

Test 1

PAPER 1 READING (1 hour 30 minutes)

Part 1

For questions 1–18, read the three texts below and decide which answer (A, B, C or D) best fits each gap.

Mark your answers on the separate answer sheet.

Vancouver

In the last ten years or so, hundreds of thousands of people from all over the world have (1) up residence in Vancouver, in western Canada. To relax in the evening, residents (2) down the city streets and, if you join them, you are likely to overhear a different language at almost every other step. People come to Vancouver for its mild climate, its wonderful setting between the ocean and the mountains, its clean and safe environment and its educational and job opportunities. And (3) some may grumble about the speed at which new buildings have (4), there's no doubt that the new arrivals and (5) tourism industry have helped fuel an urban renaissance. Locals once referred to Vancouver as 'Terminal City' because of the city's role as a terminus or gateway to all other places. Though the name has fallen slightly out of (6), Vancouver is more a gateway than ever.

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|-----------------|----------------|---------------|------------|
| 1 A taken | B put | C made | D built |
| 2 A prowl | B stumble | C trudge | D stroll |
| 3 A conversely | B nevertheless | C much as | D even so |
| 4 A sprung up | B gathered up | C piled up | D moved up |
| 5 A progressing | B blooming | C flourishing | D swelling |
| 6 A approval | B favour | C opinion | D support |

Putting Pen to Paper

Journalists like myself are usually poor letter-writers. I have heard it (7) that this is because of the instinctive distaste we feel at writing something we are not going to be paid for, but I cannot believe we have quite such mercenary characters. It is more probably that (8) in our work, we

are always (9) to get the greatest possible effect, the essential spontaneity of a letter (10) us. The real creative artist, who does not consciously work on the effect at all (though he may re-write a passage dozens of times), does not have this problem. I believe that it is in this inherent grasp of the effect of his words that there (11) the only sure test of the real artist. When Shakespeare wrote some of his famous lines he (12) never thought consciously that it was the contrast between polysyllables that made them so effective, as well as showing him to be a great writer.

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|-----------------|---------------|----------------|------------|
| 7 A said | B told | C remarked | D presumed |
| 8 A since | B for | C like | D once |
| 9 A striving | B exerting | C contending | D tackling |
| 10 A misses | B escapes | C avoids | D passes |
| 11 A goes | B remains | C lies | D exists |
| 12 A inevitably | B confidently | C particularly | D surely |

Supermarket Opening

The opening of a new supermarket used to be a bit of an event in Britain. You could always rely on a soap star, a disc jockey or a minor member of the royal family to come down and cut the ribbon. Now it seems that new branches are (13) up every day in many areas and so the poor old celebrity has become (14) Why pay a famous person when any Tom, Dick or Harry will open it for nothing? Last week, waiting pensioners didn't care who opened the new branch of *Superbuy*, (15) they were at the front. According to one prospective customer who knew someone who worked there, the first five men over the (16) would be getting a bottle of aftershave, and the first five women, a bunch of flowers. This (17) of information quickly swept (18) the crowd, instilling feelings of smug superiority among those at the front, and envy from the latecomers.

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|------------------|--------------|-------------|--------------|
| 13 A popping | B leaping | C jumping | D nipping |
| 14 A superfluous | B excessive | C surplus | D residual |
| 15 A despite | B so long as | C in case | D regardless |
| 16 A entrance | B doorway | C threshold | D barrier |
| 17 A clipping | B strand | C string | D snippet |
| 18 A among | B through | C across | D around |

Part 2

You are going to read four extracts which are all concerned in some way with the power of visual images. For questions 19–26, 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.

Screen Learning

A few days ago I noticed my six-year-old eating noodles in a funny way. He was pulling them up with his teeth while trying to look fierce. 'I'm a little dinosaur,' he said. He was play-acting a scene from a recent TV programme, so I quizzed him about what he remembered about dinosaurs. The answer was, not a lot.

There is a modish rush to embrace internet and computer learning, but is learning via a screen a good method? One writer tells how he tried out an interactive programme with his son. The father diligently read the words while the son fiddled with the pictures. 'Had he spent ten minutes in front of a book, he might possibly have learned something,' said his father.

Television, as my son and his noodles demonstrate, is an impressionistic, suggestive medium. Research about television and learning shows that learning goes on in a learning environment where dialogue is taking place with teachers or parents. It needs to be mediated. There is nothing wrong with harnessing new technology to teach our children, but there is still a big role for formal education.

- 19 In order to be used successfully in teaching, TV programmes must
- A be shown in a conventional classroom.
 - B focus on dialogue.
 - C be accompanied by discussion with adults.
 - D appeal to adults and children.
- 20 The writer believes that 'screen learning' should be used
- A with enthusiasm.
 - B in moderation.
 - C without preconceptions.
 - D in isolation.

Hollywood

By 1918, four-fifths of the film-making capacity of the world had relocated to Hollywood. Locals disapproved, seeing their suburb of Los Angeles infected by these new vulgarians. But in the end snobbery yielded to the true American value, success. And success is the box-office gross. Hollywood knows a good film when it sees one: one that may make a star, but must make somebody's fortune.

In less than a century, Hollywood has grown from a toffee-nosed village to a town as famous as New York, Rome or Paris. And physically, of course, it has changed beyond recognition: a century ago, you would walk through orange groves to the village store. Yet in a way, it is still a village – parochial, with limited horizons – just a little bit of Los Angeles. For all who live and work in it, there is one topic of conversation – films: how much they have made, who is dating whom, who's been stabbed in the back, who is 'attached' to which project. Those who have been successful often try to get away: to work there, but live somewhere else. Yet it is still the one place in the world to which almost everyone who is anyone in show-business (and plenty who aren't) eventually gravitates.

line 16

21 What does the writer say about present-day Hollywood?

- A The local people still look down on the film industry.
- B It retains some characteristics of a small community.
- C It has been adversely affected by its reputation.
- D People who live there are worried by the violence.

22 Who does 'and plenty who aren't' refer to in line 16?

- A people less well-known in the world of entertainment
- B people not resident in Hollywood
- C people unlikely to achieve celebrity status
- D people not welcome in Hollywood