

Test 6 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 informed B announced C reported D notified

0	A	B	C	D

A lost Amazonian civilisation

In the early years of the 16th century, the first Europeans to travel to the Amazon region (0) seeing widespread settlements, including cities and roads. These accounts were subsequently (1) as fantasies, however, and for centuries the region was considered a largely untouched wilderness.

In recent decades, however, deforestation has helped reveal evidence, mainly in the (2) of large earthworks, of extensive ancient settlements. In one recent study of a (3) remote part of the Amazon, researchers (4) satellite images and identified 81 ancient sites, (5) from single hamlets to large fortified villages. The team also visited many sites and came (6) fragments of ceramics and other traces of human presence.

These discoveries have added (7) to the idea that populations in the Amazon were much greater than once thought, and it is now estimated that as many as 10 million people lived there. What happened to them all? According to one expert, 'Diseases travelled faster than people, and populations were weakened by European diseases, like smallpox, even before Europeans ever (8) foot in the area.'

- | | | | |
|---------------|-------------|---------------|--------------|
| 1 A declined | B dismissed | C denied | D dispelled |
| 2 A form | B model | C pattern | D feature |
| 3 A virtually | B roughly | C practically | D relatively |
| 4 A sought | B probed | C scoured | D peered |
| 5 A ranging | B lining | C covering | D grading |
| 6 A over | B about | C across | D through |
| 7 A size | B force | C charge | D weight |
| 8 A left | B set | C put | D stepped |

Test 6 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 W H I L E

Birds as 'language' learners

Birds gain life skills in various ways. (0) some of what they know is innate, some is acquired by direct experience. Scientists in Australia have been exploring a third way: a type of social learning, in (9) individual birds learn from others (10) than through direct experience.

Like many wild animals, birds listen to the alarm calls of other species, (11) it possible for them to take advantage of many eyes looking out (12) danger. The Australian scientists have found that the fairy wren, a small songbird, can learn those unfamiliar calls, (13) the bird that made the call even being visible.

The researchers trained fairy wrens, (14) the absence of any predator, by broadcasting unfamiliar sounds together with the alarm calls of other fairy wrens and other bird species. Initially, the fairy wrens didn't flee from the unfamiliar sounds. But after training, they usually (15) so. The results show the rapid way learning can occur. One researcher says: 'It's something that can come in handy, given (16) hard it can be to see predators and callers in many environments.'

Test 6 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

E	X	C	E	S	S	I	V	E									
---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--

Too much exercise?

How do you stop yourself from doing an (0) amount of exercise?
(17), this is a question that doesn't worry too many of us. Health experts are often mocked for changing their advice (18) from one day to the next, but on one thing the message has been constant: the more exercise you do, the better.

A major recent study, however, found that while those who exercised regularly felt better than those for whom the norm was (19), people who regularly exercised for more than 90 minutes at a time reported a (20) of their mental health.

Personal trainer Liam Shelby believes that exercise is just as important for our mental (21) as for our physical fitness. But he acknowledges there are people who 'don't know their limits and (22) it. Some people I've met, for example, confuse (23) with lacking strength or motivation – and it's not the same thing.'

Liam agrees that people can have an unhealthy (24) to exercise. 'Still, for the majority of people, the compelling issue is how to do more exercise, not less.'

EXCEED

ADMIT

DRAMA

ACTIVE

WORSE

BEING

DO

TIRED

ADDICT

Test 6 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 The police didn't allow the visiting team's fans to leave the stadium until an hour after the match.

PREVENTED

The visiting team's fans the stadium by the police until an hour after the match.

26 I don't get the impression that Gareth is particularly disorganised.

STRIKE

Gareth particularly disorganised.

27 Alexis and John are trying to spend less money on fast food.

EFFORT

Alexis and John are on the amount of money they spend on fast food.

28 We must remember that the organising group is planning to make changes to next year's festival.

BEING

We must bear planned by the organising group for next year's festival.

29 What the charity most wants to do is make teenagers more aware of the importance of regular exercise.

RAISE

The charity's main aim is of the importance of regular exercise.

30 No one else apart from Keith complained when he had to work late.

OBJECTED

It was only Keith late.

Test 6 Reading and Use of English Part 5

You are going to read an article about opera. 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**.

Opera today

Journalist Laura James meets three young composers of operatic works.

We're crammed in along one wall of a studio in London as two singers rehearse a short scene from a new opera. From a piano jammed between members of the assembled team, a pianist plays simple harmonies soon to be played by an orchestra. The singers sound lyrical, but hesitantly so, fixating on just a handful of notes: they are playing a mother and son struggling to communicate. It's moving to watch, even in this raw form – but it's also constantly evolving. Frustrated with the pacing, the conductor stops the singers mid-phrase. 'We've lost some reality now because it's become "opera",' she says. There are nods all round. Hang on a minute. We're in a rehearsal for a new operatic work and the conductor is worried it's sounding like opera?

Then I understand. She wants to avoid the age-old model of European opera as over-the-top melodrama full of improbable plot twists – the stuff that has long fed the genre's reputation for elitism, prejudice and all-round silliness.

When I arrive at the rehearsal, the performers are just speaking their lines, searching for an unaffected-sounding delivery, feeling their way through the human drama. The piece is by the composer Jane Peel. Peel leaves no space for timeworn clichés, and this seems to fit in with an emerging trend, which includes some repertory-ready works already playing at some of the great opera houses.

'I only found out about opera as an adult,' says Peel, who holds a special studentship – Doctoral Composer-in-Residence – at the Royal Opera House in London. 'I came to it from contemporary music and then sort of went backwards.' I wonder whether being a relative newcomer has meant that Peel has partly sidestepped the pressures exerted by opera's long history – both its masterpieces and its elitist reputation. 'Working in an amazing building like the Royal Opera House, full of photos of great singers and productions from the past, it feels nice to be part of that history – but I don't feel terrified by it,' she explains. 'I have no fixed ideas about what a good subject for an opera is. I'm more driven by intuition.'

Her opera is set in Montreal in Canada. It's one of the first operas to feature Inuit throat music, an ancient singing form of the Inuit people of northern Canada. It's a breathy, rhythmic sound, as far from classical European opera as you get. The cast includes an Inuit singer, Eva Kattuk. But Peel is keen for this to be more than a compositional gimmick arousing attention, to ensure that the throat singing doesn't stand out like a 'decoration or oddity'. It should be integral and, to help her achieve this, she carried out extensive background research and preparation.

The Liverpool-based composer Julie Williams has 'nothing against classical opera'. 'I just don't think it should be a historic genre,' she says. 'I like to look forward.' Her opera *Satellite* is based on a science-fiction story by Edward Hanwell in which a person has been sentenced to indefinite solitary confinement on a space station for the crime of 'unwillingness to engage with other people'. 'The main character in my *Satellite* has both a male and female voice,' she says. 'They have this amazing duet sound. I've got a male singer with a deep bass voice but who can also sing high notes, and a wonderful female singer with an amazing range. Together they produce this unworldly, haunting sound.' It's a striking reminder that opera's weirdness needn't be an obstacle. *Satellite* uses opera's vocal extremity as an expressive device, a means of marking out a character's difference from everyone else.

For Pippa Miles, opera is all about the power of the voice: 'There's a magnetism to it – there's something about people singing on a stage that I find irresistible.' One of her works, *Forest*, contains just two vocal roles – for a male tenor classical singer and a female singer who improvises. 'I love the energy that comes when you put those together,' she says. *Forest* is 'a story about a man who makes a journey of self-discovery. He ends up in a remote forest.' Miles is fascinated by forests. 'They're alive, yet timeless, and I try to get at this in my music.' She is keen for people listening to feel immersed in the soundscape, and admits to a sense of panic because opera tends to be performed on a big stage and it can feel distant: 'Artists have got to reach people, to open hearts and open minds,' she says. 'Opera has to change.'

31 What does the writer find strange about the scene in the studio?

- A the extent to which the singers push themselves
- B the reason for a sense of dissatisfaction
- C the limited amount of space available
- D the number of mistakes being made

32 Which words in the third paragraph echo the way opera is characterised in the second paragraph?

- A unaffected-sounding delivery (lines 10–11)
- B human drama (line 11)
- C timeworn clichés (line 12)
- D repertory-ready works (line 12)

33 In the fourth paragraph, the writer suggests it is fortunate for Jane Peel that

- A she has been appointed to a prestigious post.
- B she has only recently moved into the field of opera.
- C she has had exposure to diverse musical influences.
- D she has come to an ideal place to learn about opera.

34 In using Inuit throat singing, Jane Peel aims to

- A make it feel like a natural part of her composition.
- B show how it differs from more mainstream genres.
- C stay faithful to the traditions that it comes from.
- D ensure there is greater public awareness of it.

35 What particularly impresses the writer about Julie Williams' approach to opera?

- A her determination to find singers who share her understanding of it
- B the respect she shows for its technical sophistication
- C her interest in combining it with literary ideas
- D the way she exploits its unusual qualities

36 What problem does Pippa Miles think opera has?

- A It often lacks genuine emotion.
- B Audiences find it difficult to relate to.
- C The themes it tackles are too limited.
- D There's a reluctance to use its strengths.

You are going to read four extracts from articles in which experts give their views on whether e-sports (competitive video gaming) should be included in the Olympic Games. For questions 37 – 40, choose from A – D. The experts may be chosen more than once.

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

Should e-sports be included in the Olympic Games?

A

As a keen amateur video games player, I am well aware that e-sports professionals have intensive training programmes and highly developed eye–hand coordination. However, I have never shared the desire of many fellow gamers to have their hobby recognised in the same bracket as such activities as sprinting, gymnastics or weight-lifting. They are simply not comparable. I also fully acknowledge that whatever other gamers might say, the most popular e-sports involve eliminating some sort of enemy through use of violence. I’m a big fan of the *Street Fighter* series, which hasn’t made me want to assassinate random citizens, but I fail to see how it conforms to the Olympic principles of peace and co-operation. I also have serious reservations about the effect that e-sports would have on the ethos and atmosphere of the Olympics. They might well provide a financial boost – which is why, ultimately, they will probably be admitted – but the cost in other ways could be monumental.

B

What exactly is a sport? Most definitions focus on competition and physical exertion. Many of today’s most popular e-sports are team-based competitions, demanding lightning-quick reflexes and intense concentration. So if rifle shooting deserves to be described as a sport, why not gaming? Those who argue that video games promote violence in a manner that is not in keeping with the Olympic spirit betray a lack of familiarity with video games today. By continuing to exclude e-sports, the Olympic movement forgoes the opportunity to tap into a huge international community and the considerable economic power that comes with it. What’s more, the Olympics have always had to adapt with the times. For example, women were gradually allowed to compete in more and more sports, while mountain-biking became an Olympic discipline in 1996. Hasn’t the time come to change the status of e-sports?

C

Competitive e-sports constitute a huge and still growing industry. It’s also true to say that e-sports’ reputation for being all about violence is unfair, and their appeal to the Olympic authorities is obvious – it’s the millions of young fans who play the games. But I would argue that the Olympics are already over-sized and too commercial, and any further expansion could be a recipe for disaster. There’s little doubt that pro gamers train for many hours a day – like real elite athletes – and have impressive manual dexterity, but should the Olympics really be favouring a sedentary activity which, in physical terms, does the opposite to what genuine sports do? There are plenty of perfectly good sports which have failed to gain inclusion in the Olympics. Why should a sport which has only been in existence for about 20 years be given priority? Thankfully, the odds against it happening seem very high.

D

E-sports are an international phenomenon. Audiences pack stadiums to watch teams compete against each other, and the global audience for broadcast e-sports is over 500 million. Even a small fraction of this fan base and associated revenue would be of immense benefit to the Olympic Games, and because of this it appears inevitable that we will see video gaming in the Games in the not too distant future. The objection that e-sports were not part of the Olympic charter, as established in 1894, is spurious. Volleyball and basketball, now major Olympic sports, had not even been invented in 1894. Moreover, the claim that video games are all about fighting and explosions, and that this contravenes Olympic principles, is based on false premises. Many e-sports are violence-free, while some long-standing Olympic sports – boxing, for example – are quite the opposite. As for the assertion that the ‘sports’ part of the name is misleading, there are plenty of activities requiring far less speed and stamina – archery comes to mind – which have long been classed as Olympic sports.

Which expert

- | | |
|---|---------------|
| shares B’s view on whether e-sports can be regarded as true sports? | <div>37</div> |
| has a different view from D on how likely it is that e-sports will be included in the Olympic Games? | <div>38</div> |
| has a different view from the others about whether violence in e-sports should disqualify them from the Olympics? | <div>39</div> |
| shares C’s view regarding the potential impact on the Olympics that inclusion of e-sports would have? | <div>40</div> |

Test 6 Reading and Use of English Part 7

You are going to read an article about smiling. 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**.

What does a smile mean?

'The curve that sets everything straight' was how the comedian Phyllis Diller once described the smile. And it's true that there's something charming, trustworthy and disarming about a smile – but this can be misleading. Dig a little deeper and you will find a less wholesome side, because the smile is actually one of the biggest fakes going.

41

Psychologists, in fact, have given it a name: the Duchenne smile, in honour of the French neurologist Guillaume-Benjamin-Amand Duchenne. This smile utilises the muscles around the eyes to lift the cheeks, producing wrinkles around the eyes, and has long been held as an inimitable sign of true human emotion. Or at least it was until 2013, when psychologists from Boston, USA, destroyed that myth.

42

These findings indicate that even the supposedly genuine Duchenne smile can be convincingly simulated. So much for smiling being an inimitable sign of true human emotion. But why are some people so good at this kind of simulation? The answer isn't necessarily sinister. In fact, some research has demonstrated that you can actually smile yourself into a better mood.

43

This indicates that smiling can actually improve your mood; as opposed to the usual idea of it being an outward sign of what you are already feeling. Taking this one step further, researchers from University of Kansas asked volunteers to bite on a pair of chopsticks: either biting one end, with the lips closed to produce no smile; or the same but with lips apart in a standard

smile; or biting along the length of the chopstick, to produce a Duchenne smile. The volunteers were then made to feel stressed by having them submerge one hand in ice-water for one minute.

44

But though there may be times when it is advantageous for us to smile when we don't feel particularly cheerful, there is a flipside. Researchers in California wondered whether professional fighters' smiles during the face-off before a bout might predict who the victor would be. They obtained face-off photographs of 152 Ultimate Fighting Championships competitors and rated them for smile intensity. Interestingly, winning fighters displayed less intensive smiles in pre-fight face-offs than losers did, and fighters winning by a knock-out displayed the least intensive smiles of all.

45

What seems to have happened, is that the fighters who smiled were unintentionally leaking information about their own sense of weakness, so passing a psychological advantage to their opponent. The message from this is that taking control of your emotional state, avoiding smiling, and showing that you have the upper hand, even where that is not felt, is a good strategy in competitive environments.

46

But, as the saying goes, if you can't beat them, join them. Next time you're having your photograph taken, don't say 'cheese'; say 'cheeks'. Saying 'cheeks' will not only shape your mouth nicely, but will also remind you to squeeze your cheeks upwards into a visually satisfying, genuine-looking Duchenne smile.

A The main point of interest was how smiling would affect their ability to cope with the discomfort. The full, Duchenne smile was shown to be superior to the other facial expressions in this respect. So, fake or not, putting on a Duchenne smile may be just the tonic to combat physical and psychological difficulties.

B In a straightforward study, one group of volunteers was asked to reproduce smiles shown in photographs, and another group to evaluate whether the first group's smiles were authentic. Some of the photographs depicted mouth-only smiles, but others showed smiles using both mouth and eye muscles. Two-thirds of individuals turned out to be able to fake a supposedly authentic smile, and they were also able to do this well in their everyday lives.

C Culturally, smiling resonates across human history, from the grinning Greek kouros sculptures of 2,500 years ago to modern-day emojis. The most popular emoji of all is the face with tears of joy. Just as this emoji expresses more than mere happiness – tears adding an ironic twist – smiles themselves convey so much more.

D The smile, then, can be a false friend. People smile – or not – for all kinds of reasons beyond simply how happy they are feeling.

E I know what you're thinking: we all put on a smile now and again to placate our fellow humans and avoid unnecessary conflict. We all suppose, however, that a genuine smile of true enjoyment is something very different.

F What does this tell us? It suggests that in a context where physical dominance is important, smiling can be a sign of appeasement – possibly some kind of peace offering – and subordinate status.

G Participants were asked to hold a pen in the mouth by its tip. Some held it with the teeth, creating a smile without the person concerned realising it, while others held the pen with the lips producing a pout rather than a smile. Pens in mouths, the participants then rated the humour in some cartoons. Intriguingly, the cartoons were rated as funnier when the pen was held with the teeth than when held with the lips.

Test 6 Reading and Use of English Part 8

You are going to read an article about art forgery. For questions 47 – 56, choose from the sections of the article (A – D). The sections may be chosen more than once.

Mark your answers on the separate answer sheet.

In which section are the following mentioned?

- the belief that forgery will continue to be a problem in the future
- the diverse nature of skills required in forgery detection
- a sense of pride in an achievement
- a reluctance to reveal how something is done
- a reason underlying a belief that certain types of forgery were unlikely
- a technical process which is difficult to control
- details that can reveal whether or not a painting is authentic
- forgers' familiarity with detection techniques
- distinctive features of a particular work of art
- how forgery can cause serious financial problems

47

48

49

50

51

52

53

54

55

56

Detecting forgery in the art world

A

The suggestion of a smile about the lips; the translucent headscarf over the forehead; the barely visible eyebrows; the muted colours blended in the *sfumato* style. It took John Myatt four months to complete his latest task: a replica of the world's most famous painting, Leonardo da Vinci's *Mona Lisa*. Myatt, who spent time in prison in 1999 for forging works by, among others, the great 20th century artists, Alberto Giacometti and Ben Nicholson, has no intention of trying to pass off his work as the real thing; he produced it for a film about the theft of the *Mona Lisa* in 1911. 'I'm delighted with it,' says Myatt. 'I even got the cracking right,' referring to the tiny lines that emerge over time on the surface of old oil paintings. He reproduces the effect by carefully applying two sets of varnishes — one quick-drying, one slow, to open up the cracks. Even though he has done it before, he says, 'it's a heart-stopping moment because the results largely come down to the atmosphere in the room, and so forth.'

B

Artistic deception has fallen under the spotlight in recent years. First came the shock that a well-known gallery in the US had been unknowingly selling forged works for millions of dollars — and as a result, went bankrupt. Next came the news that Sotheby's, the renowned international auction house, had been caught out when it auctioned a work supposedly by the 17th century Dutch painter Frans Hals for £8.4m. When doubts emerged, Sotheby's arranged for it to be sent for scientific analysis, revealing the forgery and prompting the auction house to reimburse the buyer. That a forger could create lookalikes of such high quality caused great concern among dealers, collectors and art lovers, who had previously assumed that the technical difficulty of reproducing historical masterpieces acted as a natural defence against fakes. 'Good forgeries of old masterpieces were thought to be virtually impossible,' says art expert Frank Crossland. He adds that the recent scandals are in some ways positive. 'They've made us realise we need to be much more careful about authenticity.'

C

One of the core tasks of an art analyst is to ensure that the materials present in a painting or sculpture were available at the time the work is said to have been made. The German forger Wolfgang Beltracchi was unmasked when he inadvertently used titanium white, a material first created in 1916, for a forgery dated two years earlier. Then there is an inappropriate frame or canvas: Myatt says the forger's 'standard procedure' is to obtain an inferior painting from the right period and remove the paint, leaving a suitably aged, but clean, canvas still stretched with pieces of wood from the correct era. But even if the individual materials in a work check out as historically appropriate, alarm bells may be set off by the way they are assembled. 'The best analysts need to know about the chemical characteristics of different types of paint, so they need to be scientists,' says Crossland. 'But they also need to know how particular artists went about their work, the subjects they were interested in, and so on. So they need to be historians and art lovers too.'

D

Part of the problem is the mass of published literature, essential for academic scholarship but accessible to forgers, setting out exactly how artists throughout history have worked. Forgers also keep up to date with the testing instruments. While galleries and auction houses now use digital microscopes and handheld XRF spectrometers that identify works' constituent elements, some forgers are creating works in anticipation of such close inspection. 'This seems to be more or less the current standard,' says one art analyst. Careful to avoid giving the criminals any tips, he declines to talk about specific cases. Myatt, however, is more open: he is convinced the latest successful forger of historical paintings is someone trained in art restoration who has seen great works pass through their hands over many years. He says it takes years before 'you can look at the way the paint leaves the brush, the "handwriting" of an artist, and really understand it.' Such insights lead him to take the view that any hopes that the cat and mouse game between the art establishment and the forgers is about to end are based more on wishful thinking than hard facts.