

For questions 17 – 24, read the text below. Use the word given in capitals at the end

Araucaria trees in South America

Large areas of Chile, Argentina and Brazil have (0) been covered by forests of Araucaria, or monkey puzzle trees as they are often called. A valuable source of timber, fuel, resin and nuts for eating, the Araucaria has played a key role in the cultural and (17) development of local communities. However, many of the forests are now (18) by logging and modern farming, and 5 out of the 19 species of Araucaria are (19)

HISTORY

**ECONOMY
THREAT**

DANGER

EXIST

**EXPAND
MOIST**

**INCREASE
ANALYSE**

The fact is that some forests owe their (20) to humans. A recent study in the region found there had been two major forest (21) The first, 4,500 to 3,200 years ago, was due to climatic changes and higher levels of (22) The second, between 1,400 and 900 years ago, coincided with the development of (23) complex societies in the region. Through excavations and soil (24), the researchers found that local populations had modified the land, protected seedlings and even planted trees to help the forests grow. The researchers hope their findings will help efforts to conserve the ancient, partly man-made Araucaria forests.

You are going to read an article about a man called Gerry Wilson who developed a video game called *Way Beyond*. For questions **31 – 36**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text.

***Way Beyond* – what went wrong and how to put it right**

Kaya Reed meets Gerry Wilson, the creator of the notorious video game Way Beyond

It is hard to blame Gerry Wilson for being hesitant about talking to the press. It's partly what led to the difficulties he faced after the launch two years ago of the first version of his controversial space exploration video game *Way Beyond*. As the public face of the development studio which created *Way Beyond*, he had talked up the game and its enormous ambitions in interviews before its release. As a result, he was the target of much of the anger when features promised during development were not present when the game came out. One online commentator drew up a list of everything Wilson had said in interviews about *Way Beyond*, cross-referenced with what was actually in the game. The results were not flattering, and the subsequent criticisms on the internet left Wilson and his colleagues stunned and concerned.

The stance that newspapers and magazines took was interesting. Most reviewers noted that the game felt a little empty, but they also praised its lonely mood, its weirdly beautiful aesthetic qualities, and the astounding technical feat of generating an entire universe of planets, each with its own ecosystem. But unintentionally, they gave the critics ammunition. After a couple of weeks, many disappointed players simply moved on to other more conventional games, while a significant number of others voiced their anger on social media and across various gamers' forums.

Gerry Wilson is reluctant to relive the particulars of what happened in the weeks and months following *Way Beyond*'s release, but it involved a lot of online criticism of people who'd worked on the game. 'A lot of it was very personal,' he says. 'We'd obviously messed up the launch and people were entitled to point out where we went wrong. But the way they did it was so unfair and over the top. We really felt that all of our hard work hadn't been recognised, and some of the criticism was unreasonable.'

But Wilson and his team didn't give up. Instead, they decided to keep working on *Way Beyond*, and concentrate on what the people who were actually playing it wanted, rather than the people who were angry about it. 'We did something that I've always done, when I look back at my life,' says Wilson. 'When I dealt with problems when I was kid, moving between lots of schools, or when I've had nasty bosses later in life, I basically just got my head down and worked. I just focused on making games, doing cool creative things. The rest of the team wanted to do that too.'

The latest version of *Way Beyond* has just been released. It's still recognisable as the lonely, abstractly beautiful space-exploration game from two years ago. But three big updates have added a lot more – and one is particularly crucial. It is now definitely a better game, with much more to do and a clearer structure. You could always fly around the universe, explore planets, craft equipment to make survival easier, trade with aliens, and answer the call of a mysterious galactic intelligence. Now you can also construct bases, drive around in vehicles and – and this is the key one – invite other players to explore with you, in groups of four. You can crew a freighter together, or colonise a planet with ever-expanding constructions.

Wilson is happy with *Way Beyond* as it is now. 'We've kept the feeling we always wanted to have of landing on a planet that no one's ever been to before – the sense of loneliness, but also the calmness,' says Wilson. He's also pleased with the public reaction to it: 'We listened to the people who stuck with the game from the start and tried to respond to their requests and suggestions, and what they're saying now is incredibly gratifying.' Despite the controversy, and contrary to what one might assume, *Way Beyond* has sold extremely well right from the very start. 'I'm really proud of what we've achieved,' says Wilson. 'Basically, six of us managed to produce a supercool, innovative game that's unlike anything else. That's less than a tenth of the number of people who usually work on something of this scale.'

- 31 What does the writer say about Gerry Wilson in the first paragraph?
- A He created false expectations about *Way Beyond*.
 - B His comments on *Way Beyond* were misrepresented.
 - C He put too much faith in his ability to promote *Way Beyond*.
 - D His understanding of what gamers wanted from *Way Beyond* was flawed.
- 32 How did the press respond to the first version of *Way Beyond*?
- A It exaggerated the game's weaknesses.
 - B It encouraged comparison with other games.
 - C It questioned the ability of the game's designers.
 - D It drew attention to the game's unusual atmosphere.
- 33 How does Wilson feel looking back on the period after the first release of *Way Beyond*?
- A surprised at how much events affected him
 - B bitter about the lack of protection offered to him
 - C resentful about the nature of the criticism he received
 - D unsure about what motivated the behaviour of some people
- 34 What is the writer's main purpose in the fourth paragraph?
- A to highlight the pressures involved in games development
 - B to give an insight into people who work in the games industry
 - C to provide some information about Wilson's background
 - D to explain how Wilson handled a difficult situation
- 35 The words 'one that is particularly crucial' in line 41 refer to being able to
- A play the game with other people.
 - B move through space more freely.
 - C create more significant settlements.
 - D use a greater number of resources.
- 36 What does the writer think may surprise some people about *Way Beyond*?
- A how small its development team was
 - B how much commercial success it's had
 - C how influential gamers' feedback has been for it
 - D how closely it matches the developers' original concept for it

