (FORBID). Of course, it's our (38) \_\_\_\_\_ (RESPONSIBLE) to follow the rules, which we do. In some lessons, the teachers actively encourage us to use our phones when they think it'll be (39) \_\_\_\_\_ (BENEFIT) to us. There are lots of really good ways to use smartphones in class, and I'm in favour of these. One example is games, where we choose multiple-choice answers on our phones. I'm really (40) \_\_\_\_\_ (COMPETE), so love doing those. Although it can be a bit (41) \_\_\_\_\_ (SOCIAL), when everyone just uses their phone instead of talking.

**PART 6**

For questions 42-50, read the text below and decide which answer (A, B, C or D) best fits each gap.

**Why you should read fiction**

At school, the (42) \_\_\_\_\_ majority of what we learn is factual. In history lessons we memorize names and dates; in science we have to cope (43) \_\_\_\_\_ chemical formulas and complex equations; in maths it's all numbers and signs. It's only in language lessons where we may (44) \_\_\_\_\_ fiction. Some people would argue that there's (45) \_\_\_\_\_ point in reading something which is 'made up'. If this is the (46) \_\_\_\_\_, why do language teachers encourage their students to look at anything (47) \_\_\_\_\_ from dictionaries and reference materials?

It is because they are (48) \_\_\_\_\_ of the benefits that reading brings. It isn't simply because reading fiction helps us (49) \_\_\_\_\_ reality for a while and switch off from our everyday routines. Reading fiction also teaches us to see the world through other people's eyes. It (50) \_\_\_\_\_ us to understand the feelings of others, making us more empathetic. Fiction, in other words, helps us be better friends.

42 .-	A vast	B wide	C far	D high
43 .-	A for	B on	C by	D with
44 .-	A come up	B come across	C come about	D come over
45 .-	A little	B slight	C minimal	D hardly
46 .-	A issue	B matter	C case	D point
47 .-	A except	B apart	C other	D beside
48 .-	A aware	B wise	C familiar	D sensitive
49 .-	A depart	B miss	C escape	D break
50 .-	A lets	B authorizes	C makes	D enables