

READING (60 minutes)

Directions: In this section you will read *FOUR* different passages each of which is followed by 10 questions. Read each passage and answer the questions by choosing A, B, C or D on the basis of what is stated or implied in that passage. Then, on your answer sheet, find the number of the question and fill in the space that corresponds to the letter of the answer you have chosen.

You have 60 minutes to answer all the questions, including the time to transfer your answers to the answer sheet.

PASSAGE 1. Questions 1-10

TV REVIEW

Lucy Chang tells you what's new (and not so new!) on your screens this summer.

I always look forward to this time of year, and I'm always disappointed! It's the time of year when the TV channels tell us their plans for the summer and every year I tell myself that it might be different. It never is. Take SuperTV, for example. This channel, on our screens for five years now, broadcasts a depressing mix of game shows and music videos. So what do we find in the new schedule? *I'm The One*, a game show with holidays as prizes, and *VJ-TV*, yet another music video programme with brainless presenters. **They**'re also planning to repeat the dreadful chat show *Star Quality*, which is about as entertaining as watching grass grow. Why can't they come up with new ideas?

Channel 9 does a little better. Now that *Train Driver* has finished, they've decided to replace it with *Staff Room*, a reality show that follows teachers around all day. It should be the hit of the summer, giving us an idea of what really goes on when the lesson is over. Who doesn't want to see and hear what teachers say about their students at the end of the school day? Great stuff! Together with *Life in Aylesford Street*, the soap opera that everyone's talking about, it looks like Channel 9 could be the channel to watch this summer.

Over on BTV1, Max Read is back with *Joke-a-Cola*, the comedy show. The first series was slightly amusing, the second **hilarious**. Let's wait and see what the third series is like. Comedy is difficult to get right, but it ought to be great. I wish I could say the same about the sitcom, *Oh! Those Kids!* It's enough to look at the expressions on the faces of the cast! It's obvious they know it's rubbish and the script is just so badly written! Oh! Those writers!

The programme makers must think we'll watch anything. That's just not true. People might have hundreds of channels on their TV or might live near a cinema with a dozen screens. There is so much choice of entertainment these days - TV, the cinema, the theatre, even the internet that they have to work hard to keep their audience. What they should be doing is making new, exciting programmes. Where are the programmes that make people think they must stay in to watch them?

We have to ask ourselves what entertainment is. We have to think about what people do with their leisure time. Television has been popular for about 50-60 years but it might not be popular forever. More people are going to the cinema and theatre than ever before. More people are surfing the internet or playing computer games than ever before. If *Oh! Those Kids!* is all that the TV can offer, why should we watch it? With one or two exceptions, this summer's programmes will make more people turn off than turn on.

1. At this time of year

- A. the TV channels change all their programmes.
- B. the writer disappoints the TV channels with her reviews.
- C. the writer hopes for something that never happens.
- D. the writer's favourite programmes often disappear.

2. How does the writer describe the current programmes on SuperTV?

- A. exciting
- B. informative
- C. strange
- D. disappointing

3. What does "**They**" in paragraph 1 refer to?

- A. SuperTV
- B. the TV channels
- C. the presenters of *VJ-TV*
- D. TV viewers

4. The writer says that *Staff Room* will probably

- A. be successful.
- B. shock students.
- C. be worse than *Train Driver*.
- D. be on instead of *Life in Aylesford Street*.

5. Characters of the show *Staff Room* are

- A. students.
- B. teachers.
- C. travellers.
- D. Channel 9's audience.

6. The word "**hilarious**" in paragraph 3 can be best replaced by

- A. amusing.

- B. informative.
 - C. strange.
 - D. up-to-date.
7. The writer thinks that *Joke-a-Colais* now
- A. more difficult to understand.
 - B. more popular with viewers.
 - C. funnier than before.
 - D. more like a sitcom.
8. Because of the various choice of entertainment
- A. people watch more television.
 - B. people move to areas with more facilities.
 - C. programme makers have to tell lies.
 - D. programmes have to be more exciting.
9. The writer thinks that television
- A. will never be as popular as the theatre is.
 - B. should show more programmes about hobbies.
 - C. could lose its popularity in the future.
 - D. ought to provide more than just entertainment.
10. Which of the following channels would the writer most probably recommend viewers to watch?
- A. SuperTV
 - B. Channel 9
 - C. BTV1
 - D. All of them

PASSAGE 2. Questions 11-20

MY FIRST LOVE

During the baking hot months of the summer holidays, my mother and I used to escape to one of the scattered lakes north of Prince Albert. In its magic surroundings, we used to spend the long summer days in the open air, swimming and canoeing or just lying dreaming in the sun. In the evening, the lake was always a bright, luminous grey after the unbelievable sunset colours had **faded**.

The last summer before we returned to England was particularly enchanted. For one thing, I was in love for the first time. No one will ever convince me that one cannot be in love at fifteen. I loved then as never since, with all my heart and without doubts or reservations or pretence.

My boyfriend Don worked in Saskatoon, but the lake was "his place" - the strange and beautiful wilderness drew him with an obsessive urgency, so I suspected it was not to see me that he got on his motorcycle as many Fridays as he possibly could, and drove three hundred-odd miles along the pitted prairie roads to spend the weekends at our place.

Sometimes he couldn't come, and the joy would go out of everything until Monday, when I could start looking forward to Friday again. He could never let us know in advance, as we were too far from civilization to have a phone or even a telegraph service. Besides, Don was hard up, and sometimes worked overtime at weekends.

One Friday night a storm broke out. I lay in bed and listened to the thunder and the rain beating on the roof. I tried not to expect Don that night hoping he would have enough sense to wait until the storm ended. Yet in my frightened thoughts, I couldn't help imagining Don fighting the storm. His motorbike seemed, in my thoughts, frail enough to be blown onto its side by the first gust that struck **it**. I thought of Don pinned under it, skidding, his face pressed into the mud.

I crawled back into bed, trying to close my throat against the tears. But when my mother, prompted by the deep sympathy and understanding between us, came in to me, she kissed my cheek and found it wet.

"Don't get upset, Jane," she said softly. "He may still come."

When she had tucked me in and gone, I lay thinking about Don, about the danger of the roads - you couldn't ride or walk along them safely after heavy rain; your feet would slip from under you. The roads in Northern Canada are not like the friendly well-populated English ones, where there are always farmhouses within walking distance and cars driving along them day and night.

It was hours later that I suddenly realized the sound of the roaring engine was real. The storm was dying. I lay absolutely still, **relief and pain fighting for ascendancy within me**, each in itself overwhelming enough to freeze the breath in my lungs as I heard Don's heavy tired footsteps on the wooden stairs.

11. Every summer, Jane used to spend

- A. in the camp.
- B. by the seaside.
- C. near the lake.
- D. in the village.

12. The word "**faded**" in the first paragraph is closest in meaning to

- A. clear.
- B. brightened.
- C. darken.

- D. disappeared.
- 13.** The last summer was particularly fascinating for Jane because she
- A. spent it in the magic surroundings.
 - B. had a lot of fun in the open air.
 - C. enjoyed unbelievable sunset by the lake.
 - D. first loved someone.
- 14.** Jane believes love at fifteen is
- A. a sincere deep feeling.
 - B. associated with doubts.
 - C. full of reservations.
 - D. connected with pretence.
- 15.** Don travelled three hundred-odd miles every weekend because he was
- A. desperate to see the author before she left.
 - B. fond of riding his motorcycle.
 - C. attracted by the beauty of the lake.
 - D. fond of spending weekends with his friends.
- 16.** Sometimes Don didn't come to see Jane and her mother because he
- A. thought that they were too far from civilization.
 - B. worked to make some extra money.
 - C. had given up hope of seeing the author.
 - D. hated travelling in exhausting conditions.
- 17.** The word "it" in paragraph 5 refers to
- A. the motorbike.
 - B. the first gust.
 - C. the storm.
 - D. the mud.
- 18.** Mother came into Jane's room during the storm because she
- A. felt Jane was afraid of the thunder.
 - B. felt Jane was worried about Don.
 - C. heard Jane walking in the room.
 - D. heard Jane crying in her bed.
- 19.** According to the author the roads in Northern Canada were
- A. slippery.
 - B. muddy.
 - C. lonely.

D. busy.

20. "...relief and pain fighting for ascendancy within me" in the last paragraph means that the author felt

- A. overwhelming pain.
- B. relief and pain alternately.
- C. relief as a prevailing emotion.
- D. neither relief nor pain

PASSAGE 3. Questions 21-30

Continents and ocean basins represent the largest identifiable bodies on Earth. On the solid portions of the planet, the second most prominent features are flat plains, elevated plateaus, and large mountain ranges. In geography, the term "continent" refer to the surface of continuous landmasses that together comprise about 29.2% of the planet's surface. On the other hand, another definition is prevalent in the general use of the term that deals with extensive mainlands, such as Europe or Asia, that actually represent one very large landmass. Although all continents are **bounded** by water bodies or high mountain ranges, isolated mainlands, such as Greenland and India-Pakistan areas, are called subcontinents. In some circles, the distinction between continents and large islands lies almost exclusively in the size of a particular landmass.

The analysis of compression and tension in the earth's crust has determined that continental structures are composed of layers that underlie continental shelves. A great deal of disagreement among geologists surrounds the issue of exactly how many layers underlie each landmass because of their distinctive mineral and chemical composition. It is also quite possible that the ocean floor rests on the top of unknown continents that have not yet been explored. The continental crust is believed to have been formed by means of a chemical reaction when lighter materials separated from heavier ones, thus settling at various levels within the crust. Assisted by the measurements of the **specifics** within crust formations by means of monitoring earthquakes, geologists can speculate that a chemical split occurred to form the atmosphere, sea water, and the crust before **it** solidified many centuries ago.

Although each continent has its special features, all consist of various combinations of components that include shields, mountain belts, intracratonic basins, margins, volcanic plateaus, and blockvaulted belts. The basic differences among continents lie in the proportion and the composition of these features relative to the continent size. Climatic zones have a crucial effect on the weathering and formation of the surface features, soil erosion, soil deposition, land formation, vegetation, and human activities.

Mountain belts are elongated narrow zones that have a characteristic folded sedimentary organization of layers. They are typically produced during substantial crustal movements, which generate faulting and mountain building. When continental margins collide, the rise of a marginal edge leads to the formation of large mountain ranges, as explained by the plate tectonic theory. **This process** also accounts for the occurrence of mountain belts in ocean basins and produces **evidence** for the ongoing continental plate evolution.

21. What does this passage mainly discuss?
- A. Continental drift and division
 - B. Various definitions of the term “continent”
 - C. Continental structure and crust
 - D. Scientific analyses of continental crusts
22. According to the passage, how do scientists define continents?
- A. As masses of land without divisions
 - B. As extensive bodies of land
 - C. As the largest identifiable features
 - D. As surficial compositions and ranges
23. In paragraph 1, the word "**bounded**" is closest in meaning to
- A. covered.
 - B. convened.
 - C. delimited.
 - D. dominated.
24. The author of the passage implies that the disagreement among scientists is based on the fact that
- A. each continent has several planes and shelves.
 - B. continents have various underlying layers of crust.
 - C. continents undergo compression and experience tension.
 - D. continents have different chemical makeup.
25. The word "**specifics**" in paragraph 2 is closest in meaning to
- A. specialties.
 - B. speculations.
 - C. exact details.
 - D. precise movements.
26. The word "**it**" in paragraph 2 refers to
- A. a chemical split.
 - B. the crust.

- C. the atmosphere.
 - D. sea water.
27. According to the passage, what are the differences in the structure of continents?
- A. The proportional size of continents to one another
 - B. Ratios of major components and their comparative size
 - C. The distinctive features of their elements
 - D. Climatic zones and their effect on the surface features
28. In paragraph 4, the phrase “**This process**” refers to
- A. continental collision.
 - B. mountain ranges.
 - C. the rise of margins.
 - D. plate tectonic theory.
29. The author of the passage implies that
- A. the process of mountain formation has not been accounted for.
 - B. mountain ranges on the ocean floor lead to surface mountain building.
 - C. faulting and continental margins are parts of plate edges.
 - D. the process of continent formation has not been completed.
30. The word “**evidence**” in the last line is closest in meaning to
- A. eventuality.
 - B. confirmation.
 - C. exemplification.
 - D. challenge.

PASSAGE 4. Questions 31-40

The Future of Entertainment

More than ever, media is separating into mass market blockbusters on the one hand and ‘niche’ products – attracting small groups of people with similar interests – on the other. Everything else is struggling to compete.

Joe Swanberg makes films about the romantic lives of young people in the city. He shoots quickly with a digital camera and asks actors to wear their own clothes. His low-budget films are hardly ever shown in cinemas. By keeping his costs down and distributing digitally, Mr Swanberg is making a living.

Technology was expected to help young people like him. A few years ago it was predicted that the internet would vastly increase the supply of small independent films and other niche media products and increase their audiences. That has certainly happened. However, so has the opposite. Blockbusters are also tightening their grip on audiences, whether it's in the area of film, music, television or books. The growth of both niche products and huge sell-out successes has been at the expense of the things in the middle which are just quite popular – the near-misses.

There are several reasons why big hits still do so well. As in the past, people still want to have something to talk about with their friends. Which is why talent shows such as 'American Idol' do pretty much as well as they did ten years ago and why the latest blockbuster still breaks new records at the box office. Research shows that people still choose blockbusters more often than less well-known books and films. This is probably because people tend to try only things they have heard of – which for many people are limited to media-hyped blockbusters.

However, some things are new. All the technology that has made niche content so much more accessible has also proved handy for pushing blockbusters. Missed the last popular film? Don't worry, because there will be other chances to see it, in a wide variety of formats. Blockbusters are doing well not in spite of the fact that people have more choice in entertainment, but because of it. Imagine walking into a music shop which has more than 10 million songs, as iTunes does, all of them arranged alphabetically. Making up your mind would be impossible. So, rather than having to decide, it's much easier to just grab what everybody is talking about.

Is this increasingly more common separation into blockbusters and niches good or bad? It certainly makes life harder for media companies. In a world where entertainment choices are growing, it is more important than ever to make a big impact with your product. If it isn't a hit, it will have to fight for attention together with thousands – perhaps millions – of other offerings. The possibility of failing can make people anxious and more conservative. Television programmes must be successful quickly or they will be cancelled. It is becoming even harder to talk the decision-makers in the movie industry into approving films if they are not confident there is a demand for them.

Yet this can be a big advantage for consumers. In the past, these powerful business people could get away with supplying content that was not that good to people who did not have much of a choice. These days, with so many options, there is rarely nothing good on television. So the media industry must raise its game.

Intelligent people naturally wish that more money were available to produce the kind of music, films and television programmes they like. The problem is that everybody has different ideas about exactly what they want to watch. Some may love watching a programme about the history of dance; others may want to spend an hour being told how to look after pet snakes. But not

many want to do either of these things, which explains why such programmes are niche products. There are only a few things that can be guaranteed to delight large numbers of people. They are known as blockbusters.

31. According to the passage, which of the following statements best describes "niche" products?

- A. They attract small groups of people sharing similar interests.
- B. They attract large groups of people sharing similar interests.
- C. They attract small groups of people sharing different interests.
- D. They attract large groups of people sharing different interests.

32. In paragraph 1, we learn that Joe Swanberg's films are

- A. usually low-budget costume dramas.
- B. rarely seen in cinemas.
- C. often bought on DVD.
- D. are made for young people in the city.

33. What impact has technology had on the movie business according to paragraph 2?

- A. Small independent film-makers are struggling to find an audience.
- B. Audiences are still enjoying blockbuster films.
- C. Fewer young people are attracted to the industry.
- D. There is more choice available in the middle market area.

34. According to paragraph 3, blockbuster success is because people

- A. prefer to see famous actors in films.
- B. like watching and talking about reality shows.
- C. only watch films recommended to them by friends.
- D. are reluctant to see films they've never heard of.

35. Paragraph 4 indicates that people may

- A. be confused by the choice presented to them.
- B. choose niche films because of their availability.
- C. not understand all the different formats available.
- D. prefer to listen to music than watch films these days.

36. What does "*it*" refer to in paragraph 4?

- A. the variety of format
- B. the last popular film
- C. the choice in entertainment
- D. the technology

37. As a result of these changes, media companies
- A. are finding it more difficult to make an impression.
 - B. tend to produce more unusual films than before.
 - C. can get financial backing quite easily.
 - D. know there is a growing demand for their products.
38. According to paragraph 5, what kind of feeling might people have due to possible failure?
- A. delighted
 - B. worried
 - C. embarrassed
 - D. surprised
39. What does "*they*" refer to in paragraph 5?
- A. consumers
 - B. media companies
 - C. television programmes
 - D. movie industry decision-makers
40. What does paragraph 6 say about the situation nowadays?
- A. Consumers are benefiting from it.
 - B. There is hardly anything good on television.
 - C. Making programmes is easier than before.
 - D. Better films and TV programmes are being made.

End of the test

