

Test 4 Reading and Use of English 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 hand B favour C support D benefit

0	A	B	C	D
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Saying 'Thank you'

If you do someone a (0), you might assume they would normally say 'Thank you'. However, recordings of more than a thousand casual conversations between friends and family around the world (1) that this is not necessarily the (2)

A study of how often people (3) gratitude for a relatively trivial act found that 'Thank you', or words with the same meaning, occurred only once in every 20 interactions. There were some differences between the eight languages recorded, but even in the language which featured 'Thank you' most, it was only observed in 14% of exchanges. The researchers say 'Thank you' is (4) for unusual requests, and they also point to its standard use in more formal (5)

Experts believe the global reluctance to (6) helpful acts does not indicate rudeness. Rather, it demonstrates that close-knit groups take co-operation for (7) 'Social life (8) because it is in our nature to ask for help and pay back in kind, rather than just words,' said a researcher. 'There is an unspoken agreement that people will co-operate.'

- | | | | |
|-----------------|------------|------------|---------------|
| 1 A display | B uncover | C expose | D reveal |
| 2 A point | B matter | C case | D event |
| 3 A assert | B express | C utter | D announce |
| 4 A reserved | B devoted | C engaged | D maintained |
| 5 A backgrounds | B settings | C sites | D frames |
| 6 A admit | B realise | C perceive | D acknowledge |
| 7 A given | B agreed | C granted | D established |
| 8 A thrives | B grows | C booms | D shines |

Test 4 Reading and Use of English 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 A F T E R

Manuka honey

Manuka honey, produced in New Zealand by bees that pollinate the manuka tree, has become highly sought (0) as an alternative medicine. It is claimed to be effective in treating allergies, colds, flu, sore throats, infections and wounds. With a jar of genuine, undiluted manuka costing (9) to £100 in the UK, for example, it's (10) wonder that the food industry calls it 'liquid gold'.

But (11) beneficial is manuka in reality? The evidence is limited on (12) or not it helps with high cholesterol, diabetes and gastrointestinal problems – all conditions for (13) it has been marketed as an answer. But reputable studies have concluded that it can protect (14) damage caused by bacteria.

However, scientists are generally sceptical. '(15) benefits it may have in theory, or may be shown in laboratory trials, you need to think about volume,' says one. 'To obtain a significant antibacterial effect, you would need to consume huge quantities of high-grade manuka. And it's not as (16) the health benefits of manuka aren't available in other much cheaper foods and supplements.'

Test 4 Reading and Use of English 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 LENGTH

The songs of the bowhead whales

Bowhead whales are the second largest whale species after blue whales, and can grow up to 20 metres in (0) . About 10,000 bowheads are estimated to live in the Arctic region, but because they spend most of their time under the polar ice, their lives remain an (17) quantity. Recently, however, oceanographers managed to record a group of bowheads producing 184 different musical (18) during a three-year study off the coast of Greenland. Such was the (19) of the songs that the researchers felt inspired to (20) the whales to jazz musicians.

Whale songs are not simple mating calls; they are complex musical phrases that are not (21) hard-wired, but have to be learned over a period of time. Only a (22) of mammals – including some bats and apes – are able to vocalise in ways that are (23) to birdsong. Bowheads are particularly impressive in that their songs are never repeated from one year to the next and they appear able to improvise (24) . Researchers are now keen to explore why bowheads change their songs so frequently.

LONG

KNOW

COMPOSE

DIVERSE

LIKE

GENE

HAND

COMPARE

CONTINUE

Test 4 Reading and Use of English 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 **three** and **six** words, including the word given. Here is an example (0).

Example:

0 'I'm sorry I got to the party so late,' Joanna said to her friend.

HAVING

Joanna apologised to her friend up so late at the party.

The gap can be filled with the words 'for having turned', so you write:

Example: 0 FOR HAVING TURNED

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

25 I regret not discussing things with Fiona before she went away on holiday.

WISH

I things over with Fiona before she went away on holiday.

26 People can promise anything they like, but my dad will never agree to sell his business.

MATTER

My dad will never agree to sell his business people make.

27 It definitely won't rain this afternoon.

CHANCE

There's absolutely raining this afternoon.

28 The party didn't really start to get going until Sam arrived.

ONLY

It up that the party really started to get going.

29 Someone stole Kazuo's wallet when he was on a crowded train.

HAD

Kazuo when he was on a crowded train.

30 Piotr thought the two cars looked exactly the same.

TELL

Piotr the two cars.

Test 4 Reading and Use of English Part 5

You are going to read an article about teenagers. 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.

Teenage brains

Journalist Martin Baines talks to neuroscientist Professor Sarah-Jayne Blakemore about the development of the brain during adolescence.

Until I read *Inventing Ourselves* by Professor Sarah-Jayne Blakemore, I'd always assumed that what we think of as teenage behaviour is largely an invention of contemporary western society. I hadn't imagined, for example, that 15-year-olds in the Kalahari Desert also complain about having to get up early – but they do. It was for people like me – there are lots of us – that Blakemore wrote her book explaining the science of everything from why teenagers can't get out of bed in the morning to why they sometimes appear to be irresponsible narcissists. 'We demonise teenagers more than any other section of society,' she told me. 'And it's not right. They're going through an essential stage of their development. Most adults don't realise this.'

This is arguably inevitable. Blakemore says that until 20 years ago, it was assumed that teenage behaviour was largely down to hormonal changes in puberty and that children's brains were more or less fully developed. The findings of brain scans and psychological experiments have now revealed that the reality is very different, however. In fact, the brain continues to change all through the teenage years and well into adulthood, and important neurodevelopmental processes enable it to be moulded by the environment. So adolescence is a critical period of neurological change, much of which is responsible for adolescent behaviour.

Blakemore quotes from a teenager's diary dated 20 July 1969: 'I went to arts centre (by myself!) in yellow cords and blouse. Ian was there but didn't speak to me. Got a rhyme put in my handbag from someone who's apparently got a crush on me. It's Nicholas, I think. UGH. Man landed on the moon.' This may look like amazing – even jaw-dropping – self-absorption. But Blakemore says it's essential neurological development, because the biological function of adolescence, today and in the past, is the creation of a sense of self. Teens achieve this through creating new allegiances, independent of their parents – which is why their friendships suddenly become extremely important. What is known on social media as FOMO – fear of missing out – may look like an irrational sense of priorities if it means skipping revision to attend a run-of-the-mill get-together, but at that age, nothing matters more than peer approval.

Blakemore designed an experiment to explore this. Adolescents were asked to play an online ball game, with what they believed to be two other players of their own age. In fact, the game was with a computer programmed to ignore the human participants; these found themselves watching the ball being passed between two players on the screen who chose not to include them. She repeated the experiment with adults, and found that, while the game lowered the mood and increased the anxiety levels of all participants, the effect was dramatically greater for the teenagers.

In her book, Blakemore also discusses how the neurologically driven preoccupation with peer approval underlies adolescent risk-taking and acute self-consciousness, and how it determines adolescent sleep patterns. It's fascinating, and I'm curious about the implications. What could be done to accommodate the changes adolescents go through?

Blakemore suggests we might harness the power of peer pressure by getting adolescents to run educational campaigns – for example, on healthy eating. She also mentions schools which have altered their start times to fit in with teenage sleep patterns, though she points out there may be practical issues about implementing this

on a wider scale. But generally, she's wary about putting forward concrete solutions. This seems regrettable, but she insists she's a scientist rather than a consultant. She doesn't even like to be asked for parenting advice, although she admits her work does inform her own parenting. When she recently visited her teenage son's school, he asked her to pretend not to know him. 'I could've been so offended by that. But I thought: "That's absolutely normal."'

One thing that makes Blakemore's empathy and affection for teenagers so striking is its rarity. 'Yes, I'm a champion of them,' she agrees. But why does she think so many other adults feel differently? She often thinks about why we find it hilarious to 'take the mickey out of teenagers'. She points out that there are whole comedy shows mocking their behaviour. She wonders if adults do it to cope with their rejection; small children obey adults and want to be with them, but teenagers, through necessity, look for independence, and the older generations feel hurt about this. They resent adolescents' desire to rebel and their sense of embarrassment when they're with parents. 'Our way of dealing with these changes is to sneer at them.'

31 What is the writer doing in the first paragraph?

- A outlining how he feels about the way teenagers are generally perceived
- B giving his reasons for writing a profile of Professor Blakemore
- C pointing out international variations in teenage behaviour
- D acknowledging his relative ignorance about teenagers

32 The writer suggests that the way teenage behaviour is commonly regarded is unsurprising because

- A behavioural development is a complex subject.
- B significant progress in relevant areas of study is relatively recent.
- C people's outlook on life is partly determined by neurological factors.
- D differences between generations will always cause misunderstanding.

33 What does the writer suggest is 'jaw-dropping' about the teenager's diary entry?

- A the strong desire for independence that comes across
- B the similarity with what young people talk about today
- C the negative comments about two acquaintances
- D the focus on personal rather than wider events

34 The experiment described in the fourth paragraph was designed to provide evidence of

- A how competitive teenagers tend to be.
- B how easily teenagers can be deceived.
- C how sensitive teenagers are to social exclusion.
- D how immersed teenagers can become in video games.

35 In the sixth paragraph, the writer expresses

- A disappointment at Blakemore's reluctance to advocate specific policies.
- B enthusiasm for the idea of giving teenagers more responsibility.
- C amusement at Blakemore's difficulties with her own children.
- D doubt regarding the feasibility of changing school hours.

36 Which words in the final paragraph echo the phrase 'take the mickey out of' in line 44?

- A cope with (line 45)
- B feel hurt about (lines 46 – 47)
- C resent (line 47)
- D sneer at (line 48)

Test 4 Reading and Use of English Part 6

You are going to read four extracts from reviews of a book called *Happy City* by Charles Montgomery. For questions 37 – 40, choose from the reviews A – D. The reviews may be chosen more than once.

Mark your answers on the separate answer sheet.

Four reviews of *Happy City* by Charles Montgomery

A

The last twenty years have seen a significant growth in the field of happiness studies and a revival of interest in urban design. Using insights from both fields, Charles Montgomery develops fresh perspectives on a number of key issues and does so in an accessible, engaging manner. Pre-eminent among his notions is the view that people are happier if they lead a connected life, and that connectedness is best secured through regular relationships with people met through simple residential proximity. Montgomery finds that suburban sprawl, in which cars and roads dominate, mitigates against connectedness; it's hard to argue with the proposition that spending a large proportion of your life in a car is more isolating than walking among fellow citizens or travelling on a bus. Montgomery provides detailed descriptions of such developments as the pedestrianisation of Copenhagen and the enhanced cycle lanes and public transport of Bogotá to illustrate his themes very effectively.

B

My first challenge in reading *Happy City* by Charles Montgomery was to get past the title – it suggests something sentimental, insubstantial and illusory. Then I had to get past the occasionally over-the-top prose about figures like the former mayor of Bogotá, Enrique Peñalosa, who radically reversed policies favouring motor traffic and instead promoted cycling and buses and invested in public buildings and spaces. Montgomery also gushes about Vancouver, a thriving, partly high-rise city in which people of different levels of income live close together, with its streets animated by multiple activities. Having said that, Bogotá and Vancouver both demonstrate admirably what Montgomery points out can be done to truly enhance urban life. The bottom line with this book, however, is that it says forcefully what can't be said too much: that the growth of low-density, car-dependent development on the outer edges of cities is, for the most part, no recipe for happiness.

C

'The most important psychological effect of the city is the way it moderates our relationships with other people,' says Charles Montgomery in a typically lucid, thought-provoking fashion. Densely populated cities, which encourage people to travel on foot or by public transport, and offer mixtures of housing types, create more opportunities for interaction – which leads to happiness. The opposite is true of the dispersed urban landscape, in which the car is king. All this seems self-evident, although there's no harm pointing it out. It's unlikely that you'll never have come across these notions before, however. They've been debated over the past half-century. It should also be said that Montgomery doesn't strive for impartiality. He chooses the worst case of suburban sprawl he can find – a town whose residents spend four hours a day commuting – and at the other extreme, the ultra-civilised setting of Copenhagen as an unrealistic benchmark for what cities elsewhere can achieve.

D

I admit that I indulged in some wishful thinking when I picked up *Happy City* by Charles Montgomery. I was hoping for unexpected, acute insights into modern life. Instead, it's more of the standard urbanist message that we have long been fed. Montgomery thinks that living in the city – and here city means a dense, probably high-rise urban village where everyone knows your name – is the answer to all our problems with unhappiness, loneliness, ill-health and lack of spiritual fulfilment. He gives short shrift to all the legitimate reasons why people might choose 'suburban sprawl' over 'urban jungle'. Fear of crime and desire for privacy and space – justifiable feelings of many who choose the suburbs – get passing mentions, but Montgomery seems to think these are silly prejudices. The insulting implication is that people don't know what's best for them. Laden with starry-eyed, but empty, turns of phrase, the book is repetitive and, at nearly 400 pages, too long.

Which reviewer

shares C's view about Montgomery's writing style?

37

has a different view from B regarding the examples of cities that Montgomery uses to support his arguments?

38

expresses a different view from the other reviewers regarding Montgomery's thinking about suburbs?

39

has a different view from C on the extent to which Montgomery's ideas are new?

40

Test 4 Reading and Use of English Part 7

You are going to read an article about a rafting trip along the Colorado River in the USA. Six paragraphs have been removed from the article. Choose from the paragraphs **A – G** the one which fits each gap (**41 – 46**). There is one extra paragraph which you do not need to use.

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

Rafting through the Grand Canyon and beyond

The fierce sun had little effect on the freezing-cold water of the Colorado river as it splashed over the sides of our raft. Ahead lay a rapid called Bedrock. The four of us on our inflatable raft had already conquered numerous cascades in the Grand Canyon, but I was very nervous about this one. 'Go right,' we shouted at Rick, our pilot for the day, who was desperately trying to steer against the powerful current.

41

'Go for the channel!' I yelled, pointing towards a narrow opening. Our guides had said this way was 'un-runnable' and we were about to find out. I felt the boat twisting into a whirlpool and knew we were about to flip.

42

Bearing in mind our inexperience, I'm not sure how we did. As we had prepared to leave from Lees Ferry on the banks of the Colorado in Arizona, our lead guide had asked: 'How many of you have done anything like this before?' Two of the group raised their hands. Our guide explained that ahead of us lay 450km of white water through one of the most formidable environments on earth – and no phone signal for 17 days.

43

For the next two and a half weeks, we'd see few other humans; the Canyon may be one of the world's biggest attractions, but it's also one of the most inaccessible places in the US and is usually only seen from above. We negotiated nearly 90 major rapids in all, and only

flipped once, although several of us ended up in the water on different occasions.

44

Humans hadn't been there as long, of course, but well before tourists came, it was the land of the Navajo and Hualapai American Indians. Their ancestors left buildings carved into the cliff faces, and prehistoric stone engravings in the warren of caves and gorges accessible only from the river. Some of these were filled with luscious palms and others were so narrow you could touch both sides.

45

As a result, we had no idea what was going on in the rest of the world, not that we cared. There, on the river, we were completely focused on the here and now and extra vigilant every time we encountered a significant rapid. Even the guides were nervous as we approached the infamous Lava Falls, which has a terrifying 9/10 difficulty rating. Before attempting Lava, we stopped and scrambled up a nearby cliff. From the top, we looked down anxiously at the crashing roar of white water and tried to work out our route.

46

Then, as soon as it had begun, it was over. There were whoops of joy and relieved high fives. We were soaked – but we'd all got through it safely. There were still a couple more days to go, but after Lava nothing could defeat us. We were a team, united by a river and a great sense of accomplishment.

A We'd been made aware of this when we booked the trip. But 16 of us had eagerly signed up for the adventure of a lifetime, renting four rafts, with all the necessary provisions included.

B Fierce winds threatening to blow our rafts backwards and vicious sandstorms driving grit into our eyes, nostrils and cameras were two of the worst. Our hands, feet and lips were soon cracked from the constant exposure to water and the dry desert air.

C It was no use. We were quickly drawn towards a rock the size of a bus. Then the raft was sucked around the wrong side of the boulder and into an eddy. Our paddles were now being bashed against the rock.

D Eventually, we just had to go for it. Nervously, we let the waters pull us towards the boiling foam, and one by one the four rafts entered the fray. Our raft rocked and creaked and smashed through waves the size of a car; at one point it was almost vertical. There were 20 seconds of sheer terror.

E In the quieter stretches of this magical setting, we'd fish off the rafts, and at night on the river bank, there were jokes and storytelling before we fell asleep under the stars. The internet became a distant memory as the Canyon closed in and the signal disappeared. It was a digital detox to the extreme.

F I wondered if I could hold my breath long enough to survive underwater, and then saw my friend John being hurled off the raft and into the crashing waves. Suddenly, I too was flung headfirst into the freezing water. Bad thoughts filled my mind. But somehow we all survived.

G As we progressed, the Canyon grew grander in scale, cutting a deep gorge, over a kilometre deep in places. It's a geologist's dream, with layers of rock dating back almost two billion years and ancient lava fields that are some of the oldest exposed rock on earth.

Test 4 Reading and Use of English Part 8

You are going to read an article about being a film and television drama extra. For questions 47 – 56, choose from the sections (A – D). The sections may be chosen more than once.

Mark your answers on the separate answer sheet.

In which section does the writer

describe how one advantage of the job didn't go according to plan?

47

mention experiencing a sense of guilt?

48

point out the possible consequences of breaking rules?

49

offer advice to people thinking of applying to work as an extra?

50

refer to times when the gap between actors and extras appears to narrow?

51

acknowledge how appropriate certain terms are?

52

explain a common motivation for taking on work as an extra?

53

mention gaining insights into hardships that actors experience?

54

explain the purpose of an anecdote?

55

refer to an incident when he was disappointed by people's behaviour?

56

The life of an extra

Most films and TV dramas require extras, those people we glimpse in the background behind the main actors. Mike Jones describes what it's like to be an extra.

A
During a break in the filming of a TV drama, I gravitated towards the table laden with hot coffee and biscuits. As I reached it, however, I was duly informed that it was reserved for the 'talent' – the real actors – and was directed towards a rickety table, on which sat an urn of hot water, some sugar packets, and nothing else. I tell this tale, not just to grumble, but because it sums up the stark divide between the cast and the little people in the background. Referring to us on set by our technical name of 'supporting artistes' is meant to make us feel more important, I suppose. 'Walking background' and 'human props' are common, faintly humorous labels for us, but they're fitting. Extras aren't supposed to say anything during a take; we aren't paid to talk. Nor are we allowed to talk between takes when everything is being reset. A gentle murmur of conversation will inevitably well up among some groups, at which point one of the assistant directors will immediately bellow for silence.

B
There are other non-negotiables, and failing to obey them could result in you being fired and blacklisted from the industry. Your contract specifically orders you not to talk to any of the actors. On one production, I was introduced to the lead actor and told what my role would be in that particular scene. I smiled at him in a mild attempt at camaraderie and he stared right through me. Then, the expression on the face of the lead actress made it clear she had decided not to make an effort with me. I knew I was only an extra, but they might have at least feigned some interest. So why go through this? Well, when I first signed up, I, like many others I know, saw it as an interesting way of earning a second income. The far from generous fees, however, soon meant I regarded it as little more than a hobby, and had I had a family, I probably wouldn't have been able to do it.

C
Occasionally, you're picked out to play a more substantial part in one scene, and you feel as if maybe the professional / supporting artist divide isn't so insurmountable after all. Then, when you're finally released to go home at 2 a.m., after walking up and down some stretch of pavement 50 times, and you realise that the actors still have hours more to go, their job no longer seems quite so glamorous or privileged. Actually, night shoots tend to be the worst, although the extra money you receive almost makes up for it. Once on the set of a blockbuster, a mix-up in the costume department resulted in me spending two nights in an aircraft hangar, drinking terrible coffee and reading books – and getting paid for it. Meanwhile, the other extras all ran around outside in the freezing drizzle for an action scene. Every time they trudged back in from a take, their very visible fatigue and discomfort made me feel somewhat fraudulent, aware as I was that we were all being remunerated at the same rate for our efforts.

D
One of the bonuses of being an extra is the free catering. Getting up at 4 a.m. isn't so bad when you can go straight in for a large breakfast, and a filling lunch is always provided, though you obviously aren't allowed to eat anything before the 'talent' and the crew. For period dramas, you will also get a free haircut, although this can sometimes make things awkward. On one shoot, I had to phone in 'sick' to my day job, and then had trouble explaining to my boss the next morning why I now had a 1950s-style haircut. Another plus may be seeing yourself on screen, usually as a blurry outline to one side or a tiny figure in the distance. That's what extras do: blend into the background and not divert attention from the main characters. Would I encourage anyone to sample this life? Hardly, if the aim is to make money or get into the industry. If, however, you like the idea of dressing up, with the possibility of glimpsing yourself on the big screen for a few seconds, well, maybe.