

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 appear B grow C spring D rise

0	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>
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'Living' walls reduce pollution in cities

Buildings covered in greenery are starting to (0) in cities around the world. These living walls are the outside surfaces of buildings, bursting all over with vegetation. They certainly look pretty, but there's a far more interesting (1) for their existence.

According to biogeochemists, the green walls – which are covered with pre-planted panels – offer several (2) besides disguising an ugly façade. They have been (3) to cool the building down, reduce noise, and make the block more energy (4)

But what's really exciting is that green walls could potentially reduce air pollution in the 'corridors' between tall buildings on a street. As the wind (5) through these man-made canyons, carrying with it traffic fumes and other environmental pollutants, the green walls appear to (6) large amounts of the most (7) chemicals in the air. This could be the perfect (8) to the difficulty of improving air quality in some of the planet's most polluted cities.

- | | | | |
|------------------|-------------|--------------|---------------|
| 1 A idea | B reason | C excuse | D argument |
| 2 A profits | B values | C benefits | D positives |
| 3 A demonstrated | B convinced | C accepted | D proved |
| 4 A efficient | B practical | C economical | D appropriate |
| 5 A runs | B travels | C rolls | D flies |
| 6 A soak | B breathe | C take | D absorb |
| 7 A painful | B hurtful | C harmful | D unhelpful |
| 8 A solution | B action | C result | D reaction |

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 I S

Smile, please!

Photographers always insist that we smile when our photo **(0)** being taken. But what **(9)** we don't feel like smiling? Yet few of us would dare not to when we hear the words, 'Smile, please!'

(10) do we expect other people to smile for the camera? Because we feel uncomfortable if they don't. When we look **(11)** a photo of an event, we want to remember the occasion as having been **(12)** happy one. How can you tell whether someone's smile is genuine **(13)** not? Well, cheeks and lips will be raised, and eyes will crinkle at **(14)** corners.

We don't just smile when we're happy, however. We also smile in order **(15)** appear open to new acquaintances, provide a positive first impression of ourselves, or soften awkward situations. **(16)** is nothing like smiling to help us get ahead both personally and professionally, and its positive effects can even help us live longer.

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 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	L	O	C	A	T	E	D											
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The world's oldest open-air museum

The Skansen museum, (0) on an island near Stockholm, the capital of Sweden, is the world's oldest open-air museum. It was founded in 1891 by a man called Artur Hazelius. Hazelius' (17) was to bring the traditional culture of his native countryside to (18) by exhibiting furnished houses and farms, with small fields and gardens around them, as well as domesticated and wild animals.

LOCATE

INTEND

LIVE

Around 150 houses and farms of (19) interest have been moved to Skansen over the years, some of which might otherwise have (20) The history of Sweden is reflected both in the buildings and their (21) Visitors can learn about the (22) conditions in which people in Sweden lived between the 16th and the mid-20th centuries. The (23) of exhibits are from the 18th, 19th and early 20th centuries. Urban life in Sweden is also represented, consisting (24) of buildings from Stockholm that were moved to Skansen during the 1920s and 1930s.

HISTORY

APPEAR

SURROUND

SOCIETY

MAJOR

PRINCIPAL

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 **two** and **five** words, including the word given. Here is an example (0).

Example:

0 I've never seen a film as boring as this one.

SUCH

I've never seen as this one.

The gap can be filled by the words 'such a boring film', so you write:

Example: 0

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

25 Nobody has ever cleaned that statue while I've been working at the museum.

BEEN

That statue I first started working at the museum.

26 All Ian's friends know he prefers eating at home to eating in a restaurant.

RATHER

All Ian's friends know at home than in a restaurant.

27 Despite investing in faster technology, our production is slow.

EVEN

Our production is slow, in faster technology.

28 There's no way Bethany will resign from her job.

INTENTION

Bethany resigning from her job.

29 The cat would never go outside in the rain.

WHEN

The cat always refused was raining.

30 I didn't take a picture of that bird before it flew away, and now I regret it!

SHOULD

I a picture of that bird before it flew away!

You are going to read an article about learning to play the drums. 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.

Finding the beat

Will Jill Tunstall be able to keep up with the rhythm of her ten-year-old niece, Emma, as they learn how to play the drums?

In my family there are some with no musical ability (me) and others with plenty (virtually everybody else). I know why. As a teenager, piano lessons at the highly inconvenient time of 3 p.m. on a Saturday were always going to end quickly and badly. My niece, ten-year-old Emma, however, is at the top of the musical league. She is so rhythmically intelligent she can tell you in a nanosecond what dance she can do to any piece of music. I name a popular rock song. 'Oh, you can cha-cha-cha to that,' Emma tells me en route to our lesson in drumming. This is a first for both of us, so I'm hoping for some sort of level playing field.

Emma and I are about to spend two hours playing the noisiest of instruments. The drum is also the oldest instrument in the world, after the voice, says our teacher, Steve Hignett. He runs a UK music project that includes a weekly community drumming circle dedicated to world rhythm drumming. He introduces us to a small hand drum called the doumbek. Depending on where you whack it, and how, it produces a variety of sounds. Tapping away at random, I think I might finally have found my music. As the rest of the class arrive, they assure us that we'll fit in no problem. Even the most inexperienced can sit alongside those with a drumming track record. Drumming is also said to help with stress, anxiety and depression. The noise and the focus involved certainly blot everything else out as far as I'm concerned.

Steve bangs out basic beats and we follow suit. I start well, I think, but it isn't long before I go wrong. I make the mistake of looking at Emma and we burst into laughter. As the round comes to an end, at the signal blow of Steve's whistle, we both finish a loud and embarrassing beat behind everyone else. Steve is fine with this, and the whole group smile supportively at us, so with renewed energy I join in as we start again.

Some minutes later I'm feeling really into it when I look at Emma once more. She gives me that smile that mothers normally reserve for small children struggling with their lines in their first school play. Then, nodding enthusiastically, she urges me to pull back and just use one hand in a basic stroke. I listen to what I'm playing and realise it is out of time with everybody else in the group, so I take her unspoken advice and concentrate hard before bringing in the other hand.

By now my arms and shoulders are aching like crazy and I feel as if I've done a tough work-out session. Emma holds up pink palms and we pull pained faces at each other. But there's no time to sit back. Steve pulls us out of the circle to play two huge drums. We get sticks with these, and they make a really big booming sound. Emma's young brain gets it straight away but I just cannot get the rhythm right. Nobody notices. That's the thing about playing the drums in a group with these volume levels. It's a far cry from standing out during a violin solo in a professional orchestra.

'We'll try an Arabic style now,' says Steve. I really concentrate and start to feel a bit more confident, even if I'm not in time. Emma, meanwhile, is on a roll, trying her hand at all sorts of drums. By the end of the evening, our arms throb, our hands are red and our ears are ringing. But we have enjoyed ourselves. Drumming rocks, we agree. And even though I'm hardly able to lift a spoon at breakfast next morning, we still find ourselves drumming on the table. I can't wait to go back.

- 31** What is the writer doing in the first paragraph?
- A** expressing regret at not having continued with her music lessons
 - B** describing the kind of music she is usually interested in
 - C** highlighting the difference between her musical skills and those of her niece
 - D** explaining how her niece has developed such impressive musical skills
- 32** What does the writer say about drumming in the second paragraph?
- A** It is known to help people boost their attention levels.
 - B** It has been shown to consistently improve people's mood.
 - C** It has become the most popular instrument to play in the UK.
 - D** It is an instrument that can be played without previous experience.
- 33** How does the writer feel when she and her niece make an obvious mistake?
- A** guilty about spoiling the performance for others
 - B** amused by the group's reaction to their mistake
 - C** grateful for the encouragement of the others
 - D** ashamed of ignoring the teacher's advice
- 34** What does 'it' refer to in line 23?
- A** the rhythm she is playing
 - B** the group of drummers
 - C** her niece's advice
 - D** her drum
- 35** What is participating in the drumming class compared to in the fifth paragraph?
- A** completing a mental challenge
 - B** doing hard physical exercise
 - C** being a part of an orchestra
 - D** competing with professionals
- 36** By the end of the drumming session, the writer is
- A** disappointed the class is over.
 - B** enthusiastic about the activity.
 - D** frustrated by her lack of progress.
 - C** glad she can follow one drumming style.

You are going to read an article about how body language can be the same all over the world. Six sentences have been removed from the article. Choose from the sentences **A–G** the one which fits each gap (**37–42**). There is one extra sentence which you do not need to use.

Mark your answers on the separate answer sheet.

Blind Olympic athletes show the universal nature of body language

A fascinating study has shown that the way people demonstrate pride is the same the world over.

Tune into any sports coverage on TV and you will see many an athlete proudly raise their arms and head in victory, while a much larger number hang their shoulders and necks in defeat. We've all shown the same body language ourselves and studies have revealed why – they are innate and universal behaviours, performed by humans all over the world in response to success and failure.

The discovery came from Jessica Tracy from the University of British Columbia and David Matsumoto from San Francisco State University, who wanted to see how people across different cultures expressed feelings of pride and shame. **37**

But how to find out? We humans are very good at picking up behaviours from each other, which makes it very hard for a researcher to tell if an action is learned or innate. **38** And it was critically important that some of these subjects had never seen other people reacting to success or failure before – if they had, it would be impossible to confirm if the actions are inborn. Where could such a group of people be found?

The answer was Athens, during the 2004 Olympic Games. Its sister competition – the Paralympics – included many athletes who were born blind. **39** Working with a professional photographer (who wasn't briefed on the experiment's goals), Tracy and Matsumoto compared the body language of 108 judo competitors, 41 of whom had lost their sight, and

12 of whom were blind from birth. The Olympics being an international tournament, the fighters hailed from 37 nations across the world, from North Korea to Algeria to the United States.

The photographer repeatedly snapped the athletes after their competitions, and the researchers painstakingly recorded the positions of their head, arms and bodies. **40** The winners tilted their heads up, smiled, lifted their arms, clenched their fists and puffed out their chests, while slumped shoulders and narrowed chests were the hallmarks of losers.

The results provide strong evidence that these actions are indeed inborn. **41** And while it's possible that parents may have taught their blind children some of these behaviours (like raising their hands over their heads during play), it's very unlikely that they could have imparted the full set in this way, particularly the expansion or narrowing of the chest.

The stances were also remarkably consistent between men and women, and between contestants from every part of the world. **42** These results showed that behaviours associated with shame and pride are universal, and Tracy and Matsumoto argue that these emotions deserve a place alongside other primary emotions, such as happiness, fear, anger, surprise, sadness and disgust. Like these other sentiments, pride and shame are innate behaviours that transcend human cultures and are accompanied by their own distinct sets of actions.

A Therefore, they could not possibly have witnessed how their peers reacted to winning and losing.

B In particular, they wanted to know whether these expressions were instinctive, or whether they were culturally determined and learned through observation.

C After analysing this data, they found that the sighted and sightless athletes behaved in almost exactly the same ways.

D In fact, the athletes' culture was found to have only a very small effect on their body language.

E That strongly suggests that the sighted fighters were demonstrating their pride in accordance with their national values.

F Men and women who have never seen other people behave in these ways still make exactly the same movements.

G What Tracy and Matsumoto needed was a large group of people from all over the world, whom they could watch as they experienced success and failure.

You are going to read an article about an artist. For questions 43–52, choose from the paragraphs (A–D). The paragraphs may be chosen more than once.

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

Which paragraph mentions

the reasons why the artist uses a range of materials in her paintings?

43

the artist's belief that the way she works is bound to be connected to her character?

44

the artist's argument that her work is more serious than it might appear?

45

the capacity of painting to demonstrate a range of ideas and emotions?

46

why the artist changed her mind about the approach she takes to her work?

47

ongoing adjustments the artist makes that lead her to use a particular type of paint?

48

the fact that the artist enjoys seeking out new painting processes?

49

the artist's admiration for a particular artistic technique?

50

the artist's desire for her work not to go unnoticed?

51

the artist's lack of detailed planning when she works?

52

Artist Fiona Rae loves to show off in paint

Fiona Rae tells us how she develops her bold contemporary paintings.

- A** What I love about painting is that it embodies a series of thought and feeling processes. It's all there on the canvas as a record. I can put something on the canvas, consider it, adjust it, remove it, replace it, add to it, conceal it, reveal it, destroy it and repair it. I can be in a good mood, a bad mood or a cheerful mood – it's all useful. I tend to make up what I do on the canvas as I go along. I have a vague idea in mind, but usually abandon it pretty quickly. I use canvas on wooden stretchers, prepared with a couple of coats of primer and I then paint the canvas a flat colour in acrylic paint. Acrylic is a good base for oil colours, providing an even, non-absorbent surface.
- B** If I want to paint a hard-edged graphic symbol such as a letter, I usually do this in acrylic paint as well. Occasionally I use gouache paint on some of the little images I include, in order to have a different kind of look to the paint. Each type of paint has a different quality and texture, and I think it adds to the visual richness to apply colours using different paint media. I use oil paint for all the brushstrokes and drawing – this is because oil paint is so flexible that I can adjust what I'm doing almost endlessly. Oil paint is the most fantastically adaptable substance: once you've figured out how not to turn everything into an ugly grey, oil paint remains wet long enough for countless changes of mind, and because of the way the pigment is held in the oil, it shines beautifully.
- C** Source imagery can come from anywhere, although I'm still hooked on 15th-century German artist Dürer's woodcuts for the way he uses line so inventively to describe everything from patches of grass to cloudbursts. I also have a collection of symbols that I'm using at the moment – little angels, hearts, pandas ... I used to think I could only use something once, but I'm now realising that some of the ways I use paint, and some of the images I've come up with, are my own personal building blocks, and that each painting develops the theme further.
- D** The way I make paintings reflects the way I experience the world, and what I'm like as a person. I think this is unavoidable. I have never wanted to limit myself to one or two kinds of mark-making – I find it exciting and challenging to find different ways of using paint, both by looking at art history, and through the process of using paint itself. My paintings have an invented space that holds all the contents together – but I think that anything can go into that space, from heartfelt expressive marks to deliberate brushstrokes to graphic signs and symbols, and images.
- E** Just because I'm able to do lots of different things in paint, it doesn't mean I don't mean it. The paintings are not simply an exercise in being cool and turning the world on its head, they're a sincere attempt to make sense of the world and the joy and despair I feel at being alive. I also have to admit I enjoy showing off in paint. I don't want to make paintings that sit quietly in the corner of the room – I want to make paintings that are surprising and that have something new to add to the history of painting.