Part 1

For questions **1-18**, read the three texts below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. Mark your answers **on the separate answer sheet**.

Keas – not just pretty parrots

Few birds are as **(1) ....** curious as keas. New research shows how these New Zealand parrots channel that curiosity for maximum benefit: they **(2) ....** up tips by watching each other. Keas are notorious for investigating and, in the **(3) ....** , often destroying everything from rubbish bins to windscreen wipers. Ludwig Huber and colleagues from the University of Vienna have found that in keas, which live in family flocks, social learning affects patterns of curiosity. In their experiments, the keas' task was to open a steel box with a complex locking mechanism. Two birds were gradually trained as 'models' and then they **(4) ....** the task again under the watchful gaze of keas who were new to the job. **(5) ....** enough, birds who had watched a demonstration had a much higher success **(6) ....** than keas who had never watched one.

1	**A**	insatiably	**B**	hungrily	**C**	thirstily	**D**	unmanageably
2	**A**	take	**B**	lift	**C**	pick	**D**	pull
3	**A**	procedure	**B**	process	**C**	measure	**D**	technique
4	**A**	enacted	**B**	staged	**C**	performed	**D**	presented
5	**A**	Certain	**B**	Sure	**C**	True	**D**	Fair
6	**A**	proportion	**B**	percentage	**C**	occurrence	**D**	rate

Flight to Phoenix

I was booked on an early flight so I **(7) ....** no time in getting showered and dressed, and **(8) ....** for the airport. It was only when I felt the aircraft leave the runway, and saw Manhattan **(9) ....** into the distance beneath and behind me, that I finally began to relax.

Even at nine o'clock in the morning Phoenix was hot. It was a physical shock to walk out of the cool, dark terminal into the bright reflection of the sunlight. Locals ambled slowly past in short-sleeved shirts and sunglasses. In less than a minute I was sweating in my suit as I carried my bags over to the large sign which read 'Bloomfield Weiss High Yield Bond Conference'.

They had **(10) ....** on white stretch limousines to take the conference participants to the hotel. Within seconds I was back in air-conditioned quiet again. I supposed that it was **(11) ....** possible to spend all of your life in Phoenix at 18° centigrade, with only brief **(12) ....** of extra heat as you transferred from air-conditioned house to air-conditioned car to air-conditioned office.

7	**A**	used	**B**	lost	**C**	left	**D**	made
8	**A**	headed	**B**	pressed	**C**	proceeded	**D**	set
9	**A**	abating	**B**	withdrawing	**C**	receding	**D**	reversing
10	**A**	laid	**B**	catered	**C**	sorted	**D**	furnished
11	**A**	purely	**B**	perfectly	**C**	starkly	**D**	solidly
12	**A**	gales	**B**	torrents	**C**	fits	**D**	bursts

Bureaucracy

Given that bureaucracy is held in such ill **(13) ....** today, it is hard to remember that it was once considered a great organisational innovation. By organising the **(14) ....** of labour, by making management and decision-making a profession, and by providing an order and a set of rules that allowed many different kinds of specialists to work in co-ordination toward a common **(15) ....** , bureaucracy greatly extended the breadth and depth of intelligence that organisations could achieve. Begun as a system of organising government activities, it has **(16) ....** to big business and large organisations of all kinds.

Max Weber, who **(17) ....** the systematic study of bureaucracy as its role in western society began to explode in the late nineteenth century, saw bureaucracy as both the most efficient possible system, and a threat to the basic liberties he **(18) ....** dear, thus foreshadowing the sentiments which bureaucracy frequently evokes today.

13	**A**	notoriety	**B**	knowledge	**C**	repute	**D**	name
14	**A**	division	**B**	distinction	**C**	detachment	**D**	divergence
15	**A**	end	**B**	finish	**C**	culmination	**D**	termination
16	**A**	carried	**B**	spread	**C**	transmitted	**D**	caught
17	**A**	opened	**B**	sprang	**C**	launched	**D**	fired
18	**A**	loved	**B**	felt	**C**	knew	**D**	held

[Turn over

PAPER 1: READING

Part 1 (Questions 1–18)

Part 2

You are going to read four extracts which are all concerned in some way with music and musicians. For questions **19-26**, 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**.

Rock Journalism

Back in the 1960s, when rock music journalism was in its infancy, great pieces of writing stood head and shoulders above the rest. These days it has become so commonplace, so everyday, that true opinion, true experience and true style have become difficult to find. Reading a lot of rock writing nowadays you start to wonder why the people involved picked up a pen in the first place.

These days the rock'n'roll lifestyle has become a cliché. In fact the myth of Beatledom (a lifetime squeezed into ten short years) is now so well-known, so much a part of modern history, that it can be emulated (at least in theory) by fledgling rock stars from places as far apart as St Petersburg and Auckland. Back in the days when Rod Stewart wanted to be a rock star he was more or less escaping the drudgery of the production line; these days his job comes with a pension plan. It's not surprising that rock journalism has become a cliché too.

19 The writer says that, compared with the 1960s, rock journalism today

A annoys many readers.

B confuses many readers.

C is seldom critical.

D is mostly unremarkable.

20 The writer uses Rod Stewart as an example of a rock star

A who has remained popular for a long time.

B whose motives for becoming one are no longer common.

C who is typical of many rock stars today.

D about whom the same kind of things are always written.

Frank Sinatra's press agent

A few days later Nick Sevano brought a new press agent, George Evans, to the show. 'I was bringing George Evans down the aisle to get closer to the stage,' recalled Nick Sevano. 'A girl stood up and threw a rose at Frank and the girl next to her moaned a little. That's all George needed to see. A couple of days later he created an absolute pandemonium for Frank.' After seeing Frank sing at the Paramount, the astute press agent worked with dervishlike energy to turn the sparks of a tossed rose and a moaning teenager into a conflagration of screaming hysterical women.

He hired twelve long-haired, round-faced little girls in bobby socks and paid them five dollars apiece to jump and scream and yell 'Oh, Frankie. Oh, Frankie' when Frank started to sing one of his slow, soft ballads. He drilled them in the basement of the Paramount, directing them to holler when Frank bent and dipped certain notes. 'They shouldn't only yell and squeal, they should fall apart,' Evans said. Two of the girls were coached to fall in a dead faint in the aisle while the others were told to moan in unison as loudly as they could.

To pack the theater to capacity, Evans distributed free tickets to hundreds of youngsters on school vacation. He told a few select columnists that a new young singer was appearing at the Paramount. He said Frank was going to be bigger than any other singer because he made women fall on the floor. Photographers were alerted, and the next day's newspapers showed pictures of young girls being carried out 'in a swoon' after seeing Frank Sinatra. Twelve were hired but thirty fainted.

21 Evans considered it essential that the girls he paid should

A appear to lose control of their emotions completely.

B be genuinely enthusiastic about Sinatra's singing.

C react hysterically throughout Sinatra's performance.

D remain quiet at certain points in the performance.

22 From the text as a whole, we learn that George Evans was

A unpredictable.

B calm.

C shrewd.

D unpleasant.

[Turn over

6

Book Review
Mozart's letters: edited and translated by Robert Spaethling

Like many 18th and 19th century composers, Wolfgang Amadé Mozart spent a large part of his life on the road. During this time, he impulsively poured his unexpurgated thoughts into copious letters home. These are of crucial biographical importance, but their translation is problematic. Mozart had no formal education and wrote in a mixture of German, French and Italian. His grammar and spelling were unruly and his literary efforts idiosyncratic in the highest degree. Although the words themselves are easily decoded with the help of bilingual dictionaries, the real problem lies in the tone and, as Robert Spaethling observes, previous translators have ducked this. He points to the inappropriateness of reading the letters in impeccable grammar, and aims rather to preserve the natural flow and flavour of Mozart's original style.

Spaethling clearly loves words, and linguistic nuance, as much as Mozart did himself. And when the linguistic games are at their most complex, he democratically prints the original alongside the translation so that we can quarrel and do better. The beauty of this work is that now we can see how – casually and seemingly without trying – Mozart parodies the epistolary modes of the day. And it's possible to see a connection between this freewheeling brilliance with words and his prodigious musical abilities.

line 2 *line 6* *line 10* *line 15*

23 Which phrase from the text confirms the idea that Mozart intended his letters to be amusing?

A impulsively poured (line 2)
B idiosyncratic in the highest degree (line 6)
C natural flow and flavour (line 10)
D parodies the epistolary modes (line 15)

24 Which of the following best summarises the reviewer's opinion of the new translation?

A It reveals previously neglected facts about Mozart.
B It throws further light on Mozart's genius.
C It allows a reinterpretation of Mozart's music.
D It underlines the need for further research about Mozart.

7

HOTSHOTS II
The Beta Band

The Beta Band's forte, aside from occasionally making remarkable music, lies in not liking things. At least so you might think from reading interviews with them, for given half a chance the quartet tends to betray an almost pathological desire to complain: about the rubbish state of pop music today, for instance, or the groups they reckon have ripped them off, or the perfidious behaviour of their record company.

This yen for negation reached its logical conclusion in 1999 when they denounced their own debut album as a meretricious piece of work, the worst that would be released all year. Why? The record company didn't give them enough money, they claimed. Nonsense, came the retort, it was the group's demands that were too extravagant – such as wanting to make a double LP with each of the four sides recorded in a different continent.

Whatever the truth of the matter, the result was that the band punctured much of the excitement they had generated earlier in their career. At their best, they're a quixotically imaginative pop group – with an ability to combine styles creatively – but when it doesn't gel, as on that first album, you get self-indulgence and a frustrating sense of wasted promise.

25 The writer implies that the members of the band have a tendency to be

A unfairly critical of those they work with.
B over-sensitive in the face of criticism.
C justifiably critical of other performers.
D over-inclined to criticise each other.

26 In the writer's view, the band's first album was a disappointment because

A it was inadequately funded.
B they failed to promote it effectively.
C it was over-ambitious musically.
D their full potential was not realised.

[Turn over

Part 3

You are going to read an extract from a magazine article. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A-H** the one which fits each gap (**27-33**). There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet**.

Blind to change

How much of the world around you do you really see? You only take in tiny pieces of information at a time and that can have unnerving consequences, says Laura Spinney.

Imagine you're walking across a college campus when an unknown man asks you for directions. While you're talking, two men pass between you carrying a door. After an irritating minute of interruption you carry on describing the route. When you've finished you are informed that you've just taken part in a psychology experiment, and asked if you noticed any changes after the two men passed with the door. 'No,' you reply uneasily. The unknown man then explains that the man who approached you initially walked off behind the door, leaving this man in his place. You are stunned; the two men are dressed differently and have different voices and haircuts.

27 _____

Rather than logging every detail of the visual scene, we are actually highly selective about what we take in. Our impression of seeing everything is just that – an impression. In fact we extract a few details and rely on memory, or perhaps even our imagination, for the rest.

28 _____

Yet in 1991, the controversial claim was made that our brains hold only a few salient details about the world – and that this is the reason we are able to function at all. We don't store elaborate pictures in short-term memory, because it isn't necessary and would take up valuable computing power.

29 _____

Just a year later, at a conference on perception in Vancouver, it was reported that people shown computer-generated pictures of natural scenes were blind to changes that were made during an eye movement. In a typical laboratory demonstration of this you might be shown a picture on a computer screen of, say, a couple dining on a terrace.

30 _____

It's an unnerving experience. But to some extent, such 'change blindness' is artificial because the change is masked in some way. In real life, there tends to be a visible movement that signals the change. But not always. For instance, we have all had the experience of not noticing a traffic signal change because we had briefly looked away.

31 _____

For instance, an experiment was done at Harvard in which people were shown a videotape of a basketball game and asked to count the passes made by one or other team. After about 45 seconds a man dressed in a gorilla suit walked slowly across the scene, passing between the players. Although he was visible for five seconds, an amazing 40 per cent of the viewers failed to notice him.

32 _____

Such lapses raise important questions about vision. For instance, how can we reconcile these gross lapses with our subjective experience of having continuous access to a rich visual scene? One researcher has actually shown that imagining a scene activates parts of the visual cortex in the same way as seeing it. He says that this supports the idea that we take in just what information we consider important at the time, and fill in the gaps where the details are less important. The illusion that we see 'everything' is partly a result of filling in the gaps using memory. Such memories can be created based on beliefs and expectations.

33 _____

This particular idea has not been generally accepted. Yet most researchers in the field do agree that of all the myriad visual details of any scene that we could record, we take only what is relevant to us at the time. This leads us to the uncomfortable realisation that, for all our subjective experience of a rich visual world, it may, in fact, be impossible to tell what is real and what is imagined.

A Now imagine that the task absorbing their attention had been driving a car, and the distraction had been a pedestrian crossing their path. According to some estimates, nearly half of all motor-vehicle accidents in the US can be attributed to driver error, including momentary loss of attention. It is more than just academic interest that has made both forms of cognitive error hot research topics.

B The image would disappear, to be replaced for a fraction of a second by a blank screen, before reappearing significantly altered – by the raising of a railing in the background, perhaps. Many people search the screen for up to a minute before they see the change. A few never spot it.

C In contrast, other researchers argue that we can get the impression of visual richness without holding any of that richness in our heads. For instance, the 'grand illusion' theory argues that we hold no picture of the visual world in our brains at all. Instead, we refer back to the external visual world as different aspects become important. The illusion arises from the fact that as soon as you ask yourself 'am I seeing this or that?' you turn your attention to it and see it.

D It sounds impossible, but when this test was carried out, a full 50 per cent of those who took part failed to notice the substitution. The subjects had succumbed to what is called change blindness. Taken with a glut of recent experimental results, this phenomenon suggests we see far less than we think we do.

E The relationships between attention, awareness and vision have yet to be clarified. Because we have a less than complete picture of the world at any one time, there is the potential for distortion and error. How that complete picture could be objectively established is controversial, but there is one obvious way forward.

F This flies in the face of what vision researchers have long believed: that seeing really means making pictures in the brain. According to this theory, by building detailed internal representations of the world, and comparing them over time, we would be able to pick out anything that changed.

G And there's a related phenomenon called inattentional blindness, that doesn't need any experimental visual trick at all: if you are not paying attention to some feature of a scene, you won't see it.

H Rather, we log what has changed and assume the rest has stayed the same. Of course, this is bound to mean that we miss a few details. Experimenters had already shown that we may ignore items in the visual field if they appear not to be significant – a repeated word or line on a page of text for instance. But nobody realised quite how little we really do 'see'.

[Turn over

Part 4

You are going to read a magazine article. For questions **34-40**, 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**.

Getting a life – the state of biography today

During a decade in which the British publishing industry was finally obliged to make watchful friends with business, biography has line-managed the cultural transition beautifully. The best biographies still brim with scholarship but they also sell in their thousands. Readers – ordinary ones with birthday presents to get, book vouchers to spend and rainy holidays to fill – love buying books about the life and times of their favourite people. Every year before Christmas, a lorry load of brick-thick biographies appears on the suggestion table in bookshops.

line 5
line 6

That biography has done so well is thanks to fiction's vacation of middle-ground, that place where authorial and readerly desire just about match. Novels in the last ten years, unable to claim the attention of the common reader, have dispersed across several registers, with the high ground still occupied by those literary novels which continue to play with post-modern concerns about the narrator's impotence, the narrator's fibs and the hero's failure to actually exist.

Biography, by contrast, has until recently shown no such unsettling humility. At its heart lies the biological plot, the birth-to-death arc with triumphs and children, perhaps a middle-aged slump or late-flowering dotted along the way. Pages of footnotes peg this central story, this actual life, into a solid, teeming context. Here was a man or woman who wrote letters, had friends, ate breakfast and smelt a certain way. The process of being written about rematerialises the subject on the page. Writing a life becomes a way of reaffirming that life itself endures.

Until now, that is. Recently biography has started to display all the quivering self-scrutiny which changed the face of fiction twenty years ago. Exhaustion now characterises the genre. All the great lives have been done. But there are ways of proceeding. Ian Hamilton was the pioneer who failed to find J.D. Salinger. Five years later, Janet Malcolm's study of Sylvia Plath, *The Silent Woman*, brilliantly exposed the way in which academics and biographers stalk and hunt one another around the globe in a bid to possess and devour their subject.

The latest in this tradition of books about writing – or not writing – biography is Geoff Dyer's *Out of Sheer Rage*, in which he plots his failure to get started on a study of D.H. Lawrence. Dyer describes every delaying trick familiar to biographers: lugging heavy editions of letters on holiday and then not bothering to unpack; having a motorcycle accident (an extreme prevarication, but preferable to staring at a blank screen); and finally forcing himself to re-read the subject's novels without any pleasure. 'Footstepping' is the new word to describe this approach; 'lifewriting' has become the favoured term on university courses. In the wrong hands, it can become 'so-whatish'. Writers less accomplished than Dyer, Hamilton or Malcolm could be accused of annexing some of their subjects' clout to get mediocre work into print.

The second approach is to write a partial biography, to take a moment or a strand in the subject's life and follow it through without any claims for completeness. This year Ian Hamilton entered the biographical arena again with a slim, sharp examination of why Matthew Arnold stopped writing good poetry once he took up his job as a school inspector. Earlier, Lyndall Gordon's *A Private Life of Henry James* tracked the great man through his odd relationship with two of his female muses. Far from claiming to displace Leon Edel's 'definitive' biography of James, Gordon's book hovered over it, reconfiguring the material into a new and crisper pattern.

The final tack is to move away from a single life altogether, and look at the places where it encounters other events. Dava Sobel's best-selling *Longitude* puts a cultural puzzle at the heart of her story and reads human lives against it. Sebastian Jünger's *The Perfect Storm*, meanwhile, makes the weather its subject, placing the seamen who encounter it into second place. No longer able to demonstrate a human life shaping its destiny, biographers have been obliged to subordinate their subjects to an increasingly detailed context.

Biography will survive its jitters, but it will emerge looking and sounding different. Instead of the huge door-stops of the early 1990s, which claimed to be 'definitive' while actually being undiscriminating, we will see a series of pared-down, sharpened up 'studies'. Instead of speaking in a booming, pedagogic voice, the new biography will ask the reader to decide. Consuming this new biography may not be such a cosy experience, but it will bring us closer than ever to the real feeling of being alive.

line 93

34 What is the 'cultural transition' referred to in lines 5–6?

A the scholarship exemplified in the best biographies
B the change in taste among ordinary readers
C the rising importance of sales figures in publishing
D the range of books available for purchase

35 In paragraph 2, what explanation is given for the current interest in biography?

A the range of subject matter in novels
B the failure of fiction to appeal to the average reader
C the choice of unsuitable main characters in novels
D the lack of skill of certain novelists

36 What contrast does the writer draw between literary novels and biography?

A Biography has dealt with more straightforward issues.
B Literary novels have presented a different type of truth.
C Biography has described a longer period in a person's life.
D Literary novels have been written in a more universal style.

37 In describing the work of Dyer, the writer

A underestimates his difficulties.
B makes fun of his efforts.
C acknowledges his expertise.
D is inspired by his achievements.

38 What is the writer's opinion of 'partial biography' (line 93)?

A It can provide new insights.
B It tends to remain inconclusive.
C It works when the subject is sufficiently interesting.
D It can detract from fuller studies.

39 What trend is exemplified by *Longitude* and *The Perfect Storm*?

A the fact that readers like complex puzzles
B the lack of interest generated by single lives
C the continuing sympathy towards human struggle
D the need to take account of the wider environment

40 Considering the future of biography, the writer anticipates

A a decline in the standard of biographical investigation.
B a greater challenge to the reading public.
C an improvement in the tone adopted by biographers.
D the growth of a new readership for biography.

PAPER 1: READING

Answer keys and answer sheet

PART 1		PART 2		PART 3		PART 4	
1	A	**19**	D	**27**	D	**34**	C
2	C	**20**	B	**28**	F	**35**	B
3	B	**21**	A	**29**	H	**36**	A
4	C	**22**	C	**30**	B	**37**	C
5	B	**23**	D	**31**	G	**38**	A
6	D	**24**	B	**32**	A	**39**	D
7	B	**25**	A	**33**	C	**40**	B
8	A	**26**	D				
9	C						
10	A						
11	B						
12	D						
13	C						
14	A						
15	A						
16	B						
17	C						
18	D