## READING PASSAGE 1

*You should spend about 20 minutes on **Questions 1-13**, which are based on Reading Passage 1 below.*

### The Davies Sisters

*Between 1908 and 1924, Gwendoline and Margaret Davies amassed one of the largest collections of late-nineteenth and early-twentieth-century French paintings in Britain*

Gwendoline (1882-1951) and Margaret (1884-1963) Davies were the granddaughters of David Davies, a Welshman who amassed a fortune in the shipping and mining industries. In 1907, when Gwendoline came into her inheritance (Margaret would follow in 1909), the sisters were said to be the wealthiest unmarried women in Britain. Their religious upbringing in rural Wales gave them a deep sense of social responsibility and they chose to use their inheritance for cultural and philanthropic* purposes.

While there was no real family history of art collecting, the sisters' education was rigorously geared toward such pursuits. Their London school focused on cultural rather than academic study, and they travelled extensively with their governess, Jane Blaker, visiting art galleries and making extensive notes on the collections there.

The sisters began to make regular art purchases from 1908, which roughly coincided with the dates of their inheritance. They took advice from various people, including the art dealer Hugh Blaker (the brother of Jane Blaker) and David Croal Thompson, who was also an art dealer. While it was long assumed that these men were largely responsible for the nature of the sisters' collection, it has recently been accepted that Gwendoline and Margaret retained a far more active role in the process.

The sisters' journals reveal their preference for Old Master** paintings. Yet they initially made very few attempts to secure any such works. While the sisters were wealthy in relative terms, their income was nothing compared to the fortunes of American art collectors of this period, such as J. Pierpont Morgan. Quite simply, high quality Old Master works were, if not beyond their means, then beyond what they were willing to pay for them. Instead, their early purchases were of the fashionable, safe variety, and included, for example, paintings by the French artist Jean-Baptiste-Camille Corot.

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However, it was only a few years before their collecting took a new direction and they turned to the work of the French Impressionists***. We know that Hugh Blaker, as a champion of contemporary French art had a hand in the decision, and we know also that they would have seen examples on their various trips to Paris. Whatever the precise reason for this change, their first purchases of Impressionist art, made in October 1912, were scenes of Venice by the French artist Claude Monet. Over the next 12 years, the sisters amassed the bulk of their Impressionist collection, including six further works by Monet, two more by Manet, and three by Renoir, including his well-known painting La Parisienne.

The First World War (1914-1918) played a part in the development of the sisters' collection. Their initial response to the war effort was to finance the safe passage of artists from occupied Belgium to Wales, as a humanitarian act, but also with the hope of establishing a vibrant artists' community in the area. Later in the conflict, both sisters decided to volunteer at a canteen for troops at Troyes, in northern France; Gwendoline in 1916, followed by Margaret in 1917.

It was tedious and distressing work, which would have a permanent effect on Gwendoline's health. Yet on one of numerous trips to nearby Paris, she visited the Bernheim-Jeune Gallery. Here she acquired two works by Cézanne – Provençal Landscape and The François Zola Dam. The paintings were shipped directly to Bath, England, where they became the first works by Cézanne to go on display in a public gallery in Britain.

Commentators have often described the sisters as unlikely pioneer collectors. Much is made of their isolation in rural Wales and the fact that they didn't make friends with artists or gallery owners. Yet they didn't feel obliged to follow fashionable tastes and were free to pursue their own preferences. Although they relied on a trusted circle of advisers, they made frequent trips to London and Paris, and also regularly had paintings sent to their home for consideration.

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* philanthropic: seeking to promote the welfare of others, often by charitable funding

** Old Master: a highly respected artist of great skill who worked in Europe before about 1800

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*** Impressionist: an artist with a style of painting that developed in France in the late 1800s by Renoir, including his well-known painting La Parisienne

***Questions 1-7***

*Complete the* notes *below.*

Choose ***ONE WORD ONLY*** *from the* passage *for each* answer.

*Write your* answers *in* boxes *1-7* on *your* answer *sheet.*

**Gwendoline and Margaret Davies**

**Family and early life**

- their grandfather's wealth came from **1**..... and transportation businesses
- their upbringing gave them a sense of social responsibility
- their **2**..... was designed to give them an interest in activities such as collecting art
- their governess took them on trips to art galleries
- they took lengthy **3**..... about the things they saw in art galleries

**The sisters as art collectors**

- their **4**..... showed they liked Old Master paintings, but they were expensive to buy
- their early purchases were safe, popular paintings
- the first Impressionist paintings they bought showed places in **5**..... .

**Impact of First World War**

- they helped bring artists from Belgium to Wales
- they worked in a **6**..... for soldiers in France

**Opinions about the sisters as art collectors**

- were not considered typical collectors - they lived in isolation in the countryside and did not have any **7**..... who were artists

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## LISTENING

### PART 1

***Questions 1-6***: *Complete the table below.*

Write **ONE WORD AND/OR A NUMBER** for each answer.

**Oyster Bay Sailing Club Courses**

| **Name of course** | **What you learn** | **Cost** | **Other information** |
|---|---|---|---|
| Taster day | introduction to sailing | £120 if booking one place | small groups (max **1**..... people) |
| Level 1 | basic theory e.g. understanding the **2**..... and tides<br><br>basic sailing skills including **3**..... information | £200<br><br>**4**..... available for club members<br><br>all inclusive (plus a useful **5**.....) | a **6**..... at the end of the course for all participants |

***Questions 7-10***: *Complete the notes below.*

*Write **ONE WORD ONLY** for each answer.*

| **General information** |
|---|
| • Participants must be able to swim. |
| • Bring suitable clothing, a **7**..... and toiletries (e.g. shampoo). |

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| |
|---|
| • There is a **8**..... at the club. |
| • Online training **9**..... are recommended. |
| • **10**..... are available for course participants. |

**PART 2**

***Questions 11-16***

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*Choose the* correct *letter,* ***A, B*** or **C.**

**Working as a makeup trainee**

**11** What should trainees always expect to get when working on low budget short films?

**A** travel expenses

**B** a minimum wage

**C** meals

**12** According to the speaker, on big budget films trainees may get experience of

**A** makeup for special effects.

**B** working with different ethnicities.

**C** creating a variety of hair styles.

**13** The speaker says a problem for makeup artists is

**A** dealing with difficult directors.

**B** being shouted at by their supervisor.

**C** waiting around for hours doing nothing.

**14** How did the speaker feel when she met famous actors for the first time?

**A** very shy

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**B** very proud

**C** very disappointed

**15** What advice does the speaker give about makeup kits?

**A** Always carry a basic kit with you.

**B** Only buy the best products for a makeup kit.

**C** Ask other makeup artists to check your kit.

**16** What advice does the speaker give about creating a portfolio?

**A** Keep print and digital photos.

**B** Only include a small selection of photos.

**C** Get permission to use photos.

**Questions *17-20***

What ability is required for each of the following duties?

*Write the* correct *letter,* ***A, B,*** or **C,** *next* to *Questions 17-20.*

**A** being well-organised

**B** being flexible

**C** working quickly

**Duties**

**17** Prepping an actor ……

**18** Continuity ……

**19** General ……

**20** Applying makeup ……

**PART 3**

***Questions 21 and 22***

*Choose* ***TWO*** *letters,* ***A-E.***

Which **TWO** features of the lecture on ocean biodiversity had the greatest impact on the students?

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**A** the references to local problems

**B** the broad focus of the examples

**C** the practical suggestions for solutions

**D** the type of issues discussed

**E** the implications for government policy

***Questions 23 and 24***

*Choose **TWO** letters, **A-E.***

Which **TWO** details about the research project particularly impressed the students?

**A** the team's previous successes

**B** its wide geographical scale

**C** the use of new technology

**D** the extensive statistical evidence

**E** the large range of specialists involved

***Questions 25-30***

What is the students' opinion of each of the following resources related to ocean biodiversity?

*Choose **SIX*** answers from *the box and write the* correct *letter, **A-H,*** next to *Questions 25-30.*

**Opinions**

**A** This is aimed at a very specialist audience.

**B** This is now rather outdated.

**C** This was an effective description of a new danger.

**D** This suggests possible ways to improve the situation.

**E** This does not give a balanced account.

**F** This is too predictable to be useful.

**G** This gives insufficient evidence for its claims.

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**H** This gives a clear explanation of the problems.

**Resources**

**25** Article on invasive lionfish ……

**26** Documentary on microplastics ……

**27** Podcast on ocean pollution ……

**28** Book on coastal ecosystems ……

**29** Article on metal toxicity ……

**30** Podcast on floating marine cities ……

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