

PART 2 - READING

TRUE/FALSE/NOT GIVEN & YES/NO/NOT GIVEN

Yes/No/Not Given questions usually refer to the writer's opinion, while True/False/Not Given questions refer to facts in a passage. For a statement to be true, the passage must clearly support the information stated in that statement. On the contrary, if the meaning of the statement contradicts the information in the passage, the answer is false. In fact, you may find "Not Given" statements in the questions the most challenging because the information in these statements is often very similar or related to certain details in the passage. Therefore, to decide that a statement is "Not Given", you must find no information in the passage relating to the information in that statement.

Sample instructions

Do the following statements agree with the views of the writer? Write

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

Do the following statements agree with the information given in the reading passage?

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 |

Guided practice

Hiking for Life

Hiking is one of the best exercises for the body. Few other physical activities can match it. Whether it is a beginner course through low hills, or a multi-day trek in steep mountains, hiking is a great way to burn calories and lift the spirit. The endorphins released during a hike give a natural high that is well worth the preparation and strenuous effort.

People can condition their bodies for a hike by using exercise machines or by running. There is also, of course, the option of going on actual hikes to train one's body and mind. An area with low elevation or with trails that are not too steep are good places to start. To keep up stamina and endurance, bring a pack with high energy foods and water. Sunglasses, sunscreen, a hat, and even measures to prevent blisters on the feet all contribute to an enjoyable experience. Taking along a music player is not recommended since nature provides her own soundtrack and since one of the purposes of hiking is to commune with the natural world.

Going on a solo hike provides time to think about oneself. For longer hikes that span several days, it is probably best to go with at least one other person. The necessary gear, like food, water, and sleeping equipment, is not easy to carry alone. Also, just in case the unthinkable happens, there is someone else there to get help. Hiking provides a chance to meet new people and spend time with close friends. There are many hiking groups all over the world that can give advice and also give information on the best places to go.

(275 words)

Questions 1–5

Do the following statements agree with the information given in the passage?

In boxes 1–5 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 about this |

- 1 Hiking has only average health benefits compared to other physical activities.
- 2 People need to see a doctor before starting a hiking regime.
- 3 Bringing provisions is recommended when going on a hike.
- 4 Going on long hikes with other people is inefficient and quite a hassle.
- 5 A device that plays MP3s would be a distraction on a hike.

That Gunk in Your Ears

Everyone in the world has to deal with earwax. As part of a hygiene routine, it is necessary to clean out the matter that accumulates in the ear canal. Excess accumulation of earwax can reduce sensitivity to sounds and impair the functioning of hearing aids.

Earwax has a few special functions and is secreted naturally by special cells. It prevents the ear canal from drying out and also protects it by trapping dust and bacteria, which are all carried out when the ear is cleaned. Without the wax, delicate parts of the body, like the ear drum, would become more vulnerable to infection.

Among humans, there are two different types of earwax. Most people in the world have a 'wet' type of earwax. The color ranges from honey to dark brown and the consistency is moist and somewhat smooth. It is found in Caucasians, Africans, and their descendants. Asians and Native Americans, on the other hand, produce a 'dry' type of earwax. This wax is flaky and gray in color. Anthropologists have used this distinction to track the movements of some indigenous groups.

Cleaning earwax is a relatively simple process, but one that must be done with care. It is possible to safely wipe the opening of the ear. Inserting an instrument deeper into the canal has the potential to push the wax further down, causing blockage. Though, for ears without too much accumulation, this technique might be sufficient. For those with a greater amount of wax in deeper locations, a doctor or a specialist in ear cleaning should remove it.

(261 words)

Questions 1–5

Do the following statements agree with the information given in the passage?

In boxes 1–5 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 about this |

- 1 Earwax is a problem for the throat and nose, as well as the ear.
- 2 There is no known reason for the existence of earwax.
- 3 Among the world's population, there is a dominant type of earwax.
- 4 The earwax found in Asian people contains high levels of moisture.
- 5 Consulting a medical professional is the safest way to deal with earwax.

Children's Literature

I am sometimes asked why anyone who is not a teacher or a librarian or the parent of little kids should concern herself with children's books and folklore. I know the standard answers: that many famous writers have written for children, and that the great children's books are also great literature; that these books and tales are an important source of archetype and symbol, and that they can help us to understand the structure and functions of the novel.

All this is true. But I think we should also take children's literature seriously because it is sometimes subversive: because its values are not always those of the conventional adult world. Of course, in a sense much great literature is subversive, since its very existence implies that what matters is art, imagination and truth. In what we call the real world, what usually counts is money, power and public success.

The great subversive works of children's literature suggest that there are other views of human life besides those of the shopping mall and the corporation. They mock current assumptions and express the imaginative, unconventional, noncommercial view of the world in its simplest and purest form. They appeal to the imaginative, questioning, rebellious child within all of us, renew our instinctive energy, and act as a force for change. This is why such literature is worthy of our attention and will endure long after more conventional tales have been forgotten.

An interesting question is what - besides intention - makes a particular story a 'children's book'? With the exception of picture books for toddlers, these works are not necessarily shorter or simpler than so-called adult fiction, and they are surely not less well written. The heroes and heroines of these tales, it is true, are often children: but then so are the protagonists of Henry James's *What Maisie Knew* and Toni Morrison's *The Bluest Eye*. Yet the barrier between children's books and adult fiction remains; editors, critics and readers seem to have little trouble in assigning a given work to one category or the other.

In classic children's fiction a pastoral convention is maintained. It is assumed that the world of childhood is simpler and more natural than that of adults, and that children, though they may have faults, are essentially good or at least capable of becoming so. The transformation of selfish, whiny, disagreeable Mary and hysterical, demanding Colin in Frances Hodgson Burnett's *The Secret Garden* is a paradigm. Of course, there are often unpleasant minor juvenile characters who give the protagonist a lot of trouble and are defeated or evaded rather than reeducated. But on occasion even the angry bully and the lying sneak can be reformed and forgiven. Richard Hughes's *A High Wind in Jamaica*, though most of its characters are children, never appears on lists of recommended juvenile fiction; not so much because of the elaborations of its diction (which is no more complex than that of, say, *Treasure Island*), but because in it children are irretrievably damaged and corrupted.

Adults in most children's books, on the other hand, are usually stuck with their characters and incapable of alteration or growth. If they are really unpleasant, the only thing that can rescue them is the natural goodness of a child. Here again, Mrs. Burnett provides the classic example, in *Little Lord Fauntleroy*. (Scrooge's somewhat similar change of heart in Dickens's *A Christmas Carol*, however, is due mainly to regret for his past and terror of the future. This is one of the things that make the book a family rather than a juvenile romance; another is the helpless passivity of the principal child character, Tiny Tim.).

Of the three principal preoccupations of adult fiction - sex, money and death - the first is absent from classic children's literature and the other two either absent or much muted. Money is a motive in children's literature, in the sense that many stories deal with a search for treasure of some sort. These quests, unlike real-life ones, are almost always successful, though occasionally what is found

in the end is some form of family happiness, which is declared by the author and the characters to be a 'real treasure'. Simple economic survival, however, is almost never the problem; what is sought, rather, is a magical (sometimes literally magical) surplus of wealth. Death, which was a common theme in nineteenth-century fiction for children, was almost banished during the first half of the twentieth century. Since then it has begun to reappear; the breakthrough book was E.B. White's *Charlotte's Web*. Today not only animals but people die, notably in the sort of books that get awards and are recommended by librarians and psychologists for children who have lost a relative. But even today the characters who die tend to be of another generation; the protagonist and his or her friends survive. Though there are some interesting exceptions, even the most subversive of contemporary children's books usually follow these conventions. They portray an ideal world of perfectible beings, free of the necessity for survival.

Questions 1-6

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

In boxes 1-6 on your answer sheet, write

YES *if the statement agrees with the views of the writer*

NO *if the statement contradicts the views of the writer*

NOT GIVEN *if it is impossible to say what the writer thinks about this*

1. Adults often fail to recognise the subversive elements in books their children read.
2. In publishing, the definition of certain genres has become inconsistent.
3. Characters in *The Secret Garden* are a good example of the norm in children's literature.
4. Despite the language used in *A High Wind in Jamaica*, it should be considered a children's book.
5. The character of Tiny Tim contrasts with that of the child in *Little Lord Fauntleroy*.
6. A more realistic view of money should be given in children's books.