

# *Test 1*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an extract from a novel. For questions 1–8, 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.

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Many trees in the Brackham area were brought down in the terrible storms that March. The town itself lost two great lime trees from the former market square. The disappearance of such prominent features had altered the appearance of the town centre entirely, to the annoyance of its more conservative inhabitants.

Among the annoyed, under more normal circumstances, would have been Chief Inspector Douglas Pelham, head of the local police force. But at the height of that week's storm, when the wind brought down even the mature walnut tree in his garden, Pelham had in fact been in no fit state to notice. A large and healthy man, he had for the first time in his life been seriously ill with an attack of bronchitis.

When he first complained of an aching head and tightness in his chest, his wife, Molly, had tried to persuade him to go to the doctor. Convinced that the police force could not do without him, he had, as usual, ignored her and attempted to carry on working. Predictably, though he wouldn't have listened to anyone who tried to tell him so, this had the effect of fogging his memory and shortening his temper.

*line 16* It was only when his colleague, Sergeant Lloyd, took the initiative and drove him to the doctor's door that he finally gave in. By that time, he didn't have the strength left to argue with her. In no time at all, she was taking him along to the chemist's to get his prescribed antibiotics and then home to his unsurprised wife who sent him straight to bed.

When Molly told him, on the Thursday morning, that the walnut tree had been brought down during the night, Pelham hadn't been able to take it in. On Thursday evening, he had asked weakly about damage to the house, groaned thankfully when he heard there was none, and pulled the sheets over his head.

It wasn't until Saturday, when the antibiotics took effect, his temperature dropped and he got up, that he realised with a shock that the loss of the walnut tree had made a permanent difference to the appearance of the living-room. The Pelhams' large house stood in a sizeable garden. It had not come cheap, but even so Pelham had no regrets about buying it. The leafy garden had created an impression of privacy. Now, though, the storm had changed his outlook.

Previously, the view from the living-room had featured the handsome walnut tree. This had not darkened the room because there was also a window on the opposite wall, but it had provided interesting patterns of light and shade that disguised the true state of the worn furniture that the family had brought with them from their previous house.

*line 33* With the tree gone, the room seemed cruelly bright, its worn furnishings exposed in all their shabbiness. And the view from the window didn't bear looking at. The tall house next door, previously hidden by the tree, was now there, dominating the outlook with its unattractive purple bricks and external pipes. It seemed to have a great many upstairs windows, all of them watching the Pelhams' every movement.

'Doesn't it look terrible?' Pelham croaked to his wife.

But Molly, standing in the doorway, sounded more pleased than dismayed. 'That's what I've been telling you ever since we came here. We have to buy a new sofa, whatever it costs.'

- 1 Why were some people in Brackham annoyed after the storm?
  - A The town looked different.
  - B The police had done little to help.
  - C No market could be held.
  - D Fallen trees had not been removed.
  
- 2 In the third paragraph, what do we learn about Chief Inspector Pelham's general attitude to his work?
  - A He finds it extremely annoying.
  - B He is sure that he fulfils a vital role.
  - C He considers the systems are not clear enough.
  - D He does not trust the decisions made by his superiors.
  
- 3 Who does 'her' in line 16 refer to?
  - A Molly Pelham
  - B the doctor
  - C the chemist
  - D Sergeant Lloyd
  
- 4 When Inspector Pelham's wife first told him about the walnut tree, he appeared to be
  - A worried.
  - B shocked.
  - C saddened.
  - D uninterested.
  
- 5 What aspect of the Pelhams' furniture does 'shabbiness' in line 33 describe?
  - A its colour
  - B its condition
  - C its position
  - D its design
  
- 6 As a result of the storm, the Pelhams' living-room
  - A was pleasantly lighter.
  - B felt less private.
  - C had a better view.
  - D was in need of repair.
  
- 7 Why did Molly sound pleased by her husband's comment?
  - A It proved that he was well again.
  - B She agreed about the tree.
  - C She thought he meant the sofa.
  - D It was what she expected him to say.
  
- 8 From what we learn of Inspector Pelham, he could best be described as
  - A open-minded.
  - B well-liked.
  - C warm-hearted.
  - D strong-willed.

## Part 2

You are going to read a magazine interview with a sportswoman. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (9–15). There is one extra sentence which you do not need to use.

Mark your answers on the separate answer sheet.

# The Netball Captain

In our series on women in sport, Suzie Ellis went to meet England's netball captain.



Kendra Slawinski is captain of England's netball team. When I met her, she'd had a typical day for the weeks leading up to next month's World Championships: a day's teaching at a local school followed by a training session in the local supermarket car park.

I was surprised to hear about her training venue.

'Don't you get strange looks?' I asked her. 'I'm too involved in what I'm doing – concentrating on my movements and my feet – to see anything else,' she said. 'I might notice cars slow down out of the corner of my eye, but that's all.'

'My whole life now is all about making sure I'm at my absolute best for the Championships,' says Kendra.

'9 [ ]' These are her fourth World Championships and they are guaranteed to be the biggest ever, with 27 nations taking part.

'We'll have home support behind us, which is so special,' she says. 'And it's important that the reputation of netball in this country should be improved. 10 [ ] A home crowd will have expectations and give more support. People will expect us to start the tournament with a good game.'

Their first game is against Barbados and it comes immediately after the opening ceremony. '11 [ ] They have lots of ability.'

The England team are currently ranked fourth in the world. But, as Kendra points out, the World Championships will be tough. 'You have to push yourself to play each day, there's no rest between games as in a series. And you can still win an international series if you lose the first game. 12 [ ]'

In the fifteen years since she has been playing at top level, the sport has become harder, faster. On court, players are more aggressive. 'You don't do all that training not to come out a winner,' says Kendra.

'13 [ ] We're all friendlier after the game.'

Netball is also taking a far more scientific approach to fitness testing.

'It is essential that we all think and train like world-class players,' says Kendra.

'14 [ ] I see my role as supporting and encouraging the rest of the team.'

'From the very beginning, my netball career has always been carefully planned,' she says. '15 [ ]'

Doubtless she will coach young players in the future, but at the moment her eyes are firmly set on her last big event. As she leads out her team in the opening candlelight ceremony, she is more than likely to have a tear in her eye. Her loyal supporters will be behind her every step of the way.

- A** But the Championships are different because there's only one chance and you have to be ready to make the most of it.
- B** In fact, some of them help me with my speed and ball-skills training.
- C** But once the final whistle blows, you become a different person.
- D** So I took the decision some time ago that this competition would be the end of it as far as playing is concerned.

- E** I'm on a strict timetable to gain maximum fitness for them.
- F** As far as I'm aware, we have always beaten them, but they'll be exciting to play.
- G** As captain, I think it's important that I have a strong mental attitude and lead by example.
- H** As a result of playing here, there will be more pressure than we're used to.

**Part 3**

You are going to read a magazine article about five young designers. For questions **16–30**, choose from the designers (**A–E**). The designers may be chosen more than once. When more than one answer is required, these may be given in any order.

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

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**Which designer(s)**

- |   |    |                      |                         |
|---|----|----------------------|-------------------------|
| advises against certain styles?                               | 16 | <input type="text"/> |                         |
| took a business decision based on their own personal taste?   | 17 | <input type="text"/> |                         |
| had begun designing before being trained?                     | 18 | <input type="text"/> |                         |
| have adapted a traditional style?                             | 19 | <input type="text"/> | 20 <input type="text"/> |
| works in a variety of environments?                           | 21 | <input type="text"/> |                         |
| is working with a material which is new to them?              | 22 | <input type="text"/> |                         |
| have used their reputation to develop a new area of business? | 23 | <input type="text"/> | 24 <input type="text"/> |
| are completely self-taught?                                   | 25 | <input type="text"/> | 26 <input type="text"/> |
| mention how tastes have changed recently?                     | 27 | <input type="text"/> | 28 <input type="text"/> |
| have received professional recognition?                       | 29 | <input type="text"/> | 30 <input type="text"/> |

# Style Merchants

*Style informs every part of our lives today from clothes to interior decoration and accessories. Jo Foley provides a taste of the trends for this year's followers of fashion.*

## **A** Ned Ingham: Dress Designer

Ned Ingham makes dreamy, romantic wedding dresses. 'People would do well to avoid the traditional, rather stiff dresses and the 'frilly' look in favour of much simpler styles,' he explains. Ingham has been drawing and designing wedding dresses since he was a schoolboy. Then, at the age of 16, he enrolled at fashion school, where he gained the technical skills to cut and construct clothes. But you do not have to be a bride to own an Ingham dress: he also designs long, classic evening dresses, given a fresh touch by up-to-the-minute colours and fabrics. For the less adventurous, Ingham's designs include a classic summer navy-blue suit, the centrepiece of the Englishwoman's wardrobe for most of the 20th century. But in his hands, it looks as new as tomorrow.

## **B** Sally Quail: Jeweller

Although she once worked for an art dealer, Sally Quail has had no formal training in jewellery. It was only when she could not find an engagement ring she liked that she decided to design her own. The resulting enquiries encouraged her to set up as a designer in 1990. Now her pieces are sought out by many stars of stage and screen. Her signature style is large semi-precious stones set in gold to make magnificent necklaces, bracelets and rings fashioned after those worn in the 18th century. However, she has recently begun to use the most precious stone of all – diamonds. 'It must reflect my age,' says 36-year-old Quail. 'I reached that moment in every woman's life when she wants a diamond and that is when I began working with them.'

## **C** Lily Grimson: Handbag Designer

Just four years after setting up in the fiercely competitive fashion business, Lily Grimson, with only an introductory course in art and design behind her, has had two of her creations selected for a major design exhibition. Whatever the shape and form of her designs, they are never ignored. All of

Grimson's fashion bags are handmade in the UK. The Grimson handbag is not simply a container – the bags are full of glamour, whether fashioned from the finest calfskin or the heaviest silk. A combination of chic and care makes a Grimson bag something special.

## **D** Peter Little: Hairdresser

For over 20 years, Peter Little has taken his scissors to some of the world's top heads. Everyone who is anyone has had their hair styled by this man. 'Most women want real-looking hair and a style they can manage at home,' he says. So his approach is a novel one – to ensure that his clients never appear as if they have just walked out of a salon. But this carefree attitude and casual look does not come cheap – £250 for the first appointment, and there's a three-month waiting list. Trading on his celebrity, Peter has produced his own range of hairdryers and other styling equipment. Now, those who can't make it to his salon can create their own styles back at home.

## **E** Penny Pratt: Florist

In addition to running her tiny shop, Penny Pratt is a flower consultant for a large chain of supermarkets and provides floral ideas to a number of top restaurants. All of this is good going for someone who has no floristry qualifications and gave up her job as a teacher 10 years ago in order to do 'something different'. And her simple, yet incredibly modern, creations have begun to capture every design prize in the flower business, which has helped her in setting up her own London Flower School. She has recently combined her skills on extremely successful lecture trips to Japan and the USA. She says, 'Flower arrangements are much simpler these days. Keep them simple but strong and don't have too many leaves – they are too large and architectural. For wedding bouquets, whatever your arrangement, the golden rule remains: the flowers must be of the same species.'

# *Test 2*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an extract from a novel. For questions 1–8, 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.

On Saturday mornings I worked in the family shop. I started cycling down to the shop with Dad on Saturdays as soon as I was big enough. I thought of it as giving him a hand and so I managed not to think of it as work and I looked forward to the bar of chocolate my grandmother passed me unsmilingly as I left. I tried not to look at her; I had reason to feel guilty because I generally already eaten some dried fruits or a sliver of cheese when no one was looking. As soon as I was fifteen, though, Dad said, 'That's it, our Janet. You're of working age now and you're not coming to work unless your grandmother pays you properly.' He did his best to make his chin look determined. 'I shall speak to her.'

The next Saturday, Gran called me into her little office behind the shop. I always hated going in there. She had an electric heater on full blast, and the windows were always kept tightly closed whatever the weather. There were piles of dusty catalogues and brochures on the floor. 'You're wanting to get paid, I hear,' Gran said. 'Yes, please,' I replied. It was rather like visiting the headmistress at school, so I was very quiet and respectful. Gran searched through the mess of papers on her crowded desk, sighing and clicking her tongue. Eventually she produced an official-looking leaflet and ran her fingers along the columns of figures. 'How old are you?' 'Fifteen ... Gran,' I added for extra politeness, but she looked at me as if I had been cheeky. 'Full-timers at your age get forty pounds for a thirty-five-hour week,' she announced in such a way as to leave no doubt that she wasn't in favour of this. 'No wonder there's no profit in shopkeeping! So, Janet, what's that per hour?' Questions like that always flustered me. Instead of trying to work them out in my head, I would just stand there, unable to think straight. 'I'll get a pencil and paper,' I offered. 'Don't bother,' snapped Gran angrily, 'I'll do it myself. I'll give you a pound an hour; take it or leave it.' 'I'll take it, please.' 'And I expect real work for it, mind. No standing about, and if I catch you eating any of the stock, there'll be trouble. That's theft, and it's a crime.'

From then on, my main job at the shop was filling the shelves. This was dull, but I hardly expected to be trusted with handling the money. Once or twice, however, when Dad was extra busy, I'd tried to help him by serving behind the counter. I hated it. It was very difficult to remember the prices of everything and I was particularly hopeless at using the till. Certain customers made unkind remarks about this, increasing my confusion and the chances of my making a fool of myself.

It was an old-established village shop, going back 150 years at least and it was really behind the times even then. Dad longed to be able to make the shop more attractive to customers, but Gran wouldn't hear of it. I overheard them once arguing about whether to buy a freezer cabinet. 'Our customers want frozen food,' Dad said. 'They see things advertised and if they can't get them from us, they'll go elsewhere.' 'Your father always sold fresh food,' Gran replied. 'People come here for quality, they don't want all that frozen stuff.'

Actually, she gave way in the end over the freezer. Mr Timson, her great rival, installed one in his shop at the other end of the village and customers started making loud comments about how handy it was, being able to get frozen food in the village, and how good Mr Timson's sausages were. That really upset her because she was proud of her sausages and she ungraciously gave Dad the money to buy the freezer. Within a couple of weeks, she was eating frozen food like the rest of us.

- 1 How did Janet feel when she first started her Saturday morning job?
  - A She enjoyed the work that she was given.
  - B She was pleased to be helping her father.
  - C She worried that she was not doing it well.
  - D She was only really interested in the reward.
  
- 2 What do we learn about her grandmother's office in the second paragraph?
  - A It needed decorating.
  - B It was untidy.
  - C It had too much furniture in it.
  - D It was dark.
  
- 3 'This' (line 19) refers to
  - A shopkeepers' profits.
  - B a thirty-five-hour week.
  - C Janet's request.
  - D the recommended wage.
  
- 4 'Flustered' (line 20) means
  - A bored.
  - B angered.
  - C confused.
  - D depressed.
  
- 5 Why did Janet's grandmother react angrily to her offer to fetch a pencil and paper?
  - A Janet was unable to answer her question.
  - B Janet had been unwilling to help her.
  - C Janet had made an unhelpful suggestion.
  - D Janet had answered her rudely.
  
- 6 What did Janet's father and grandmother disagree about?
  - A how to keep their customers loyal to the shop
  - B the type of advertising needed to attract customers
  - C the type of customers they needed to attract
  - D how to get new customers to come to the shop
  
- 7 What eventually persuaded Janet's grandmother to buy a freezer?
  - A She found that she liked frozen food after all.
  - B A new shop opening in the village had one.
  - C It was suggested that her products weren't fresh.
  - D She responded to pressure from her customers.
  
- 8 What impression do we get of Janet's feelings towards her grandmother?
  - A She respected her fairness.
  - B She doubted her judgement.
  - C She disliked her manner.
  - D She admired her determination.

## Part 2

You are going to read an article written by someone who lives in a house in a valley. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (9–15). There is one extra sentence which you do not need to use.

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

## LIVING IN THE VALLEY



We had been living in our valley for sixteen months when we first realised the dangers that could exist in the surrounding hills and threaten our very survival.

**9**  Until that time, we had felt safe and sheltered in our valley below the protecting hills.

Soon snow began to fall. Within a day it lay some 15 centimetres deep. **10**  But on the neighbouring heights the snow was much deeper and stayed for longer. Up there the wind blasted fiercely. Deep in our valley we felt only sudden gusts of wind; trees swayed but the branches held firm.

And yet we knew that there was reason for us to worry. The snow and wind were certainly inconvenient but they did not really trouble us greatly. **11**  It reminded us of what could have occurred if circumstances had been different, if the flow of water from the hills had

not, many years before, been controlled, held back by a series of dams.

In a short time the snow started to melt. Day after day, we watched furious clouds pile up high over the hills to the west. Sinister grey clouds extended over the valleys. **12**  We had seen enough of the sky; now we began to watch the river, which every day was becoming fuller and wilder.

The snow was gradually washed away as more and more rain streamed from the clouds, but high up in the hills the reservoir was filling and was fast approaching danger level. And then it happened – for the first time in years the reservoir overflowed. **13**

The river seemed maddened as the waters poured almost horizontally down to its lower stretches. Just a couple of metres from our cottage, the stream seemed wild beneath the bridge. **14**  For three days we prayed that it would stay below its wall. Fortunately, our prayers were answered as the dam held and the waters began to subside.

On many occasions through the centuries before the dam was built, the river had flooded the nearby villages in just such a rage. Now, though, the dam restricts the flow of the river and usually all is well; the great mass of water from the hills, the product of snow and torrential rain, remains behind its barrier with just the occasional overflow.

**15**  Thanks to this protection we can feel our home in the valley is still secure and safe.

- A** It was the river, the Ryburn, which normally flowed so gently, that threatened us most.
- B** And yet the immense power of all this water above us prevents us from ever believing ourselves to be completely safe in our home.
- C** They twisted and turned, rising eastwards and upwards, warning of what was to come.
- D** It was far deeper than we'd ever seen it so near our home, lunging furiously at its banks.
- E** We can thus enjoy, rather than fear, the huge clouds that hang over the valley, and can be thrilled by the tremendous power which we know the river possesses.
- F** It almost completely blocked our lane and made the streamside path slippery and dangerous.
- G** There in the heights it was like the Niagara Falls, as the water surged over the edge of the dam and poured into the stream below.
- H** It was the year when the storms came early, before the calendar even hinted at winter, even before November was out.

**Part 3**

You are going to read a magazine article in which five people talk about their characters. For questions **16–30**, choose from the people (**A–E**). The people may be chosen more than once. When more than one answer is required, these may be given in any order.

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

**Which person or people state(s) the following?**

- |  |    |                      |                         |
|--|----|----------------------|-------------------------|
| I used to avoid giving my opinions at work.  | 16 | <input type="text"/> |                         |
| Taking time off for your professional development can make you feel more self-assured. | 17 | <input type="text"/> |                         |
| I never thought I'd be a confident person.   | 18 | <input type="text"/> |                         |
| I'm not influenced by people's opinions of me.   | 19 | <input type="text"/> |                         |
| Everyone gets nervous at times.  | 20 | <input type="text"/> | 21 <input type="text"/> |
| Initially, I misunderstood what confidence was.  | 22 | <input type="text"/> |                         |
| I find making notes very supportive in my work.  | 23 | <input type="text"/> |                         |
| A certain event changed the course of my life.   | 24 | <input type="text"/> | 25 <input type="text"/> |
| I've worked on having a confident appearance.  | 26 | <input type="text"/> |                         |
| I am realistic about my abilities.   | 27 | <input type="text"/> | 28 <input type="text"/> |
| My behaviour helps others relax too.   | 29 | <input type="text"/> |                         |
| Getting things wrong can have a positive result.                                       | 30 | <input type="text"/> |                         |

## Confident people What's their secret?

*Confident people may look as though they were born that way, but most will tell you that it's a skill they've learned because they had to. Nina Hathway asks five people how they did it.*

### A Jenny

When I left school I was very shy and I always thought I'd stay that way. I was about twenty-five when I was asked to help out at my daughter's school. I was sure I wouldn't cope, but I surprised myself by doing well and someone there suggested that I should do a university course.

There was a huge knot in my stomach the day I turned up for my first lecture. But my confidence gradually grew – I became more outgoing. Looking back, working at the school was the turning point in my life that has helped everything else fall into place.

### B Michaela

It all started four years ago when my father became ill and I had to take over the family business. I was so scared, I went over the top and became a bit too aggressive and impatient. I thought that was what confident people were like, but gradually I learned otherwise. To be confident you've got to believe in yourself.

If things get too demanding for me at work, I don't let myself feel guilty if I save a number of tasks until the next day. When I'm confronted with something difficult, I tell myself that I've got nothing to lose. It's fear that makes you lack confidence, so I'm always having quiet chats with myself to put aside those fears!

### C Lisa

People think I'm very confident but, in fact, the calmer I look, the more terrified I really am. I've had to develop the ability to look confident because it's the most vital thing in TV. Interviewing people has helped me realise that most – if not all – of us get tense in important situations, and we feel calmer when we speak to someone who's genuinely friendly. The best ever piece of advice came from my mother when I was agonising as a teenager about wearing the right

clothes. She simply cried, 'Who's looking at you? Everybody's too busy worrying about how they look.' I've found that's well worth remembering.

I also think you gain confidence by tackling things that scare you. When I took my driving test I was so nervous, but I passed. After that I felt sure that I'd never feel so frightened again, and I never have.

### D Barbara

My confidence comes naturally from really enjoying the work I do, but it's something that I've built up over the years. If you just get on with it and learn from any mistakes you make, you're more confident the next time round. I work hard and I'm popular in the restaurant, but it's probable that one out of ten people doesn't like me. I don't let that affect me. You've got to like yourself for what you are, not try to be what others expect.

My company runs a lot of training courses, and going on those has built up my self-esteem. The company also encourages employees to set manageable targets. It helps no end if you can see you're achieving something tangible, rather than reaching for the stars all at once, and ending up with nothing but air!

### E Kim

After I left college I worked for years as a secretary and would sit in meetings, not always agreeing with what was being said, but too scared to speak up. Eventually, I summoned up the confidence to start making my point. Even so, when I first worked in politics, I'd never spoken in public before and always used to shake like a leaf. I would say to myself, 'Don't be so silly. People do this every day of their lives, so there's no reason why you can't.' I also found it helpful to jot a few things down to refer to – rather like having a comfort blanket!

I don't think there is anyone who isn't a little shaky when it comes to talking publicly. The real secret of confidence lies in telling yourself over and over again, 'Nothing is impossible.'

# *Test 3*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an article about a man who makes works of art out of seashells. For questions 1–8, 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.

## THE SHELL ARTIST

*At the age of 83 Peter Cooke has become a master of his art.*

There are still many things that Peter Cooke would like to try his hand at – paper-making and feather-work are on his list. For the moment though, he will stick to the skill that he has been delighted to perfect over the past ten years: making delicate and unusual objects out of shells.

‘Tell me if I am boring you,’ he says, as he leads me round his apartment showing me his work. There is a fine line between being a bore and being an enthusiast, but Cooke need not worry: he fits into the latter category, helped both by his charm and by the beauty of the things he makes.

He points to a pair of shell-covered ornaments above a fireplace. ‘I shan’t be at all bothered if people don’t buy them because I have got so used to them, and to me they’re adorable. I never meant to sell my work commercially. Some friends came to see me about five years ago and said, “You must have an exhibition – people ought to see these. We’ll talk to a man who owns an art gallery”.’ The result was an exhibition in London, at which 70 per cent of the objects were sold. His second exhibition opened at the gallery yesterday. Considering the enormous prices the pieces command – around £2,000 for the ornaments – an empty space above the fireplace would seem a small sacrifice for Cooke to make.

There are 86 pieces in the exhibition, with prices starting at £225 for a shell-flower in a crystal vase. Cooke insists that he has nothing to do with the prices and is cheerily open about their level: he claims there is nobody else in the world who produces work like his, and, as the gallery-owner told him, ‘Well, you’re going to stop one day and everybody will want your pieces because there won’t be any more.’

‘I do wish, though,’ says Cooke, ‘that I’d taken this up a lot earlier, because then I would have been able to produce really wonderful things – at least the potential would have

been there. Although the ideas are still there and I’m doing the best I can now, I’m more limited physically than I was when I started.’ Still, the work that he has managed to produce is a long way from the common shell constructions that can be found in seaside shops. ‘I have a miniature mind,’ he says, and this has resulted in boxes covered in thousands of tiny shells, little shaded pictures made from shells and baskets of astonishingly realistic flowers.

Cooke has created his own method and uses materials as and when he finds them. He uses the cardboard sent back with laundered shirts for his flower bases, a nameless glue bought in bulk from a sail-maker (‘If it runs out, I don’t know what I will do!’) and washing-up liquid to wash the shells. ‘I have an idea of what I want to do, and it just does itself,’ he says of his working method, yet the attention to detail, colour gradations and symmetry he achieves look far from accidental.

Cooke’s quest for beautiful, and especially tiny, shells has taken him further than his Norfolk shore: to France, Thailand, Mexico, South Africa and the Philippines, to name but a few of the beaches where he has lain on his stomach and looked for beauties to bring home. He is insistent that he only collects dead shells and defends himself against people who write him letters accusing him of stripping the world’s beaches. ‘When I am collecting shells, I hear people’s great fat feet crunching them up far faster than I can collect them; and the ones that are left, the sea breaks up. I would not dream of collecting shells with living creatures in them or diving for them, but once their occupants have left, why should I not collect them?’ If one bases this argument on the amount of luggage that can be carried home by one man, the sum beauty of whose work is often greater than its natural parts, it becomes very convincing indeed.

line 25

line 71

- 1 What does the reader learn about Peter Cooke in the first paragraph?
  - A He has produced hand-made objects in different materials.
  - B He was praised for his shell objects many years ago.
  - C He hopes to work with other materials in the future.
  - D He has written about his love of making shell objects.
  
- 2 When looking round his apartment, the writer
  - A is attracted by Cooke's personality.
  - B senses that Cooke wants his products to be admired.
  - C realises he finds Cooke's work boring.
  - D feels uncertain about giving Cooke his opinion.
  
- 3 The 'small sacrifice' in line 25 refers to
  - A the loss of Cooke's ornaments.
  - B the display of Cooke's ornaments.
  - C the cost of keeping Cooke's ornaments.
  - D the space required to store Cooke's ornaments.
  
- 4 When the writer enquires about the cost of his shell objects, Cooke
  - A cleverly changes the subject.
  - B defends the prices charged for his work.
  - C says he has no idea why the level is so high.
  - D notes that his work will not always be so popular.
  
- 5 What does Cooke regret about his work?
  - A He is not as famous as he should have been.
  - B He makes less money than he should make.
  - C He is less imaginative than he used to be.
  - D He is not as skilful as he used to be.
  
- 6 When talking about the artist's working method, the writer suspects that Cooke
  - A accepts that he sometimes makes mistakes.
  - B is unaware of the unique quality his work has.
  - C underrates his creative contribution.
  - D undervalues the materials that he uses.
  
- 7 What does the reader learn about Cooke's shell-collecting activities?
  - A Not everyone approves of what he does.
  - B Other methods might make his work easier.
  - C Other tourists get in the way of his collecting.
  - D Not all shells are the right size and shape for his work.
  
- 8 What does 'it' in line 71 refer to?
  - A Cooke's luggage
  - B Cooke's argument
  - C the beauty of Cooke's work
  - D the reason for Cooke's trips

## Part 2

You are going to read a magazine article about a new hotel. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (**9–15**). There is one extra sentence which you do not need to use.

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

## Five-star luxury meets up-to-date technology



The five-star Merrion Hotel, which has just opened, is the result of considerable research into customer requirements and nearly two years' work converting four large eighteenth-century houses in Dublin. Creating a new hotel in this way has allowed the latest technology to be installed. This has been done for the benefit of staff and guests alike.

At the Merrion, General Manager Peter MacCann expects his staff to know the guests by name.

**9**  It can deal with return clients in the extra-special way that is appropriate to a five-star hotel.

Though the system cost £250,000 to install, it will pay for itself over time, according to MacCann.

**10**  For example, a guest who requests certain music CDs during a first stay will find those same CDs ready for him on a return visit. This is thanks to the guest-history facility which allows staff to key in any number of preferences.

Hotel guests the world over frequently complain about room temperature. **11**

Guests have the opportunity to change the temperature themselves within three degrees either side of the normal 18°C but, in addition, each individual room can be adjusted by any amount between 14°C and 25°C at the front desk.

**12**  This is particularly true for the business user, and MacCann estimates that up to sixty-five per cent of his business will come from this part of the market. To provide the best service for such needs, the

hotel has taken the traditional business centre and put it into individual bedrooms. Each one has three phones, two phone lines, a fax machine that doubles as a photocopier and printer, and a video-conferencing facility.

Technology changes so quickly these days that the hotel has had to try to forecast possible improvements.

**13**  The televisions are rented rather than bought, so that they can be replaced with more up-to-date models at any time. DVD recorders can also be upgraded when necessary.

Despite the presence of all this very up-to-the-minute equipment in the rooms, MacCann says they have tried hard not to make guests feel threatened by the technology. **14**  There are, of course, a swimming pool and gym, six conference rooms, two bars and two restaurants, and a beautiful garden at the heart of it all.

As at all luxury hotels, the food that is offered to guests must be excellent. Chef Patrick Guilbaud's Dublin restaurant already had two Michelin stars when he agreed to move his restaurant business to the Merrion.

**15**  He has been able to design a new kitchen and take it into the modern age. There are better parking facilities than at the previous address, too. From the hotel's side, they are able to offer a popular and successful place to eat, with no financial risks attached.

Aided by technology and a highly capable staff, the Merrion looks likely to succeed.

- A** For guests, though, it is the other technology offered in their rooms which is most likely to find favour.
- B** Being part of the hotel site has huge benefits, both for him and the hotel itself.
- C** Extra cables have been laid to handle whatever scientific advances may occur.
- D** He expects fifty per cent of the rooms to be occupied in the hotel's first year.
- E** Another hi-tech system controls this essential area of comfort.
- F** However, for details of his guests' preferences, he relies on the hotel's computer system.
- G** The one hundred and forty-five bedrooms, large and well-furnished, are both comfortable and welcoming.
- H** He praises its efficiency and talks enthusiastically of the facilities it offers.

**Part 3**

You are going to read a magazine article about members of a part-time drama club called The Globe Players. For questions **16–30**, choose from the people (**A–F**). The people may be chosen more than once. When more than one answer is required, these may be given in any order.

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

**Which person or people**

mentions joining because of loneliness?		16	
had some theatre experience before joining The Globe Players?		17	
has a high opinion of The Globe Players?		18	
joined to keep busy?		19	
has mixed feelings about finishing a show?		20	
have difficulty finding suitable roles?	21		22
enjoys being with people who have different ideas?		23	
thinks that acting is out of character for them?		24	
mentions the publicity they sometimes receive?		25	
believes the other members are like them in character?		26	
talks about the complications of putting on a play?		27	
feel that not everyone approves of them acting?	28		29
doubts their ability to perform?		30	

# The Globe Players



## A Christina Howard

When I moved to this area the children were quite little, and I wondered how I was ever going to meet people. Then I met Susanna Dickster, who was the organiser of The Globe Players, and she said, 'Do you want to join?' And I said, 'Well, yes, all right.' They appeared to be incredibly extrovert people, which I suppose I am by nature too. For three years I was the theatre manager. I think I make a better manager than an actress, but I did have a dream role in a play the year before last.

## B Eric Plumber

I do about one play a year, just out of interest. But I'm a quiet sort of chap, not one of the world's extroverts, and yet here I am in an extrovert field, doing theatrical activities. There is a sort of magic to the theatre. There's a sense of togetherness with the rest of the actors in the cast. When a play is over, on the last night, there's a combination of anticlimax and relief. It's rather nice to think you will be able to do all the things that you weren't able to do when the play was on. But there's also a sense of loss, so you look forward to the next play.

## C Laura Goldcrest

I have done some stage management for productions at my school and when I saw the play The Globe Players were going to do next, I thought I'd try for it. Usually there are not a lot of parts for people my age, so when there was this opportunity, I went along and auditioned. It went all right, and I got the part. Lots of my friends just hang around with people of their own age, but there are people at The Globe Players who are quite old, and I get talking to them about all sorts of things. It's amazing how our views differ, but we have lovely conversations.

## D Clare MacDonald

When I was at school, I used to think I'd rather like to go on stage. But then other things came along. One job I did was as a stewardess for an airline. That's like giving a performance. I left the airline and joined The Globe Players. My husband will always come to performances, but he does tend to moan a bit because he feels it takes up too much time. As a club I feel we are very professional. I do about one play a year, which is quite enough for me. Obviously, there are fewer parts as you get older, particularly for women: one can no longer play Juliet or other young parts, which I feel sad about.

## E Robin Wilson

I work behind the scenes with The Globe Players because it's always a challenge. For instance, the last play I did needed a full-sized, working swimming pool. Well, most amateur theatres have a bucket of water in the wings. But our director said, 'I want a real swimming pool on that set. Go away and do it.' It was a real challenge for me. However, we did it. We got more reviews than we usually do because, of course, it was something different. And quite a lot of amateur societies came to see if they could do it – and a lot of them decided they couldn't.

## F Mike James

I was a science teacher and took early retirement from my college. After twenty-four years it was a bit hard and I got rather bored. During that time it was good to have the drama group. It takes your mind off things; you can't act and worry about something else. But it's very disruptive to a family – my wife will tell you that. Teaching in a way is like being on stage. When you go into a class you may not be feeling very well, you are not necessarily very keen on the subject you are teaching – the whole thing adds up to a no-no. But you go in, you are enthusiastic and you try to generate interest, and it's an act.

# *Test 4*

## PAPER 1 READING (1 hour)

### Part 1

You are going to read an article in which a film critic talks about his work. For questions 1–8, 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.

## Film Critic

Mark Adams looks back over the last ten years of his work as a film critic for a newspaper called *The Front Page*.

Writing articles about films for *The Front Page* was my first proper job. Before then I had done bits of reviewing – novels for other newspapers, films for a magazine and anything I was asked to do for the radio. That was how I met Tom Seaton, the first arts editor of *The Front Page*, who had also written for radio and television. He hired me, but Tom was not primarily a journalist, or he would certainly have been more careful in choosing his staff.

At first, his idea was that a team of critics should take care of the art forms that didn't require specialised knowledge: books, TV, theatre, film and radio. There would be a weekly lunch at which we would make our choices from the artistic material that Tom had decided we should cover, though there would also be guests to make the atmosphere sociable.

It all felt like a bit of a dream at that time: a new newspaper, and I was one of the team. It seemed so unlikely that a paper could be introduced into a crowded market. It seemed just as likely that a millionaire wanted to help me personally, and was pretending to employ me. Such was my lack of self-confidence. In fact, the first time I saw someone reading the newspaper on the London Underground, then turning to a page on which one of my reviews appeared, I didn't know where to look.

Tom's original scheme for a team of critics for the arts never took off. It was a good idea, but we didn't get together as planned and so everything was done by phone. It turned out, too, that the general public out there preferred to associate a

reviewer with a single subject area, and so I chose film. Without Tom's initial push, though, we would hardly have come up with the present arrangement, by which I write an extended weekly piece, usually on one film.

The luxury of this way of working suits me well. I wouldn't have been interested in the more standard film critic's role, which involves considering every film that comes out. That's a routine that would make me stale in no time at all. I would soon be sinking into my seat on a Monday morning with the sigh, 'What insulting rubbish must I sit through now?' – a style of sigh that can often be heard in screening rooms around the world.

The space I am given allows me to broaden my argument – or forces me, in an uninteresting week, to make something out of nothing. But what is my role in the public arena? I assume that people choose what films to go to on the basis of the stars, the publicity or the director. There is also such a thing as loyalty to 'type' or its opposite. It can only rarely happen that someone who hates westerns buys a ticket for one after reading a review, or a love story addict avoids a romantic film because of what the papers say.

So if a film review isn't really a consumer guide, what is it? I certainly don't feel I have a responsibility to be 'right' about a movie. Nor do I think there should be a certain number of 'great' and 'bad' films each year. All I have to do is put forward an argument. I'm not a judge, and nor would I want to be.

line 31

line 40

- 1 What do we learn about Tom Seaton in the first paragraph?
  - A He encouraged Mark to become a writer.
  - B He has worked in various areas of the media.
  - C He met Mark when working for television.
  - D He prefers to employ people that he knows.
  
- 2 The weekly lunches were planned in order to
  - A help the writers get to know each other.
  - B provide an informal information session.
  - C distribute the work that had to be done.
  - D entertain important visitors from the arts.
  
- 3 When Mark first started working for *The Front Page*, he
  - A doubted the paper would succeed.
  - B was embarrassed at being recognised.
  - C felt it needed some improvement.
  - D was surprised to be earning so much.
  
- 4 What does Mark mean when he says that Tom's scheme 'never took off' (line 31)?
  - A It was unpopular.
  - B It wasted too much time.
  - C It wasn't planned properly.
  - D It wasn't put into practice.
  
- 5 In the end, the organisation of the team was influenced by
  - A readers' opinions.
  - B the availability of writers.
  - C pressure of time.
  - D the popularity of subjects.
  
- 6 Why does Mark refer to his way of working as a 'luxury' (line 40)?
  - A He can please more readers.
  - B He is able to make choices.
  - C His working hours are flexible.
  - D He is able to see a lot of films.
  
- 7 In Mark's opinion, his articles
  - A are seldom read by filmgoers.
  - B are ignored by stars and film directors.
  - C have little effect on public viewing habits.
  - D are more persuasive than people realise.
  
- 8 Which of the following best describes what Mark says about his work?
  - A His success varies from year to year.
  - B He prefers to write about films he likes.
  - C He can freely express his opinion.
  - D He writes according to accepted rules.

## Part 2

You are going to read a newspaper article about a dentist. Seven sentences have been removed from the article. Choose from the sentences **A–H** the one which fits each gap (9–15). There is one extra sentence which you do not need to use.

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

## Fun at the Dentist's?

If you walk into W. Lloyd Jerome's dental surgery in the centre of Glasgow, you'll see bright modern paintings on the wall and a fashionable blue couch which patients sit on while he checks their teeth. Jerome says, 'Fifty per cent of the population only go to the dentist when they're in pain rather than attending for regular check-ups. That's because they're frightened.'

To counteract this, he has tried to create an environment where people are not afraid. **9** I find that's one of the things that people associate with pain. In fact, my philosophy is that dental treatment should take place in an atmosphere of relaxation, interest and above all enjoyment.'

Which is all highly shocking for anyone (most of us in fact) who has learnt to associate dental treatment with pain, or at the very least, with formal, clinical visits. Jerome says, **10**

Virtual-reality headsets are one of his new relaxation techniques. **11** The headsets are used for the initial check-up, where the patient sits comfortably on the blue couch and watches a film about underwater wildlife while I look at their teeth. Then the headset switches to a special camera, to give the patient a visual tour around their mouth.' Surprisingly, most patients seem to enjoy this part of their visit to the dentist.

Another key point is that the surgery smells more like a perfume shop than a dentist's. Today there is the smell of orange. Jerome explains, **12** Smell is very important. That dental smell of surgical spirit can get the heart racing in minutes if you're frightened of dentists.' I certainly found the delicate smell in the surgery very pleasant.

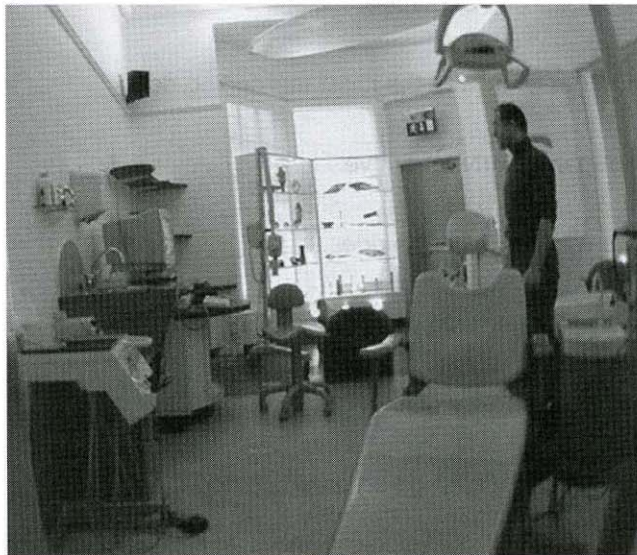
Although he is known as Glasgow's most fashionable dentist, Jerome is keen to point out that he takes his work very seriously. **13**

For example, Jerome uses a special instrument which sprays warm water on the teeth to clean them, rather than scraping them. **14**

Five years ago, Jerome went to the United States to do research into dental techniques. **15**, he explains. He sees his patient-centred attitude as the start of a gradual movement towards less formality in the conservative British dentistry profession.

At that moment, a patient arrives. Jerome rushes over, offers him a cup of tea (herbal or regular), asks him what video he'd like to watch and leads him gently towards the chair. The patient seems to be enjoying this five-star treatment and no wonder. The surgery seems more like an elegant beauty parlour than a mainstream dental practice.

- A** One of the things I found out there was that when you make it easier for the patient you make it easier for yourself.
- B** That's why I took the decision not to wear a white coat.
- C** If people are relaxed, entertained and correctly treated, they will forget such previous negative experiences.
- D** The relaxation techniques are important but the quality of the treatment is of course the most important thing.
- E** We were the first practice in Britain to introduce them and they're proving very popular.
- F** It feels a bit strange at first, but as long as people are relaxed, it's not painful at all.
- G** Now I'm sure that they actually look forward to their visits here.
- H** When people walk in, I want them to realise with all their senses that it's not like going to the dentist's.



**Part 3**

You are going to read a magazine article about theme parks in Britain. For questions **16–30**, choose from the theme parks (**A–E**). The theme parks may be chosen more than once.

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

---

**Of which theme parks are the following stated?**

- |   |           |                      |
|---|-----------|----------------------|
| We had no previous experience of places like this.                  | <b>16</b> | <input type="text"/> |
| Some of the children showed they were frightened on a certain ride. | <b>17</b> | <input type="text"/> |
| The children were all young enough to enjoy it.                     | <b>18</b> | <input type="text"/> |
| It was good that you could find somewhere to rest.                  | <b>19</b> | <input type="text"/> |
| It was more enjoyable than we had expected.                         | <b>20</b> | <input type="text"/> |
| The children disagreed about what was the most frightening ride.    | <b>21</b> | <input type="text"/> |
| The surroundings are not particularly attractive.                   | <b>22</b> | <input type="text"/> |
| We didn't mind having to wait to go on the rides.                   | <b>23</b> | <input type="text"/> |
| The children wanted to stay longer than we did.                     | <b>24</b> | <input type="text"/> |
| One of the rides seemed to finish very quickly.                     | <b>25</b> | <input type="text"/> |
| We were glad that the children couldn't go on a certain ride.       | <b>26</b> | <input type="text"/> |
| One of the children had a better time than we had expected.         | <b>27</b> | <input type="text"/> |
| It makes a claim which is accurate.                                 | <b>28</b> | <input type="text"/> |
| None of the rides would frighten young children very much.          | <b>29</b> | <input type="text"/> |
| The manner of some employees seemed rather unfriendly.              | <b>30</b> | <input type="text"/> |

## Variations on a Theme

*If you're thinking of taking children to a theme park, there are dozens to choose from in Britain. We asked five families to test the best.*

### **A Fun Island – The Burns family**

Last year we went to a huge theme park in the US and we thought that Fun Island might seem dull by comparison. In fact, we were impressed. The park tries hard to cater for younger children, so our three-year-old didn't feel left out. The kids all loved the Crocodile Ride and the Giant Wheel. There's a special dodgems ride for the very young kids, which was a great success. For older children, there are scarier rides, such as Splash Out, where you end up jumping in a pool! After five hours, Steve and I were ready to call it a day, but the children objected because they were having such fun. Our only criticism would be that the park is slightly lacking in atmosphere, and the scenery leaves something to be desired. But the staff are extremely helpful and we felt it was clean, well organised and very security-conscious.

### **B Wonderland – The McMillan family**

None of us had been to a theme park before, so we didn't know what to expect. We thought Oscar might be too young, but he adored it. He was in heaven on the Mountain Train, and particularly liked Little Land, with its small replicas of famous buildings that were at his level! The older children enjoyed the ferris wheel, and loved driving the toy cars on a proper road layout. We spent six hours there and were glad that there were places where you could put your feet up. The landscaping is perfect and the staff very helpful and friendly. And there's something for everyone, adults included.

### **C Adventure World – The Jeffree family**

After seven hours we felt there was still a lot to see. The children loved the Big Top Circus, which had a fantastic trapeze act and kept us on the edge of our seats. We went on the Terror Line and, although the girls were rather scared and kept their eyes shut most of the time, they said they'd enjoyed it. Their favourite ride was Running River, where you think you're going to get soaked, but you don't. For younger children, Toy Land is great fun. The children had a look at the new ride, Fear

Factor, but we breathed a sigh of relief when they found that they were too small to go on it! The park is so well designed that even queuing for rides isn't too boring. It's spotlessly clean, and the staff are great. On one ride I couldn't sit with both girls, so a member of staff offered to go with one of them.

### **D The Great Park – The Langridge family**

We arrived at one o'clock and were disappointed that the park was only open until 5 p.m. This is a super theme park for younger children because the rides aren't too terrifying. I'm a real coward but even I enjoyed myself. We all adored Exotic Travels, a boat ride which starts off quite tamely and then becomes terrific fun. We queued for half an hour for Lightning River, and then it was over before we knew it! I wouldn't go on the Big Leap, but if you have the nerve, it looked great. If the children had been a little older, they might have found it a bit tame, but they were all in the right age group and they loved it.

### **E Fantasy World – The Breakall family**

According to the park's advertising there is 'No Limit to the Fun', and we certainly felt that was true. Europe's tallest roller-coaster, the Rocket, dominates the skyline, and Ben thought it was the most terrifying of the rides, although Jennie said the Hanger, where you hang upside-down 30 metres above the ground, was even worse! There are a dozen or so main rides, which the older children went on several times. Sarah was too small for a couple of them, but enjoyed the Long Slide. We found the staff attitudes were mixed. Some of them were great with the younger children, but the welcome wasn't always as warm. You need a full day to enjoy Fantasy World. We wouldn't have dared tell the kids we were going home early.