

READING PASSAGE 1

You should spend about 20 minutes on Questions 1-13, which are based on Reading Passage 1 on pages 2 and 3.

Traditional Maori Medicine

The Maori are the indigenous people of the islands of New Zealand. Their traditional medicine, which is believed to date back as far as the 13th century, was a system of healing that was passed down through the generations orally. It comprised diverse practices and placed an emphasis on the spiritual dimension of health. Its practice included remedies made from herbs, and physical therapies such as massage to relieve discomfort in the muscles and bones.

Maori systems for treating illness were well developed before European arrived in New Zealand in the late 1700s: they had quite detailed knowledge of anatomy and recognition of the healing properties of various plants. When Europeans first visited New Zealand, the average age of death for Maori adults was around 30. However, apart from this, the people were fit and healthy, and troubled by few diseases.

Illness was often seen as spiritually based. Maori saw themselves as guardians of the earth, and the focus of their existence was to remain at one with the natural and supernatural world. Rather than a medical problem, sickness was often viewed as a symptom of disharmony with natures.

In Maori culture, illnesses were divided into diseases of the gods (mate atua) and physical diseases (mate tangata). Diseases sent by the gods were often attributed to attacks by evil spirits, because the person had broken a religious rule. For instance, for Maori, Places where people had died, or places where their ancestors were buried were sacred, so if someone took food from a river where someone had died, or took a stick from a tree that had held their ancestor's bones and placed it on a cooking fire, it was believed that the gods could punish them for their disrespectful acts by making them sick.

More than 200 plants were used medicinally by Maori. The leaves of the flax plant were used to treat skin infections and food poisoning, and the hard part of the leaf was also used as a splint or brace for broken bones and injured backs. Flax fibres were used along with a sharpened stick to sew up bad cuts. The bark and leaves of the pepper tree were used to heal cuts, wounds and stomach pain. People who had toothache were instructed to chew the leaves of this same tree, and this was found to be of considerable benefit. The pepper tree was also used in vapour baths to treat people with painful joints.

Colonization by European in the 1800s had a significant effect on traditional Maori healing. Europeans brought many new diseases with them which Maori healers had

limited ability to combat. Though Western medicine was also relatively ineffectual at the time, this failure still strongly affected Maori confidence in their healers. Some western missionaries attributed the spread of disease to the fact the Maori did not believe in Christianity, and as Maori healers appeared powerless, many Maori accepted this explanation and turned to Christianity. Over time the schools of higher learning which had trained healers started to close and the tradition of the Maori healer declined.

From the late 20th century, there was renewed Maori interest in their traditional medicine. This was due to several factors. There was a resurgence of all aspects of Maori culture in New Zealand. Furthermore, people started to be less trusting of Western medicine-statistics from the 1970s came out revealing that Maori health continued to be poorer than that of other New Zealanders. There were also problems with access to health care for Maori. Additionally, there was and still is today a perceived lack of a spiritual dimension in Western health services.

Although Maori today largely accepted Western concepts of health and illness, and use the mainstream health system, there is significant demand for traditional medicine. This is true for unusual illnesses, or those that fail to respond to standard medical treatment, but also for common ailments such as the cold and influenza.

Today's healers differ significantly from those of old times. Training is highly variable, usually informal, and often less tribally bound than the rigorous education of the traditional houses of higher learning. Many modern healers work in urban clinics, some alongside mainstream health professionals. They experiment, incorporating knowledge from Western and other medical systems. As a result, their modern day work has no standard system of diagnosis or widespread agreement about treatments. Despite this, many healers are recognized as having knowledge and ability that has been passed down from their ancestors. The Maori language is also seen as important by many of those receiving treatment.

Questions 1-6

Do the following statements agree with the information given in Reading Passage 1?
In boxes 1-6 on your answer sheet, write

TRUE if the statement agrees with the information
FALSE if the statement contradicts the information
NOT GIVEN if there is no information on this

- 1 Early Maori healers learned their skills through studying written texts.
- 2 The first Europeans in New Zealand were surprised by how long the Maori lived.
- 3 Diseases of the gods were believed to be more serious than physical diseases.
- 4 The leaves of the pepper tree were used to treat toothache.
- 5 Western religion was one reason why traditional Maori medicine became less popular.
- 6 Modern day Maori healers often reach the same conclusion about the type of treatment which is best.

Questions 7-13

Complete the notes below.

Choose ONE WORD ONLY from the passage for each answer.

Write your answers in boxes 7-13 on your answer sheet.

A short history of Maori healing

Pre-European arrival

- Maori were using plant-based remedies, as well as treatment including massage
- Diseases sent from the gods were thought to be caused by disobeying a spiritual 7 _____
- Sickness could be attributed to eating food from a sacred 8 _____ or burning sacred wood

After European arrival

1800s

- The inability of Maori healers to cure new diseases meant the Maori people lost 9 _____ in them.
- Eventually the 10 _____ for Maori healing began shutting down

1970s

- Published 11 _____ showed that Maori were not as healthy as Europeans

2000s

- Maori healers can be seen working with Western doctors in 12 _____ in cities
- Many patients appreciate the fact that the Maoris 13 _____ in used by healers

READING PASSAGE 2

You should spend about 20 minutes on Questions 14-26, which are based on Reading Passage 2 on pages 6 and 7.

Questions 14-19

Reading Passage 2 has seven paragraphs, A-F.

Choose the correct heading for each paragraph from the list of heading below.

Write the correct number, i-vii, in boxes 14-19 on your answer sheet.

List of Headings

- i Music comes to be enjoyed in a large variety of situations
- ii More people gain access to live music
- iii A focus on survival limits the practice of classical music
- iv a clash of musical styles takes place
- v A range of scientific advances brings music to a wider audience
- vi Listening to music being limited to live performances
- vii How classical music has managed to survive for centuries

- 14 Paragraph A
- 15 Paragraph B
- 16 Paragraph C
- 17 Paragraph D
- 18 Paragraph E
- 19 Paragraph F

Classical music over the centuries

- A The production of any great art form, and classical music is no exception, does not usually occur in a society dominated by the basic material demands of food and shelter-Art and music have flourished in those periods of history, and those parts of society, in which the luxury of free time and material wealth has allowed such a culture to take precedence over more material matters. In the medieval European world, it was thus primarily in the closed communities of the church and monastery, and royal courts that music, literature and learning were able to flourish.
- B It was until 18th century that this situation changed to any great extent, and the rise of an economically independent middle class meant that concert going became a public activity for anyone who cared to buy a ticket. It is worth remembering that the idea of classical music widely accepted today did not exist until about 300 years ago. Performing music in concert halls to a paying audience, as something inherently pleasurable and significant, was pretty much unheard of until the 18th century, and not widely established until the 19th. The concert venue, the audience, and the idea of 'masterpieces' of classical music, were all effectively invented during the course of the 18th century- in London, Paris, Vienna, Berlin and other European cities where the arts in general were blossoming.
- C Today, music that was originally written for a concert venue may appear, out of its original context, in an advert of film. Conversely, music written specifically for films is sometimes performed live. But nothing has changed music over the last century more radically than the invention and dissemination of recording technologies. However, although Thomas Edison originally developed the photograph in 1877, and wax cylinders were used as early as 1880s for recording music, commercial recordings of music were not generally available to the majority until 1920s. From the mid-1980s onwards, the vinyl disc gradually gave way to the new technology of the CD, but just a decade later, the digital MP3 file was already displacing the CD as the favoured way to produce records music. Yet now, people have more music stored on their phones or computers-which they can call up with the touch of a finger-than world have been contained on all the metres of library shelves of a proud 'record collector' of the 20th century. '
- D Before recording, music was a social event-it involved one or more people coming together to make music. The music lasted for as long as the musicians sang or played and then it was over. Therefore, the only music that was heard tended to be composition by recent or living musicians, probably working in the locality; it was rare to hear music from a past generation, distant place or culture. Even when music became professionalized, people who wanted to listen to music went to a specific venue, at a specific time, to hear musicians create a one-off event.

E These days, however, technology makes almost all the world's music instantly and constantly available to anyone with access to simple and cheap gadgets designed for playing it. Music thus floats free of any specific occasion or venue. It is no longer restricted to a particular audience or group of musicians. For the first time, music (any music) can be entirely personal affair. This is one of the reasons that the 'classical' label becomes harder to pin down. One of its distinctive aspects-a performance defined by concert halls and opera houses- is dissolved by digital recording formats. As a consequence all music, classical music included, can become any person's soundtrack for activities such as commuting, exercising or shopping.

F The ubiquity of music as recorded sound means that it's very easy to overlook perhaps the most definitive aspect of the classical music tradition-the fact that it is a written or notated music. Though classical music may lack a precise definition today and mean quite different things to different people, at its heart is the idea of a music that has remained viable over the years because it was written down in some form. The original of what music historians thinks of as classical music dates from the ninth century, when a system of musical notation was first developed. Before this time, singers in religious services in cathedrals or monasteries had to learn by heart a huge repertory of chants. The first attempts to notate music were intended to help them remember these. Over the next thousand years, notation became more complex, incorporating such aspects as rhythm and pitch, allowing composers to rework and refine their musical ideas. Put very simply, the history of classical music, in all its varied forms, is the history of a tradition that grew out of the possibilities of musical notation.

Questions 20 and 21

Choose TWO letters, A-E

Write the correct letters in boxes 20 and 21 on your answer sheet.

Which TWO of the following statements does the writer make about recording technologies?

- A The vinyl disc was relatively easy to damage
- B The sound quality from wax cylinders was inferior to that of the phonograph
- C Electronic storage allows people to keep a vast amount of music
- D Recorded music sold well immediately after Edison invented the photograph.
- E The CD was popular for a relatively brief period.

Questions 22 and 23

Choose TWO letters, A-E

Write the correct letters in boxes 22 and 23 on your answer sheet.

Which TWO of the following statements does the writer make about musical notation?

- A The way it is interpreted has changed over time
- B It was originally designed as a memory aid.
- C It is often ignored by classical musicians today.
- D Classical music could not have survived without it.
- E Its importance diminished with the arrival of recording.

Questions 24-26

Complete the summary below.

Choose ONE WORD ONLY from the passage for each answer.

Write your answers in boxes 24-26 on your answer sheet.

The impact of today's technology on music

These days, the world's music is instantly and constantly available to almost everyone. Thus, music is no longer tied to a particular location or occasion, nor is it associated with a group of musicians or a specific 24 _____. It can become uniquely in its history, completely personal to each and every individual. Thanks to digital recording, the need for venues such as opera houses or 25 _____ where concerts are performed has vanished. Digitization has also made it possible for people to treat music as a 26 _____ to their daily activities.

READING PASSAGE 3

You should spend about 20 minutes on Questions 27-40, which are based on Reading Passage 3 on pages 11 and 12.

Mapping the Mind

Dr Simon Hanson reviews Rita Carter's book *Mapping the Mind*

The often used phrase 'I'll believe it when I see it' betrays a very intimate fact of human nature. We are visual creatures and we rely on sight to serve as a judge of what is real and what is not. When discussing the intricacies of the human mind, for most of society's existence things have not been visible; we have for the most part relied on intangible concepts, metaphors, and words to explore our inner psyche. I have no idea what my ego looks like. I must have one because it can be hurt or appeased by how others treat me. But how do I know it really exists? Recent progress in brain research and neuroimaging are changing all of this. With our modern technology of functional imaging, we can now look at the brain as it is working, and attribute activation in certain areas of the brain to behaviours, thoughts, and feelings. In essence, our new tools are prompting new thoughts on who we are and how we are organized. Rita Carter's book, *Mapping the Mind*, explores these issues and exploits science's ability to look into our heads as a tool to examine who we are.

In its most basic form, Carter's book serves as a very accessible introduction to the subject of Neuroanatomy, a subject most of us would not appreciate fully without investing in a semester of medical school. *Mapping the Mind* uses beautifully rendered three-dimensional computer images of the brain to explain anatomical structures and pathways. The presentation style acknowledges our natural bias towards perceiving and learning information visually. Presenting the concept of a brain area devoted to maintaining attention by calling it the 'anterior cingulate cortex' would probably put most readers to sleep while their brains struggled to use that area to focus on what the name meant. Showing the reader a three-dimensionally-oriented area that easily translates to a place we can point to on our skulls grounds the anatomical vocabulary in something we can all understand- our own heads.

In spite of the title, however, the book is not an exact map or a reference guide. Its chapters cover concepts such as perception, emotions, memory, and higher consciousness, and are best read rather than referenced. The book, beautifully accented with brain-oriented artwork of both pure esthetic and illustrative value, walks a pleasing line between college textbook and coffee table art book, describing the subtle nuances of vision, language, thought, and feeling with science and art.

While the art requires no explanations, Carter uses her background as a journalist to keep the reader engaged in the science. Factual support in the form of documented cases is liberally employed to show the abstract concepts in recognizable behaviors

and consequences we can all relate to. For example, in describing brain circuitry involved in controlling anger, Carter uses familiar situations, like suppressing anger when we feel we have been insulted, to illustrate the neuroscience involved. She follows with a discussion of children's emotional maturity, pointing out that in children the areas involved in inhibition of anger are not as well developed as in adults, providing an explanation for the tantrums of a six-year-old. Carter presents the science in an engaging yet factual manner, allowing people to draw their own conclusions and connect the dots between scientific discovery and what it means in our daily lives.

By presenting neuroscience in this manner, *Mapping the Mind* seems to aim itself at an audience that is often forgotten: the general reader who wants to know more about a specific area of scientific study. From a scientific perspective, danger often lurks when writing for a general audience as scientific credibility can be sacrificed in order to keep readers engaged. Carter circumvents this problem by including the participation of research scientists in the writing. The book is littered with short directed essays written by specialists in specific areas of brain research.

One of my favorite features of the book is the optical illusions. As a teacher, I am always searching for ways to make information relevant to the reader. *Mapping the Mind* does this by peppering appropriate chapters with optical illusions that illustrated how the brain processes information. These delicious enigmas do not stand alone as supplementary information or unrelated facts but are accompanied by textual explanations and insights into what causes the perceptual incongruities. I found many of these explanations so good at conveying basic brain principles that I borrowed some of them for use in lectures.

From our unique place history we can, at present, use our overly developed neo-cortex in combination with the tools of science to examine our own minds at work. Our journey is to try and figure out who we are. Rather than providing us with an academic textbook, *Mapping the Mind* serves as a sort of kiosk map saying 'you are here' with a big red dot. *Mapping the Mind* shows us where we are by giving us a snapshot of how we work. There are many books out there that explain the mind. The unique perspective of this book is that it uses the brain itself to guide the journey.

Questions 27-32

Do the following statements agree with the claims of the writer in Reading Passage 3?

In boxes 27-32 on your answer sheet, write

YES	if the statement agrees with the claims of the writer
NO	if the statement contradicts the claims of the writer
NOT GIVEN	if it is impossible to say what the writer thinks about this

- 27 Our sense of what is real is independent of what we can see.
- 28 The ego must exist because its reaction can be felt
- 29 The illustration in Mapping the Mind are in vibrant colours
- 30 People prefer to learn facts that are presented visually.
- 31 Mapping the Mind is primarily a decorative book
- 32 Mapping the Mind leaves the readers to interpret the facts it presents.

Questions 33-37

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

Write the correct letter in boxes 33-37 on your answer sheet.

- 33 According to the writer, Carter's background in journalism means that
 - A she has easy access to relevant sources.
 - B she cannot explain complex medical ideas
 - C her writing style maintains the reader's interest
 - D her presentation of information is more suited to newspapers
- 34 When discussing how the brain works in controlling anger, Carter
 - A gives guidance to parents of young children
 - B uses examples readers can relate to
 - C admires the control shown by adults
 - D criticizes the behaviour of children
- 34 The writer feels that the way neuroscience is presented in Mapping the Mind
 - A will not give readers any new information
 - B could make readers doubt scientific claims.
 - C will encourage more people to study neuroscience.
 - D will appeal to readers with no knowledge of the topic
- 35 The writer especially likes the optical illusions in Mapping the Mind because they
 - A help people relate to the topic
 - B are a long-standing scientific mystery.
 - C can teach us about the function of the eye
 - D have never appeared in books about the brain before.

36 The writer says that Mapping the Mind operates as a 'kiosk map' because

- A it reveals our current position in terms of our knowledge of the brain.
- B the reader can become lost in other textbooks about the brain
- C it describes specific areas of the brain such as the neo-cortex
- D its illustrations are particularly clear and accurate.

Questions 38-40

Complete each sentence with the correct ending, A-G, below.

Write the correct letter, A-G, in boxes 38-40 on your answer sheet.

38 A book that uses terms such as 'anterior cingulate cortex'

39 The use of three-dimensional illustrations in the book

40 The inclusion of essays by research scientists in Mapping the Mind

- A makes a background in science essential for comprehension
- B adds academic integrity to a popular approach
- C is not helpful for checking particular data about the brain
- D bores and confuses people
- E generates more interest in the field of study and promotes research
- F solves the difficulty of people's negative reactions to technical language
- G has no clear purpose