

Test 1

READING AND USE OF ENGLISH (1 hour 15 minutes)**Part 1**

For questions **1–8**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. There is an example at the beginning (**0**).

Mark your answers **on the separate answer sheet**.

Example:

0 **A** describes **B** suggests **C** explains **D** shows

0	A ☐	B ☒	C ☐	D ☐
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Chocolate teapots really are useful

A chocolate teapot is not as useless as the old British saying **(0)** Scientists have shown it's possible to use one to make tea. They've created a chocolate teapot that can be filled with boiling water and left to **(1)** for two minutes, after which the tea is ready to be served.

After **(2)** a range of experiments, the scientists **(3)** to the conclusion that the **(4)** to making a teapot that wouldn't melt was to use dark chocolate with 65% chocolate solids and build up a series of layers to strengthen it. This whole process took around two-and-a-half hours.

At first the scientists wondered whether they might **(5)** end up with chocolate tea. They discovered some of the chocolate on the inside of the pot would melt, but **(6)** that the water was poured in carefully, the **(7)** majority of it wouldn't be affected. When they tried the tea, the team agreed it was lovely with a **(8)** taste of chocolate.

- | | | | | |
|---|-----------------|--------------|---------------|-------------|
| 1 | A hold | B keep | C stand | D wait |
| 2 | A investigating | B conducting | C researching | D exploring |
| 3 | A arrived | B reached | C drew | D came |
| 4 | A secret | B clue | C method | D formula |
| 5 | A again | B still | C clearly | D simply |
| 6 | A allowed | B considered | C provided | D assumed |
| 7 | A huge | B broad | C high | D vast |
| 8 | A modest | B slight | C soft | D gentle |

Part 2

For questions **9–16**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0	H	A	V	E															
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Making mistakes helps you to succeed

(0) you ever tried a new sport or learnt to play a musical instrument? **(9)** so, you'll know that once you figure **(10)** how to do it and get good at it, you won't lose your skills, even when you haven't practised for a long time. Most experts put this down to 'muscle memory', which means the brain remembers an action and can recall it when needed. Now some researchers believe there's another important factor: errors that occur while learning a task.

(11) surprised the researchers is that getting things wrong not only trains the brain to perform better at a specific task, but also helps it to learn faster. This is true even when mistakes are **(12)** while learning a completely new task. The researchers believe that the brain keeps a record **(13)** errors and draws on them whenever a new skill **(14)** being learnt. This ensures that mistakes aren't repeated, and probably explains why people **(15)** master one sport or instrument can pick **(16)** others with relative ease.

Part 3

For questions **17–24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap **in the same line**. There is an example at the beginning **(0)**.

Write your answers **IN CAPITAL LETTERS** on the separate answer sheet.

Example:

0

A	M	A	Z	I	N	G											
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Have a go at kayaking

I've discovered an **(0)** sport: kayaking. It looks very **(17)** when you see it on TV, and apparently it's been increasing in **(18)** over the past few years. I'm not actually a very sporty person but when my sister, a keen kayaker herself, bought me a lesson for my birthday that was my opportunity to have a go.

It was a **(19)** to discover I wasn't the only beginner – everyone else was also very **(20)** like me. At first we were all pretty **(21)** and some of us even fell in the water, but we learnt quickly and our confidence began to grow.

I loved being on the river. The **(22)** were so beautiful and relaxing that I was really reluctant to get out of the kayak when the lesson finished! It was a truly **(23)** day. I signed up for a one-week course without a moment's hesitation. Now I'm just as **(24)** about kayaking as my sister.

AMAZE

IMPRESS

POPULAR

RELIEVE

EXPERIENCE

HOPE

SURROUND

MEMORY

PASSION

Part 4

For questions **25–30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **two** and **five** words, including the word given. Here is an example (0).

Example:

- 0 Prizes are given out when the school year finishes.

PLACE

Prize-giving end of the school year.

The gap can be filled by the words 'takes place at the', so you write:

Example:

0

TAKES PLACE AT THE

Write **only** the missing words **IN CAPITAL LETTERS** on the separate answer sheet.

- 25 Seeing Pete sitting in the café was a real surprise.

EXPECTED

I really Pete sitting in the café.

- 26 My aunt said we could stay at her house for a few nights during the holidays.

PUT

My aunt said she could at her house for a few nights during the holidays.

- 27 Anne says she doesn't want to make the effort to tidy her room, even though it's a mess!

BOTHERED

Anne says she to tidy her room, even though it's a mess!

- 28 Could you look after my little brother for a minute, please?

EYE

Could you my little brother for a minute, please?

- 29 Jo's mother told her that it wasn't a good idea to eat so many biscuits before lunch!

DISCOURAGE

Jo's mother tried so many biscuits before lunch!

- 30 The teacher didn't think about the fact that it might rain when she planned the school trip.

ACCOUNT

The teacher failed the fact that it might rain when she planned the school trip.

Part 5

You are going to read an extract from an interview with a young novelist. 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.

Young writer

Charlotte Grainger explains that it was her primary school teacher who first speculated that she might write a novel. 'I thought the height of achievement would be to write a book because it seemed such a challenge and anyway I didn't know what other teenagers were doing, like being in the Olympics, for example. When I turned 13 I thought: "I may as well attempt this now".' The novel Charlotte started then is, remarkably, about to be published. 'Recently I told my ex-teacher about it and she was astonished. She told me she'd meant I'd probably do it when I was 30 or 40. That had never occurred to me – I couldn't understand why I'd be expected to put something on hold that I had a chance of being good at.'

It's a winter afternoon, in the offices of Charlotte's publishers. Even though I knew that I was going to interview a 15-year-old girl about her book, I was still momentarily thrown by seeing a teenager sitting there. The book is a huge achievement: the narrative is assured and action packed. Nothing about it, except the age of its heroine, suggests that it was written by a teenager. The public relations representative for the book is keeping us company in case Charlotte might need defending. But she needs neither parental nor professional support. She's her own person: spirited, with an alert face and a lively intelligence, but also a steadiness that prevents any overconfidence she could be forgiven for feeling.

I ask her about the sophisticated moral issues she raises. 'I was trying to ask big questions, not answer them. There aren't many life lessons I can pass on to my readers,' she responds, laughing. 'I don't think my understanding of the world is limited by my age, but neither do I believe I'm particularly wise. I was just interested in exploring the theme of taking responsibility.'

She has a theory about teenagers and the way they are 'betrayed' by the fiction that is

specifically aimed at them. There are, she maintains, three types of teenager depicted in novels. 'There's the outsider who becomes acceptable to society, the naïve teenager who knows nothing about the big wide world, and the awkward teenage character who isn't socially skilled.' Repeatedly reading about these character types irritated her. 'What if you're basically fine? There aren't many stories out there about characters who aren't inadequate in some way. The overall impression teenagers can get from some writers – and I don't think it's intentional – is teenagers can't possibly know who they are because they're not experienced enough to know the truth. And when that is being pushed on them by writers, it can undermine their self-belief'.

line 58

Charlotte has always been a keen reader of famous fantasy writers, some of whom you might suppose she'd be indebted to, but in fact they almost put her off writing entirely. 'Books by my favourite fantasy writers explore deep things about psychology and about life. I was asking myself: is this seriously what I have to be doing to write a good book and am I really up to it?' She does, however, praise the influence of a book called *How Not to Write a Novel*. 'It tells you that if the reader starts to guess what's going to happen, the suspense has probably gone.'

It would be easy to argue that Charlotte's parents both being journalists was the decisive factor in getting her novel published. Indeed, her father's acquaintance with someone in publishing was what got her book read initially. She acknowledges her good fortune, because getting anyone to read a first novel is hard, whatever the age of the author. 'Every aspiring writer needs support and a lucky break, but after that you're on your own. Ultimately writers sink or swim according to their talents so I don't take things for granted,' Charlotte concludes.

- 31 Charlotte says she wrote her first novel when she was only 13 because
- A she thought it was the easiest way to achieve something great.
 - B she found it impossible to imagine that delaying was an option.
 - C she was determined to prove that age was no barrier to success.
 - D she wanted to live up to her teacher's high expectations of her.
- 32 What does the writer say about Charlotte in the second paragraph?
- A She should take more advice from others.
 - B She is more modest than might be expected.
 - C She is more confident in her abilities than she should be.
 - D She should be allowed more independence.
- 33 What does Charlotte feel about the characters in teenage fiction?
- A They are people who lack confidence or self-awareness.
 - B They are people with qualities that aren't believable.
 - C They are created by writers with no interest in young people.
 - D They are people that readers can identify with easily.
- 34 What does 'that' refer to in line 58?
- A a criticism of how teenagers behave
 - B the harsh reality of everyday life for teenagers
 - C an alternative viewpoint for teenagers to consider
 - D an assumption about the nature of teenagers
- 35 What was Charlotte's attitude to the famous writers she read?
- A She was pleased that they dealt with topics she was interested in.
 - B She was disappointed by the predictable nature of some stories.
 - C She became aware of how challenging it would be to write in a similar way.
 - D She became conscious of the way they had stimulated her imagination.
- 36 How does she feel about her experience of writing?
- A She is annoyed that people focus on how fortunate she has been.
 - B She regrets that she may have to depend on others.
 - C She accepts that her early success may not continue.
 - D She doubts that people fully appreciate her talent.

Part 6

You are going to read a newspaper article about research on the effect of light on students. 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.

Lighting up the winter darkness

In northern Scandinavia the long dark winters can be difficult. The students in Dragonskolan, a secondary school in Umeå, in Sweden's far north, are taking part in an experiment to see whether using intense electric light, known as 'full-spectrum' light, can help with this problem. This light is much brighter than the lighting currently used in most schools and homes.

This experiment is also part of a bigger debate about using full-spectrum light in schools to relieve tiredness and lack of energy. These symptoms can develop when sleep patterns are disturbed by the very long nights. **37** It is not unusual, for example, for some students to fall asleep on the journey to school.

But last month Dragonskolan school installed 140 full-spectrum lamps in several classrooms. Now, stepping through the door in the morning is like walking into bright sunshine. Students even find themselves glancing out of the window, surprised to see that the sun hasn't come up yet. **38**

The school is the first to use this simple technique to try to improve students' performance. Light tells the brain to halt production of melatonin – the hormone that makes you sleepy. **39** Researcher Dr Mariana Figueiro believes that, during the winter, the effects of the lack of light can slowly build up and make your 'body clock' confused. Exposure to light of the correct wavelength and intensity helps the body to know when to switch off in the evening. So you sleep more and feel better the next morning.

40 When a sleep researcher at Stockholm told a conference of head teachers about the benefits of installing full-spectrum lights, they objected, saying that pupils would become restless and be unable to concentrate on their work. Money was also a concern for them because some schools didn't have the budget for these lights.

But those like Figueiro, who are arguing for change, point to other evidence to support their case.

41 Designers may have ignored the significance of this, as giving any consideration to light in their designs seems to have become too low a priority.

For all these reasons, it's not surprising that only a few head teachers have experimented with the lighting in their schools. At Dragonskolan, head teacher Stellan Andersson initially understood this reluctance. After all, some studies suggested that although people claimed the brighter lights were having a positive effect on them, there was no measurable evidence to support this. Equally though, there was no evidence that they actually caused any harm. **42** So Andersson decided to go ahead with installing them hoping for better academic performance. But, whether this happens or not, the students are certainly enjoying the bright new teaching environment.

- A** Without that stimulus, the body delays, by a few minutes every day, the signal that it's time to wake up.
- B** What's more, it seems that sitting in a brightly lit room could help people cope with this.
- C** In fact, there's a much more positive atmosphere there these days.
- D** Light was once a vital consideration in the planning of school buildings, with books written as far back as the late 19th century focusing on the importance of daylight in the classroom.
- E** Many in this part of the country freely admit how difficult it is to get ready for the day ahead, several hours before the sun comes up.
- F** However, despite the apparent simplicity of the theory, little research has been done on the effects of light in schools, so not all of them are keen to change their lighting systems.
- G** Therefore, it seemed on the face of it that there was nothing to lose.

Part 7

You are going to read five reviews of songs by teenage boy bands. For questions **43–52**, choose from the reviews (**A–E**). The reviews may be chosen more than once.

Mark your answers **on the separate answer sheet**.

Which review

mentions that the song was the best the band released?	43	
says the song's lyrics are surprisingly effective when performed?	44	
says some instruments cannot be clearly heard?	45	
says the song has wide appeal despite its style?	46	
suggests the track deserved to have been appreciated more?	47	
says that the track has not lost any of its originality?	48	
mentions an opportunity for everyone in the band to display their singing ability?	49	
mentions the influence someone outside the band had on its music?	50	
says that the song is easy to relate to?	51	
admires a voice that is not what it seems?	52	

Reviews of songs by teenage boy bands

A *Fran*, by The Warts

A significant problem faced by boy bands is the narrow musical range expected of them. On the one hand, there's pop-rock, on the other, a dull version of rhythm and blues. Anything that differs from those styles sounds wildly creative, which may explain the phenomenal success of The Warts' hit song *Fran* in the music charts. The keyboard plays a central role on this track, giving it a sad feel. The lyrics are cleverly written, with each song-line starting with the last word of the previous line. This is more impressive than you might think just reading about it, because each band member takes a line in turn. It's a showcase for The Warts' excellent voices, and lead singer Mike Royce is outstanding.

B *Hard Shell*, by Loud

Loud specialised in disco music until three years ago, when a new producer was brought in who gave them a completely different sound. This has resulted in a string of recent hits although their latest song, *Hard Shell*, is heavy with electronic synthesizers, string instruments and horns. Ned Laing leads on vocals, guitarist Grant Berry manages a creditable solo, and the band's rhythm section is faultless. But at just two-and-a-half minutes long, it's over before you know it. And sadly, the song lacks the memorable lyrics of their earlier successes. In the end, it seems to have proved too polished for their younger fans, and too lightweight for the older ones. It hasn't been a hit, though many in the industry feel it should have been.

C *What I Lost*, by Dealt

Though Dealt got together to compete with other popular boy bands, their first single, *What I Lost*, had few of the elements that defined boy band music at the time: none of the sophisticated disco beats that might have been expected. Instead, it's understated rhythm and blues with a trace of folk, and accented by that least cool of instruments, the accordion. It was a fantastic debut; four years later, it's still unique, as different from the usual

boy-band style as accordions are from electronic synthesizers, though both were used on the song. And although the subject matter, romance, is familiar, there's a clever twist: *What I Lost* is set in a courtroom. It was a track that was hard to improve on, and they never did.

D *No Grace*, by the Bowls

Boy band The Bowls' hit song *No Grace* features Len Blane's gentle lead vocals and flowing harmonies from some of the other band members. Say what you like about Blane, but there's no doubt that he has a gift for writing poetic love songs and arranging them to music. *No Grace*, which he claims to have written in an afternoon, is one of his finest songs. It's become a classic guilty pleasure for many people who wouldn't normally admit to liking a soft-pop love song – but why feel guilty? There's something touching about the lyrics and they deal with themes that everyone will have experienced at some time in their lives.

E *Floss*, by Slog

Released while Slog were at their short-lived peak, their hit song *Floss* is a splendid example of attitude plus technology. It opens with a drum solo, which gives way to three minutes of keyboard craziness that sounds like something a far more experimental band might have come up with. The three Slog members play conventional guitars and drums, but it's virtually impossible to detect them over the unusual electronic sounds of the backing track. Then there's lead singer Mo Aramba's remarkable vocals – more those of a thirty-year-old, than of a boy of seventeen. *Floss* is a marvellous track, and an inspiration for boy bands everywhere.