

V. Complete each sentence using a verb from column A in the correct form and a particle from column B. You use each verb and particle ONCE only. (0.8 pts)

A	B
run /paper / scrape / forge / cordon / let / measure / set	away / ahead / over / against / off /up x3

1. The prime minister tried to _____ the country's deep-seated problem for fear of being criticized.
2. When the cost was _____ the advantages, the scheme looked perfect.
3. He _____ a lot of debts in the town and then disappeared without a trace.
4. If the rain doesn't _____ soon, we shall have to look for a taxi.
5. The girl _____ the dead leaves to reveal the tiny shoot of a new plant.
6. It's natural for students to worry about whether they will _____ or not at a new school.
7. There's been a bomb scare and the police have _____ the area.
8. After getting a 7.5 score in IELTS, Ha hardly makes significant progress but she is _____ nicely.

III. In the passage below, seven paragraphs have been removed. Read the passage and choose from paragraphs A-H the one which fits each gap. There is ONE extra paragraph which you do not need to use. Write your answers in the corresponding numbered boxes provided. (0.7 pts)

AT THE CUTTING EDGE

Some years ago, scientists at Cornell University released photographs of a guitar no larger than a human blood cell, its strings just one hundred atoms thick. This Lilliputian instrument was sculpted from crystalline silicon, using an etching technique involving a beam of electrons. The implications of being able to develop machines that are too small to be seen with the naked eye are breath-taking, but we should not lose sight of the fact that nature got there first. The world is already full of nanomachines: they are called living cells. Each cell is packed with tiny structures that might have come straight out of an engineer's manual. Minuscule tweezers, scissors, pumps, motors, levers, valves, pipes, chains and even vehicles abound.

1

Individually, atoms can only jostle their neighbors and bond to them if the circumstances are right. Yet collectively, they accomplish ingenious marvels of construction and control, unmatched by any human engineering. Somehow nature discovered how to build the intricate machine we call the living cell, using only the raw materials to hand, all jumbled up. Even more remarkable is that nature built the first cell from scratch.

2

Like any urban environment, there is much commuting going on. Molecules have to travel across the cell to meet others at the right place and the right time in order to carry out their jobs properly. No overseer supervises their activities – they simply do what they have to do. While at the level of individual atoms life is anarchy, at this higher level, the dance of life is performed with exquisite precision.

3

Even nowadays, some people flatly deny that science alone can give a convincing explanation for the origin of life, believing that living cells are just too elaborate, too contrived, to be the product of blind physical forces alone. Science may give a good account of this or that individual feature, they say, but it will never explain how the original cell was assembled in the first place.

4

It would be wrong, however, to suppose this is all there is to life. To use the cliché, the whole is more than the sum of its parts. The very word “organism” implies cooperation at a global level that cannot be captured in the study of the components alone. Without understanding its collective activity, the job of explaining life is only partly done.

5

With the discovery of DNA, however, this mystery was finally solved. Its structure is the famous double helix, discovered by Crick and Watson in the early 1950s. The two helical strands are attached by cross-links and we can imagine the whole shape unwound and laid out to make a ladder, where the handrails are the two unwound helices and the rungs the cross-links.

6

Each rung is actually a pair of bases joined end to end and it is here that geometry comes in. A is tailor-made to butt neatly with T, while C and G similarly slot together snugly, though the forces that bind these base pairs in the lock-and-key fit are in fact rather weak. Imagine the two handrails being pulled apart, breaking all the base pairs, as if the ladder had been sawn up the middle. Each would be left with a row of complementary projecting arms.

7

So long as the base-pairing rules work correctly, this is guaranteed to be identical to the original. However, no copy process is perfect, and it is inevitable that errors will creep in from time to time, altering the sequence of bases – scrambling up the letters. If the message gets a bit gargled during replication, the resulting organism may suffer a mutation. Viewed like this, life is just a string of four-letter words, for we are defined as individuals by these minuscule variations in DNA.

Missing paragraphs:

- A. Can such a magnificently self-orchestrating process be explained or might the mystery of life be, in the end, impenetrable? In 1933, the physicist Niels Bohr, one of the founders of quantum mechanics, concluded that life hides its secrets from us in the same way as an atom does.
- B. It is this templating that is the basis for the replication process and ultimately, the recipe for life. If a DNA molecule is pulled apart and if there is a supply of free base molecules – As, Gs, Cs and Ts – floating around, they will tend to slot in and stick to these exposed stumps and thereby automatically reconstruct a new strand.
- C. Near the top of my list of its defining properties is reproduction. Without it, and in the absence of immortality, all life would sooner or later cease. For a long time, scientists had very little idea how organisms reproduce themselves. Vague notions of invisible genes conveying biological messages from one generation to the next revealed little.
- D. Of course, there's more to it than just a bag of gadgets. The various components fit together to form a smoothly functioning whole, like an elaborate factory production line. The miracle of life is not that it is made of nanotools, but that these tiny diverse parts are integrated in a highly organized way.
- E. Boiled down to its essentials, this secret can in fact be explained by molecular replication. The idea of a molecule making a copy of itself may seem rather magical, but it actually turns out to be quite straightforward. The underlying principle is in fact an exercise in elementary geometry.
- F. I beg to differ. Over the past few decades, molecular biology has made gigantic strides in determining which molecules do what to which. Always, it is found that nature's nanomachines operate according to perfectly ordinary physical forces and laws. No weird goings-on have been discovered.
- G. The former perform a purely scaffolding role, holding the molecule together. The business part of DNA lies with the latter, which are constructed from four different varieties of molecules or bases, with the chemical names adenine, guanine, cytosine and thiamine – let's use their initials for simplicity's sake.
- H. As a simple-minded physicist, when I think about life at the molecular level, the question I keep asking is: How do all these mindless atoms know what to do? The complexity of the living cell is

immense, resembling a city in the degree of its elaborate activity. Each molecule has a specified function and a designated place in the overall scheme so that the correct objects get manufactured.

IV. Read the following passage and do the tasks that follow. (0.8 pts)

REALISM IN LITERATURE

Perhaps the most profound development in art around the world was the development of realism. Realism in art forms can be traced back to Classical Greece. Here were the first true representations of the human form in paintings, sculpture and on pottery, where people are depicted not as simply static forms but in movement and taking part in ordinary everyday activities. Although this was the beginning of mimesis, or imitation in art, it is strangely absent from the literature of that era, which was concerned with the exploration of lofty ideals in both Tragedy and Comedy, and did not look into the everyday ordinary lives of the people of that time and therefore does not conform to the accepted definition of realism in literature. Erich Auerbach, the great German literary critic and scholar of comparative literature, identified the New Testament as the first great work of literature to offer insight into the ordinary everyday lives of common people. It was the first widely read book that considered the issues that affected poor people, working people, and even criminal elements, rather than dealing only with those of people from a noble background. It was these ideas that heralded the development of the great European novel from its roots in Cervantes and Defoe through to the rise of psychological depth of characterization, as seen in Jane Austen, and the apotheosis of mimesis in the French Realism of the 19th century, in the works of Stendhal, Balzac, Flaubert and Zola. Of course, the problem of depictions of reality in literature are manifold, but the first one is, as the French critic Roland Barthes pointed out, how to create a world that reflects our world using only black characters on a white page. The written word, language, is both a great and imperfect tool for recreating the world we live in. Firstly, it relies on the readers' ability to picture the world depicted by the writer. Interpretation is **the first stumbling block** to how a book is received by the reader and, which may radically differ from the intentions of the author. Barthes explained it as the death of the author; because once a book has gone into print it no longer belongs to the author but to the reader who interprets it.

Another layer to add to this understanding of depictions of reality relates to the era in which texts were written. How different are readers of Shakespeare today to the readership of Shakespeare's own era? Do you or I see the world of Madame Bovary in the same light as Gustave Flaubert, when the role of women in society has changed so dramatically in the intervening years? To understand Emma Bovary's tragedy we have to understand not only the world Flaubert created in the novel but the one he lived in and its societal constraints. It's not possible to understand Flaubert's creation without knowledge of petit bourgeois French society in the 19th century.

So how are readers to understand a book as real, or true to life, given the problems that beset both depiction in language from the writers' end and interpretation of representation from the readers' end, which also encompass reading across the bridge of differing eras? The answer is that there is no answer to that question and there quite possibly never will be. Perhaps it is not even a valid question to ask of language, which is inherently slippery. But all is not lost in a sea of total meaninglessness because there is consensus and that is what gives us meaning, a way to understand and interpret what we read. There are accepted conventions in literature that have come down to us through the various ages of literary development.

In Miguel de Cervantes' Don Quixote, the reader comes to understand the difference between reality and fantasy through the character of Don Quixote himself. As readers, we can only laugh as Don Quixote tilts at windmills because we have a consensus as to how we understand the world around us and see it for what it is in a way that poor Don Quixote cannot. We know what windmills are and they are not giants. Without this consensus on reality Cervantes would not have been able to show how Quixote was excluded from reality.

Jane Austen's most famous opening line also plays with the consensus on what is reality. Her opening to *Pride and Prejudice* "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" is the highest wit precisely because it is neither a truth nor universally agreed. It is, however, what a great many mothers of 19th century daughters would have wanted all single men of

fortune to believe. In that one line, Austen establishes the reality of the world she seeks to create - one where a mother's sole purpose is to marry off her daughters. Austen ensures that her reader has entered her world and made them aware of one of its central themes with the very first line.

How reality is depicted in literature is an endlessly fascinating subject from a scholarly point of view but is it of any relevance to the general readership? Not really is the simple answer. Readers don't want to have to consciously think about the conventions used to represent reality in literature. They want to be entertained by the narrative and the more seamlessly the reader can travel from this world into the world of the novel the better. A reader is concerned with the tale and how it grips and not with the mechanics of the story's creation, which is pretty much how it should be.

Questions 1-4: Choose the correct letter A, B, C or D.

1. What is the writer's main point in the first paragraph?

- A. Classical Greece did not have realism in art.
- B. Greek art was only concerned with showing ideals.
- C. Realism in art forms has its roots in Classical Greece.
- D. Greek literature showed everyday life in Ancient Greece.

2. According to the writer, what was the first major influence on the development of the modern novel?

- A. How the lives of the nobility were shown in Classical literature.
- B. Making ordinary life a part of literary depiction in the New Testament.
- C. The development of psychological characterization in the novel.
- D. Mimesis in the novels of 19th Century French writers.

3. What does the writer refer to by "the first stumbling block"?

- A. How meaning can be impeded.
- B. Why readers are always confused.
- C. What writers try to avoid.
- D. What happens to language in books.

4. What do readers generally want out of a reading experience?

- A. To be certain of authorial intention.
- B. To understand the narrative tricks writers use.
- C. To ignore academic theories on literature.
- D. To become effortlessly submerged in the narrative.

Questions 5-7: Complete the summary using the list of words, A-G, below.

UNDERSTANDING MEANING

It is difficult for readers to interpret (5) _____ of reality in literature because it's hard to understand the writer's intention especially when they are from another point in history. However, even if meaning in language is always (6) _____ to grasp, there is (7) _____ in general on what words and ideas mean. This allows us to make sense of what we read. Literature has (8) _____ that readers are used to.