FCE PRACTICE TEST 6

Directions: Read the article about attitudes towards reality TV. For questions **31–36**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

Attitudes Towards Reality TV

Today's university students have none of the fear of "Big Brother" that marked their parents' generation. In fact, their fascination with the notion of watching and being watched has fuelled a dramatic shift in entertainment programming and ushered in the era of Reality Television.

Mark Andrejevic, an assistant professor of communication studies, says a number of factors including technology and economy paved the way for the rise of reality television, but none so much as a transformation of Americans' attitudes towards surveillance.

As a graduate student at the University of Colorado in the mid- to late 1990s, he studied the ways in which new technology allowed viewers to move from the role of passive media consumers to active participants. "I was interested in the ways that the promise of participation also became a means of monitoring people," he says. "All over the Internet people were providing information about themselves that could be used by marketers. Being watched became more and more economically productive."

Andrejevic believes that the interactivity of the Internet paved the way for reality TV mania. He interviewed producers of early reality programmes such as MTV's *The Real World* who said that they initially had a hard time finding people willing to have their lives taped nearly 24 hours a day for several months. That was 1992. Now thousands of young people form queues snaking for blocks just for the chance to audition. "There are now more people applying to *The Real World* each year than to Harvard," Andrejevic says.

The key to that success is connected to people's increasing comfort with levels of surveillance that were once hated. Andrejevic attempts to think about the ways reality TV reconfigures public attitudes. He says: "We're trained to make a split between private and public surveillance — to be worried about government surveillance but not private, which is entertainment or gathering information to serve us better. Private surveillance is becoming so pervasive that it's time to start worrying about it as a form of social control."

Cast members on these shows constantly talk about how great the experience is and how much they have grown personally. Viewers believe in these benefits and crave that opportunity for themselves. Andrejevic encourages his students to look beyond the surface glamour and consider broader issues of surveillance, privacy, and democracy. "TV is so powerful in conveying messages precisely because people don't think it's doing that. It's a good place to examine our culture."

31. What does 'paved the way' mean in paragraph 2?

A. invented
B. slowed down the progress of
C. got things ready for
D. were influenced by

32. New technologies helped viewers to

A. passively enjoy the media.
B. be economically productive.
C. become active participants.
D. consume more content.

33. People consider public and private surveillance to be

A. different things.
B. equally harmless.
C. carried out by the government.
D. a cause for immediate concern.

34. Which is NOT mentioned as a benefit by participants?

A. It makes honesty unavoidable.
B. It can be a sort of therapy.
C. It is an opportunity to advertise products.
D. It is like an extreme sport.

35. Students tend to

A. ignore what studies taught them when watching TV.
B. read too much into reality TV.
C. see beyond the glamour of reality TV.
D. avoid participating in reality shows.

36. What is Andrejevic's attitude towards television?

A. It is a harmless aspect of popular culture.
B. It is secretly controlled by the government.
C. Everyone would benefit from being on TV.
D. It teaches us about culture but requires caution.

LIVEWORKSHEETS

Directions: Read the article about Susan Boyle. Six sentences have been removed. Choose from sentences **A–G** the one which fits each gap (**37–42**). There is one extra sentence you do not need to use.

Reality TV Stars and Serial Killers

What could the *Britain's Got Talent* star, Susan Boyle, have in common with one of America's most notorious serial killers? More than you might think.

[37] But after her appearance on *Britain's Got Talent* she was catapulted to fame and splashed across all the front pages.

What is interesting about Susan Boyle from a sociological point of view is that her rapid rise to fame marks a significant milestone in the evolution of contemporary celebrity. **[38]** Boyle's celebrity is born of a synergy between the old and the 'new' media. Her debut TV appearance turned her into an overnight YouTube sensation, which spiralled into a news story flashed across 24-hour rolling news networks.

The fascination with Boyle is simple. In the age of superficiality, media people regularly impose impossible beauty standards. **[39]** Her frumpy non-sculpted looks lured them into thinking they were in for a comedy or joke performance. But their expectations were utterly confounded. Her soaring voice surprised and immediately won over everyone watching. **[40]**

Prolific murderers like Fred West and Ted Bundy inspire horror and fascination in equal measure. The more gruesome the murders, the higher the level of fame. Their crimes spawn books and merchandise. **[41]**

Boyle's pattern of fame so far maps onto that of the Dahmers and the Gacys — but will it last? Her brush with sudden pressure might convince her to retire into private life. **[42]**

Choose the correct sentence (A–G) for each gap:

A. Just look at the audience and panel's faces before Boyle started singing.

B. Boyle's significance lies in her not having to kill anyone for it.

C. Only one group of people have travelled the path to instant fame as quickly: serial killers.

D. So far instant and lasting fame and notoriety has exclusively attached itself to serial killers, at least until now.

E. After losing out to an urban dance troupe, Boyle was sent to The Priory amid rumours of stress.

F. Eight weeks ago Boyle was completely unknown.

G. No other celebrity has travelled the road from nowhere to global fame as fast.

Answers:

Gap 37: ☐	Gap 38: ☐
Gap 39: ☐	Gap 40: ☐
Gap 41: ☐	Gap 42: ☐

LIVEWORKSHEETS

Directions: Read the movie reviews. For questions **43–52**, choose from the reviewers (**A–D**). The reviewers may be chosen more than once.

IVAN **[A]**

Every scene in *Miller's Crossing* is essential so that all pieces fall into place. There's a brief early scene that off-handedly sets up the picture. Don't blink or you'll miss it! In this moving masterwork, everyone has secret reasons. It is an indelible film about betrayal and self-destruction from the '90s.

GLORIA **[B]**

Pretty Woman sells itself as a fairy tale, but fails to bleach out darker implications about America's culture of greed. In this heavily processed Disney product, it's not clear what changed their lives: love or money. It says nothing matters as long as you look like you live in Beverly Hills.

BILL **[C]**

This epic visual masterpiece succeeds in everything visually — special effects are impeccable. However, I disliked the plot: a man learns the ways of primitive people, destroys their world, then becomes their hero. Is this really a message we want to promote? What about taking responsibility?

JACK **[D]**

Orson Welles' *Citizen Kane* (1941) opens with an electrifying sequence. The thrills of this breathtaking debut are many: watching the 25-year-old genius explore the medium, fresh energetic performances, and taking us behind the forbidden barrier of a powerful man.

Which person (A, B, C, or D):

- **43.** Disliked almost everything about the film? ☐
- **44.** Says you must keep alert? ☐
- **45.** Refers to the film as a commercial product? ☐
- **46.** Indicates when the film had its first release? ☐
- **47.** Had mixed feelings about the film? ☐
- **48.** Commented on amazing special effects? ☐
- **49.** Says the film fails to make a clear point? ☐
- **50.** Thinks the film has an irresponsible storyline? ☐
- **51.** Says the movie can appeal to different generations? ☐
- **52.** Thinks secrets are part of the subject matter? ☐

LIVEWORKSHEETS