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You are going to read an article about a park in New York. For questions 31–36, 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.**

## Miracle above Manhattan

*New Yorkers can relax over busy streets in an innovative park called the High Line.*

Parks in large cities are usually thought of as refuges, as islands of green amid seas of concrete and steel. When you approach the High Line in the Chelsea neighbourhood on the lower west side of Manhattan, in New York, what you see first is the kind of thing urban parks were created to get away from – a harsh, heavy, black steel structure supporting an elevated rail line that once brought freight cars right into factories and warehouses and that looks, at least from a distance, more like some abandoned leftover from the past than an urban oasis.

*line 7* Until recently that's precisely what the High Line was, and a crumbling one too. Many people couldn't wait to tear it down. Almost a decade later, it has been turned into one of the most innovative and inviting public spaces in New York City. The black steel columns that once supported abandoned train tracks now hold up an elevated park – part promenade, part town square, part botanical garden.

Walking on the High Line is unlike any other experience in New York. You float about eight metres above the ground, at once connected to street life and far away from it. You can sit surrounded by carefully tended plantings and take in the sun and the Hudson River views, or you can walk the line as it slices between old buildings and past striking new ones. I have walked the High Line dozens of times, and its vantage point, different from that of any street, sidewalk, or park, never ceases to surprise and delight. Not the least of the remarkable things about the High Line is the way, without streets to cross or traffic lights to wait for, ten blocks pass as quickly as two.

The High Line is a wonderful idea that was not only realised but turned out better than anyone had imagined. The real heroes of the story are Joshua David, a freelance writer who lived near the midsection of the High Line, and Robert Hammond, an artist who also lived nearby. 'I saw an article saying that the High Line was going to be demolished, and I wondered if anyone was going to try to save it,' Hammond said to me when I interviewed them. 'I was in love with the steel structure, the rivets, the ruin. I assumed that some civic group was going to try and preserve it, and I saw that it was on the agenda for a community meeting. I went to see what was going on, and Josh was sitting next to me. We were the only people at the meeting who were interested in saving it.'

'The railroad sent representatives who showed some plans to reuse it, which enraged the people who were trying to get it torn down,' David explained. 'That's what sparked the conversation between me and Robert – we couldn't believe the degree of rage some of those people had.' David and Hammond asked railroad officials to take them to look at the High Line. 'When we got up there, we saw a mile and a half of wildflowers in the middle of Manhattan. New Yorkers always dream of finding open space – it's a fantasy when you live in a studio apartment,' David said. And that's how the project began.

From the day the first section of the High Line park opened, it has been one of the city's major tourist attractions. Yet it is just as much a neighbourhood park. When I was there on a sunny day last autumn, a section the designers had designated as a kind of sundeck was jammed, and there seemed to be as many locals treating the area as the equivalent of their own beach as visitors out for a promenade. Sometimes dreams really do come true.

31 What does the writer say about the High Line park in the first paragraph?

- A It may initially appear unattractive.
- B It is most easily reached by train.
- C People may wonder where the plants are.
- D People are amazed to find out how old it is.

32 What does 'that' refer to in line 7?

- A an urban oasis
- B a black steel structure
- C a leftover from the past
- D a group of factories and warehouses

33 When walking on the High Line, the writer notices that

- A the weather seems much better there.
- B he seems to walk further in a shorter time.
- C new buildings keep being built around it.
- D he can see everything in the streets below.

34 Why did Robert Hammond go to the community meeting?

- A He was told about it by his friend Josh David.
- B He was responding to an appeal for volunteers.
- C He believed other people there would share his views.
- D He thought he could persuade people to join his campaign.

35 How did Joshua David feel about what happened at the meeting?

- A pleased to realise they might succeed
- B encouraged by everyone's determination
- C worried that their way of life might change
- D surprised by the reaction to the ideas proposed

36 What does the writer say about the park in the final paragraph?

- A It satisfies a range of different needs.
- B Local people wish fewer tourists came to see it.
- C Some of its features are not being used as intended.
- D Its popularity has increased recently.

<b>PAPER 1</b>	<b>Reading and Use of English</b>
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	Part 7

You are going to read a newspaper article about people who have difficulty counting. Six sentences have been removed from the article. Choose from the sentences A–G the one which fits each gap (37–42). There is one extra sentence, which you do not need to use.

Mark your answers on the separate answer sheet.

## People who can't count

A recent study has discovered that dyscalculia, the mathematical equivalent of dyslexia, affects about 5% of children in Britain. An expert on the subject, Professor Maria Singelton, claims that the government should recognise dyscalculia, inform parents and teachers and provide support for those suffering from it. Unfortunately, there is no simple way of diagnosing dyscalculia and kids with this learning disability are usually labelled unintelligent.

**37** Unlike most people, dyscalculics cannot recognise three or four objects unless they count them one by one. The majority of us, if shown three or four similar things, can immediately recognise them. People with dyscalculia have to go through the routine of counting even a small number of objects. For example, they need to count the three books on the table before they can say how many there are.

Dyscalculics have huge problems using numbers at all. They cannot understand, for instance, why two and three makes five. **38** Laboratory experiments have shown that animals such as monkeys and rats have developed a specific region of their brain to deal with numbers and related concepts. It's possible that dyscalculics, though intelligent, have not developed the part of the brain responsible for processing numbers.

Dyscalculics have difficulty with the abstract concept of time. **39** If your best friend is always late, he or she might be suffering from dyscalculia. Dyscalculics cannot keep track of time, they never know how much

time they have spent getting ready and how long it will take them to get to work.

You cannot rely on a dyscalculic to give you directions about how to get to the nearest train station. Inability to read maps and orientate themselves is common among dyscalculics. They may take a left turning instead of a right and end up miles away from their intended destination. **40**

Research has shown that they behave oddly in social situations like going shopping or having dinner at a restaurant. They never know how much they should tip the waiter or how much money they have got left after a shopping trip. **41** This poor ability in arithmetic can explain why they never know how much change they are due or what kind of budget they need for their summer holiday. Dyscalculia can also affect areas like sports or music. Dyscalculics cannot coordinate the movements of their body or remember the rules of games. They would find it impossible to recall the complicated step sequences of a dance and would rarely choose to do aerobics or play an instrument in their free time.

**42** People suffering from dyscalculia can become painters, sculptors or poets. Dyscalculia does not seem to prevent or delay language acquisition. Dyscalculic children acquire language at the same time as, if not earlier than, most children and have no problem learning to read or write. Dyscalculia is a learning disability like dyslexia, not a general indication of intelligence.

<p><b>A</b> Another problem is not being able to tell, just by looking at two groups of objects, which group contains more objects than the other.</p> <p><b>B</b> On top of getting lost, they often misplace things and may spend endless hours looking for their car keys or passport.</p> <p><b>C</b> These stories are extremely upsetting for parents and children alike.</p> <p><b>D</b> What exactly is this learning disability in arithmetic?</p>	<p><b>E</b> Dealing with cash, taking money from a cashpoint or using travellers' cheques can cause anxiety and fear.</p> <p><b>F</b> This can account for their difficulty in reading schedules and remembering the order in which things happened in the past.</p> <p><b>G</b> On the other hand, dyscalculics are very good at creative arts.</p>
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PAPER 2 Writing

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PAPER 4 Speaking

You are going to read an article in which four writers talk about the first book they wrote. For questions **43–52**, choose from the people **(A–D)**. The writers may be chosen more than once.

Mark your answers on the separate answer sheet.

**Which writer**

took six months to write the book? **43**

was upset at something their editor said? **44**

did not like part of the book design? **45**

had written the book years before it was published? **46**

has never written that type of book since then? **47**

produced a certain amount of writing each day? **48**

revised the manuscript because the main character was boring? **49**

wrote for a set amount of time each day? **50**

wrote short stories before the first book? **51**

won something for the first book? **52**

## The first book

### A Harry Holden

I remember my first book very clearly; I suppose every writer does. But I also remember it because I've changed so much since then. It was a biography of the Duke of Wellington, which I'd been asked to write by a friend of mine, a publisher, who knew I was very interested in the subject. I'd had no experience of writing but I have to say the book was actually quite good. In fact, I was awarded the General Haig Memorial Prize for the book the year it was published. By the time it was finally finished, I was completely exhausted. I'd been working on it more or less full time for five years, and I vowed I'd never write a biography again. So since then, I've concentrated on detective stories. They're far easier!

### B Marcia Onslow

My first book was quite successful, although to be completely frank, looking back, I think I was very lucky. I attended a creative writing course at university, intending to concentrate on short stories for magazines, which is quite a lucrative market. As a project in my final year, I was asked to write a long work of fiction, and I decided to write a love story set in America during the California gold rush. Anyway, I'd been advised to establish a strict schedule, so I would write ten pages every morning and correct them every evening. Then I left university, started writing stories for publication, and I more or less forgot about the book for about ten years, until my publisher suggested I might try writing a novel. So I just handed it to her, all finished, and she published it right away!

### C Maria Delangelo

When I wrote the first draft of my first novel, *Chasing William*, it wasn't much like the version that was eventually published; my editor told me I would have to make some changes to the hero, William, because he wasn't interesting enough. Naturally, I was pretty offended at the time, but I'm glad to say I had the good sense to listen to my editor, who was completely right. The problem was that I had based the whole story on the real adventures of my uncle, William Hargreaves, simply describing my uncle's character. When you write a work of fiction, you have to make the main character intriguing, but describing a real person isn't always the best way to do that. Funnily enough, in the short stories I'd had published previously I never tried to use real people. I'm glad my editor talked me out of doing it in the novel.

### D John Hopkins

I learnt a few important lessons from my first book, one of which is that you have to leave certain things to the publisher. For instance, the editor gave me a lot of advice about how to structure my book, a study of the Industrial Revolution. I was a bit hesitant in the beginning, but then I decided to follow his advice and I haven't regretted it. It was the same with the artistic work on the cover, which I really hated at first. But in the end the book was very successful, and I suppose the design must have been right. The other lesson I learnt was about working methods. I'm quite an impetuous person, and I don't like being tied down to fixed ways of doing things. I discovered I had to be strict about how long I would work for and not write any more than that, even though it meant I spent half a year writing it. Otherwise I'd have been completely exhausted and never actually finished it!