

UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS

English for Speakers of Other Languages

CERTIFICATE IN ADVANCED ENGLISH

0151/1

PAPER 1 Reading

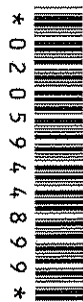
DECEMBER 2009

Morning

1 hour 15 minutes

Additional materials:

Answer sheet



Time 1 hour 15 minutes

INSTRUCTIONS TO CANDIDATES

Do not open this question paper until you are told to do so.

Write your name, Centre number and candidate number on your answer sheet if they are not already there.

Read the instructions for each part of the paper carefully.

Answer all the questions.

Read the instructions on the answer sheet.

Mark your answers on the answer sheet. Use a pencil.

You **must** complete the answer sheet within the time limit.

At the end of the test, hand in both this question paper and your answer sheet.

INFORMATION FOR CANDIDATES

There are 34 questions on this paper.

Questions **1 – 19** carry two marks.

Questions **20 – 34** carry one mark.

Part 1

You are going to read three extracts which are all concerned in some way with the natural world. For questions 1 – 6, 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.

Camping in the wild

We live in an age when the world's wild areas are becoming increasingly accessible. Being able to visit fantastic natural sights before retreating to the warmth and comfort of a centrally heated hotel has become almost commonplace: national parks such as Torres del Paine in Chile offer luxury accommodation. But wrapping yourself in air-conditioned sumptuousness serves only to insulate you from the very environment that you've come to experience. Even staying on an organised campsite is still a step away from experiencing nature in the raw. And that is where wilderness camping comes in.

The first thing to appreciate is the level of responsibility that comes with the privilege of camping in the wild. Every tent peg stabbed in the ground, every groundsheet laid out and every stove fire has the potential to scar the landscape. Take for example the seemingly innocuous act of picking up large rocks to place on tent anchors around your tent. Ignoring for a moment the habitat destruction caused by moving boulders, picture the dismay on the faces of the next posse of backpackers to come across the same beautiful spot, only to discover the tell-tale circle of stones. Second-hand wilderness camping is never as memorable as the illusion of being the first to camp in a special place. So if you remember that every action has a consequence, and if you are able to think through every stage of wild camping, you'll have a better time of it, the surrounding terrain will suffer less damage and future campers will appreciate your thoughtfulness.

line 16

- 1 What point is the writer making in the first paragraph?
 - A It is a shame that national parks only offer luxury accommodation.
 - B Camping in the wild can offer a unique experience.
 - C It isn't necessary to be uncomfortable to make the most of wild areas.
 - D Tourists are increasingly keen to try camping in the wild.

- 2 What would the backpackers referred to in line 16 be dismayed by?
 - A the amount of responsibility they have for the environment
 - B the realisation that other campers had different attitudes
 - C the destruction of the local environment
 - D the physical evidence of previous camping

Extract from a novel

The big storm

The storm went on all night long and into the middle of the morning, an extraordinary affair. I have never known the like for violence or duration. I was sitting up in bed, the light flickering around me and the sky stamping up and down in fury, breaking its bones. At last, I thought, at last the elements have achieved a pitch of magnificence to match my inner turmoil! In this mood of euphoria I considered my position in a new light.

I have always had the conviction, resistant to all rational considerations, that at some unspecified future moment, the continuous rehearsal which has been my life until now, with its many misreadings, its twists and turns, will be done with and that the real drama for which I have been preparing with such earnestness will at last begin. It is a common delusion, I know; everyone entertains it. Yet last night, in the midst of the spectacular display, I wondered if the moment of my entrance might be imminent, the moment of my *going on*, so to say. I do not know how it would be, this dramatic leap into the thick of the action, or what exactly might be expected to take place, on stage. But what I am looking forward to is a moment of expression. I shall be totally fulfilled. I shall be delivered, like a noble closing speech. line 8

- 3 Which of the following sums up the writer's response to the storm?
- A He was angry that it kept him awake.
 - B It made him feel inadequate.
 - C It reflected his own emotions.
 - D He was frightened by its intensity.
- 4 What does the writer explain about his intuition that the 'real drama' of his life is about to begin (line 8)?
- A It allows him to accept his past mistakes.
 - B It is a sensation that few others share.
 - C It is something he has always been ready for.
 - D It is based on a rational analysis of events.

PROTECTING THE GREAT BARRIER REEF

The Great Barrier Reef stretches along the Queensland coastline in Australia. Historically, it has been regarded as a well-protected, pristine wonderland – a haven of delicate corals and abundant fish. Yet as scientists came to understand more about the reef's complexities, a different picture emerged. Overfishing, land-based pollution and coral bleaching, exacerbated by increased sea temperatures due to global warming, were all impacting on its natural wealth.

Immediate action was required because, contrary to popular belief, only 4.6% of the reef was fully protected. As a result of public campaigning, the Australian government committed to a plan to protect 33% of the reef, with the Great Barrier Reef Marine Park zoning plan being implemented in 2004. This is the world's largest network of marine sanctuaries, covering over 11 million hectares.

Yet the reef is still under threat. The amount of sediment flowing from the land into the marine park from its catchment area has quadrupled over the past 150 years, due largely to grazing and cropping expansion and loss of native vegetation and wetlands. The reef has experienced two mass coral bleaching events in 1998 and 2002, when the corals lost colour due to an increase in water temperature. And finally, not only is the reef subject to high levels of fishing pressure, but other fishing practices, such as seafloor trawling of prawns, are still permitted in over half of the marine park, resulting in untargeted fish capture and destruction of the sea floor.

- 5 What misconception existed about the Great Barrier Reef in the past?
- A It would not be adversely affected by global warming.
 - B It possessed marine life not found elsewhere.
 - C It was safeguarded for future generations.
 - D It was the largest reef in the world.
- 6 According to the text, what problem is being caused by a legal commercial activity?
- A coral bleaching
 - B destruction of the sea floor
 - C pollution of the wetlands
 - D increased sea temperatures

Part 2

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs **A – G** the one which fits each gap (7 – 12). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

Elephant Intelligence

Should elephants be moved to near the top of the animal intelligence list?

For the first time, remote-control cameras have infiltrated the elephant herds of Africa. The result has been made into a documentary film shown in many countries around the world. On watching the footage, you start to believe that elephants may indeed be as intelligent as the great apes. As filmmaker John Downer says, 'When you see the immense co-operation and sensitivity between these animals, you realise that they must be extremely clever.'

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'This communication and understanding is impressive,' says Downer. 'I know of no other species, apart from ourselves, who gather to greet a newborn.' Iain Douglas-Hamilton, chairman of the organisation Save the Elephants, voices similar sentiments. 'The behaviour suggests that the same emotions exist between one elephant and another as exist between humans. I believe elephants, like ourselves, have a sense of humour, of play and of mischievousness.'

8

So what evidence for elephant intelligence can be found? Self-awareness is a key ability of conscious beings. And just as a person looking into their mirror and seeing a dirty face will try to wipe it, it has been found that an elephant studying its reflection will try to rub smudges off its forehead with its trunk.

9

The same might be said of the way in which elephants choose to gather in particular groups of different sizes and at different times. Sometimes they are in an intimate family group, at other times they

join other families to make a bond group. For a long time it was a mystery as to how these groups co-ordinated themselves.

10

Cameraman Michael Roberts noticed this: 'I recorded elephants freezing for long periods, their trunks close to the ground, listening to things the human ear could not detect. But perhaps the most amazing thing was seeing them using sticks to remove flies from their bodies. Imagine that – elephants actually using tools, and, what's more, passing down their skills to their young.'

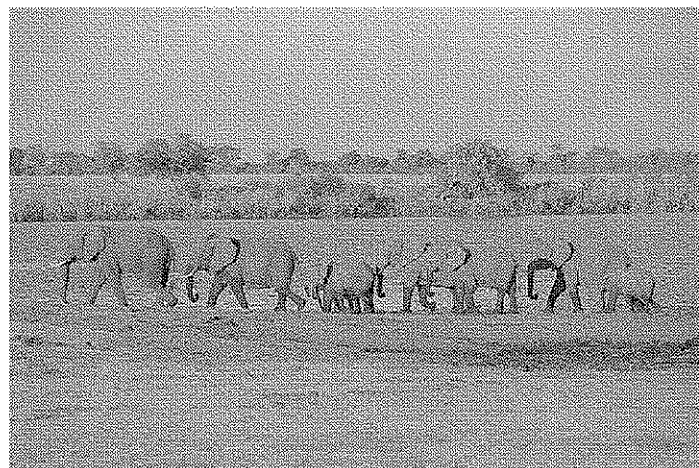
11

Iain Douglas-Hamilton is convinced that elephants plan their moves between 'safe areas', sprinting from one protected reserve to another under cover of darkness, and avoiding the danger areas in between. 'How the elephants can tell the two apart is unclear,' he says. 'It's not as if there are any fences. And it's unlikely that any single elephant's experience of encounters with hunters would be extensive enough to equip it with an accurate mental map of protected reserve boundaries.'

12

But this store of social knowledge may be at risk. Families with older matriarchs tend to have healthier babies. Unfortunately, the oldest individuals are also the largest, and these tend to be prime targets for hunters. If groups rely on these individuals for social knowledge, then a whole family's survival may be affected by the removal of a few key individuals.

- A** The footage from the cameras gives us an answer, backing up the theory that elephants communicate through seismic-evoking sounds that are transmitted through the earth, like mini earthquakes. These allow the elephants to assess where they are in relation to one another and to alert others to their physical or emotional state.
- B** So however clever elephants are, they are still at the mercy of humans, who have been the perpetrators of most of the species' problems of survival. With evidence mounting of elephant intelligence and wide-ranging communication between one another, there is a need for a rise in their status on the intelligence spectrum.
- C** For example, they have the capacity to appreciate the needs of others. At one point a group of female elephants gather around a baby elephant. The baby is struggling to get to his feet, and all the females get involved in trying to help him up. When a male arrives and tries to interfere, female reinforcements are quickly called in to prevent him from trampling the baby.
- D** If individuals cannot acquire sufficient knowledge, this suggests that the animals may also be learning from the experiences of others. 'The precision with which they act', he continues, 'suggests their exchange of information is more sophisticated than anyone had previously believed.'
- E** This discovery, when it occurred some years ago, was a startling one for scientists, who had assumed that only humans and higher apes were smart enough to achieve self-recognition. Many behavioural researchers consider that ability to be a hallmark of complex intelligence.
- F** Learning what to fear is also acquired from their elders. In the Amboseli region, where Masai tribesmen occasionally hunt elephants, the elephants learn to run from the sight and smell of the Masai. Even tapes of Masai voices will cause the elephants to flee, while they ignore the sight, smell and sound of tourists.
- G** Similarities are also evident in the tendency of elephants to be jealous and crochety, as shown in the shot of a female lashing out with her back foot to kick a troublesome young elephant.



Part 3

You are going to read a newspaper article. For questions 13 – 19, 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.

The Sound of Music

Geoff Brown wonders whether film music can ever be regarded as art.

No one can claim such mastery of the fantasy blockbuster sound as British film music composer John Williams. It's a style of music he did much to define in *Star Wars* and then for many other films for the director Steven Spielberg. There are distinctive melodies which give the feeling of flying, snatches of music to represent different characters, and intricate illustrative details. In addition, everything follows the symphonic style of a hundred years ago. It's what the film industry in Hollywood wants, it's what John Williams supplies, and what audiences everywhere expect.

Can we call it art, or is it simply an interesting artefact, a sort of factory product? For the cinema-goer sitting with a popcorn bag the question doesn't arise. But since film music now spreads to a different audience far outside cinemas, on lavishly promoted soundtrack CDs and serious concert platforms, it may be interesting to answer the question.

Composers themselves have expressed very diverse opinions. Interviewed some years ago, Williams himself proudly referred to film music as 'the opera of the 20th century'. On the other hand, Richard Rodney Bennett, the composer of the music for the film *Murder on the Orient Express*, declared that 'in writing film music one is really using only a sixth of one's musical mind'. Everyone agrees on one point though: the rewards are pleasingly high. There are royalties. And if you hit the right buttons you can spin off into the lucrative sideline of a concert career, regularly mounting live performances of film compositions.

But if you consider the working conditions that composers put up with, superficially the odds do seem stacked against film music being classed as art. First of all, film music is composed in snippets, timed to the second, and written after the film is shot. Then there are insane deadlines – like having five days to compose 50 minutes of music. Next, the composer has to live with the fact that he/she wields no artistic control. Finally, the ultimate insult is that what is written struggles to get itself noticed against a background of dialogue, squeals, and every possible visual delight from cartoon character *Shrek's* green body to actor Tom Cruise's chin. It can't be art, can it?

But think of the German composer Bach in the eighteenth century, satisfying his employers by writing one cantata a week. Few composers can write without a commission. And for the true artist, rules and restrictions stimulate. Film scoring can sharpen a composer's technique, encourage experimentation. The composer Vaughan Williams was never quite the same again after his work on the film *Scott of the Antarctic* caused him to branch into percussion instruments as a way of capturing a frozen landscape.

Film music can be art then, and has been, in fits and starts. The frustrating thing is that many film producers have limited expectations of what film music can be. Once the age of silent movies was over and talkies arrived, music became an integral part of the projected film and anything was possible. Music didn't have to be poured over the images like mayonnaise; it could argue with them, puncture them with irony, or rudely interrupt. In Europe, various composers such as Shostakovich and Hanns Eisler experimented with timbre and form, showing Hollywood (at the time still stuck with the sounds of a late nineteenth-century symphony orchestra beaver away) that innovative techniques were possible.

But even in Hollywood, art raised its head. All film composers look up to Bernard Herrmann, a giant who coloured each score with a different sound and let his music snake through the images in unconventional ways. The power of the film *Vertigo* lies not only in the director's images but in Herrmann's worried woodwind and turbulent strings and the weird harp solos that dog the characters' footsteps. His scores are usually so interwoven with their films that it's a futile task trying to carve the music into selections for concert use. Herrmann proves that it's even possible to write film scores in bulk without hurtling into an artistic decline.

So, what's my conclusion? Art or factory product? Both in fact, although there's rather more of the factory product than I would like at times.

- 13 What point is the writer making about John Williams' music in the first paragraph?
- A It is similar to that produced by other composers.
 - B It is too old-fashioned to remain popular for long.
 - C It has a better reputation in Hollywood than elsewhere.
 - D It has certain characteristics that are easy to identify.
- 14 In the second paragraph, what does the writer imply about the attitude of cinema-goers to film music?
- A They are only interested in it if they can purchase the CD.
 - B They perceive it as being mass-produced.
 - C They are not concerned about whether it has artistic merit.
 - D They feel music is an important part of the cinema experience.
- 15 According to the writer, which view of film music do all composers share?
- A They consider that it is a worthy outlet for their talents.
 - B They appreciate the financial gains they make from it.
 - C They need it to supplement their main source of income.
 - D They can use it as a way into an alternative career.
- 16 According to the writer, what is the worst aspect of a film composer's working conditions?
- A The music has to be composed after the film is completed.
 - B The deadlines set for the composer cannot be achieved.
 - C The music has to compete for attention with other elements of the film.
 - D The composer has no control over how the music is used.
- 17 The writer compares modern film composers with Bach to show that
- A some composers work better under pressure.
 - B composers have unreasonable demands imposed on them.
 - C composers must aim to please their employers.
 - D all composers need some sort of sponsorship.
- 18 What point is made about Hollywood film music when the 'talkies' arrived?
- A It used less well-known symphony orchestras than before.
 - B It did not constitute a major part of the final production.
 - C It didn't generally make use of new ideas.
 - D It was not considered to make an artistic contribution to the film.
- 19 What does the writer say is special about Bernard Herrmann's music?
- A It is of high quality because he composed very little.
 - B It has a distinctive style which evokes the animal world.
 - C It is totally integrated with the visual element of the film.
 - D It has considerable potential for concert performance.

Part 4

You are going to read a magazine article about keeping a journal. For questions 20 – 34, choose from the sections (A – E). The sections may be chosen more than once. When more than one answer is required, these may be given in any order.

Mark your answers on the separate answer sheet.

In which section(s) is the following mentioned?

- | | | |
|---|----|----------------------|
| the reader's advantage in knowing an event's later significance | 20 | <input type="text"/> |
| the journal-writer's desire to tell the truth | 21 | <input type="text"/> |
| the difference in the writer's perspective between journals and other literary forms | 22 | <input type="text"/> |
| the vivid recreation of a sensory experience | 23 | <input type="text"/> |
| the journal as a record of the changes a person undergoes during his or her life | 24 | <input type="text"/> |
| the unique nature of each person's journal | 25 | <input type="text"/> |
| the journal-writer's compulsion to make his or her mark on the world | 26 | <input type="text"/> |
| the primary intended readership of the journal | 27 | <input type="text"/> |
| the similarity between the journal's narrative and the course of real life | 28 | <input type="text"/> |
| the journal-writer using the journal as a means of self-criticism | 29 | <input type="text"/> |
| the relative lack of skill needed for journal-writing | 30 | <input type="text"/> |
| the writing of an imaginary journal | 31 | <input type="text"/> |
| the fact that journal-writing is not evaluated in the same way as other literary forms | 32 | <input type="text"/> |
| the fact that the journal-writer cannot foretell how events and situations will develop | 33 | <input type="text"/> |
| | 34 | <input type="text"/> |

Keeping a journal

What makes the day-by-day account of a person's life and thoughts so appealing and enduring? William Boyd examines this unique literary form.

A

There are many sorts of journals: journals recording banal details of ordinary lives, and journals intended to witness momentous events. There are others designed simply as an aid to memory, perhaps a rough draft for writing a later, more polished work. But within these varying ambitions and motivations is a common factor uniting all these endeavours – the aspiration to be honest. The implication is that in the privacy of this personal record, things will be uncensored, things will be said that couldn't or wouldn't be uttered in a more public forum. But there is also perhaps a more fundamental drive to our journal-keeping; we want to leave a trace of some kind. Like the adolescent who carves his name on a tree, the act of writing seems to say: I was here.

B

Re-reading the journal I'd kept between 19 and 21 was a disturbing experience. The factual account I would give now of those years would be essentially the same, but the psychological content seems to belong to someone else. There was also a kind of pitiless self-examination of almost everything I did that I cannot remember undertaking. And I was very hard on myself, often insulting myself ruthlessly in the second person. Clearly, I had been much unhappier than I had thought. But the hard evidence of my journal is irrefutable. However, this schism between my memory of my earlier self and the historical facts made me wonder if the journal served another, more covert purpose for its keeper, namely to chart the various stages of our life. We do become transformed as people and even though our fundamental natures may remain the same, our memories will play us false about our past.

C

This thesis was put into practice when I decided to write my novel *Any Human Heart* as the fictional intimate journal of a fictional writer. It was a paradoxical exercise because in writing it, I had to remain true to another constant that is a defining feature of the journal form. For the journal – relating as it does a life-story – does so in a manifestly different manner from the other forms available, whether biography, memoir, or autobiography. All these are fashioned by looking backwards, informed by hindsight, and the impenetrable judgements of the future often undermine the honest analysis of the present. Only the journal really reflects the day-by-day progress of life. Events have not yet acquired their retrospective significance; for instance the job you were so excited about has still to turn tedious. The journal has to have the same random shape as a human life because it's governed by chance. In essence, it mimics and reflects our own wayward passage through time like no other form of writing.

D

However apparently unimportant the entries, the journal offers us a special insight into the author's life. On occasion, we are provided with a privileged knowledge of their destiny. Scotsman James Boswell – later close friend and biographer of the writer Dr Johnson – writes on 16 May 1763: '*I drank tea at Mr Davies's, and about seven came in the great Mr Samuel Johnson, whom I have so long wished to see ... As I knew his mortal antipathy to the Scotch, I cried to Davies, "Don't tell him where I come from!"*' As he describes his first sight of the great literary man we participate in his excitement, but there's an extra thrill delivered by our foreknowledge of their later friendship. Often, however, we read with the same ignorance as that of the journal-keeper as he writes. On 21 September 1870, the English diarist Francis Kilvert describes a visit to an orchard and notes: '*The smell of the apples very strong.*' This bears a kind of witness to 21 September 1870 that has as cogent and undeniable validity as any other.

E

Which brings me to the final characteristic of journal-keeping: although we might hope that others may read our observations one distant day, the intimate journal is principally designed to be read by only one pair of eyes: the author's. It is therefore judged by standards of integrity, honesty and immediacy that require no special education, talent or gift. Poetry, the novel, biography and journalism are weighed up by different criteria. Not everyone can write a novel, but everyone is, in theory, capable of keeping a journal. And if you do keep one, then it becomes, in a real sense, the book of your life and a document like no other that has ever been written. But there is also a universality to journal-writing. An intimate journal – if it is true and honest – will also speak to everyone who has a chance to read it.