

UNIVERSITY OF CAMBRIDGE ESOL EXAMINATIONS

English for Speakers of Other Languages

CERTIFICATE IN ADVANCED ENGLISH

0151/1

PAPER 1 Reading

JUNE 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.

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Part 1

You are going to read three extracts which are all concerned in some way with travel. 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.

LIFE IN THE SLOW LANE

When I announced to my teenage children that I was taking off on a boat along Britain's canals for four months, they bought me a stripey jumper and an unfashionable waterproof jacket as brutal going-away presents. I withstood their arrows, and, within days of starting my 1,400-kilometre circumnavigation of the country, I was hooked. Eventually even my sceptical offspring got caught up in the spell as they joined up with me for different sections of the long trip.

Half the British population live within eight kilometres of an inland waterway,

and yet many don't realise that if they hired a boat they'd slip through Britain's back door into a peaceful lost world. Water brings out the best in people. Someone who walks past you without a glance in a village will, 100 metres away, walking on the towpath alongside the canal, invariably smile, greet and maybe even offer to help you through the next lock gate. I returned home from my odyssey with a new faith in slow-time travel. And I actually rather like the jacket.

- 1 What do we learn about the writer and his children?
- A His children did not believe that he would complete the journey.
 - B He tried hard to persuade his children to accompany him.
 - C His children changed their opinion of canal boat travel.
 - D He did not understand his children's attitude towards his travel plans.
- 2 What does the writer say in the second paragraph about people and canals?
- A People travelling by canal boat are reluctant to accept any help.
 - B People behave differently near canals to how they would behave elsewhere.
 - C The canal environment tends to attract a certain type of person.
 - D Canal boat travellers usually act in a helpful way towards each other.

WEBSITE REVIEW

mrparticular.com

Mr Particular (mrparticular.com) is an unnamed hotel reviewer who, in the best tradition of hotel reviewers, tours hotels in Britain while keeping his identity a closely guarded secret. His prose is sharp to the point of being barbed. Mr Particular is extremely particular. Indeed, he searches out faults and deficiencies with the appetite of a hungry wolf. But, he says, if you are paying close on a week's wages to stay the night somewhere then it jolly well ought to be up to scratch. line 6
line 7
line 8

Do we really need the likes of Mr Particular in an age when any hotel guest is capable of uploading their own reviews to the Internet? Well, yes, we probably do, because what Mr Particular brings to the table are three things you don't find on the usual post-your-own-opinions websites: obsessive detail, a lifetime of experience and an eloquent turn of phrase. However, there is a bug in the bed. The thing about secret hotel reviews is that someone still has to foot the bill. In this case, rather than a newspaper or the hotel itself, Mr Particular is looking at you. For 52 reports a year he is asking for £104. On the one hand that's just £2 a week, but on the other, that's a night in a decent hotel. line 14
line 15

- 3 Which phrase in the text suggests the writer's opinion about the service offered by the website?
- A a hungry wolf (line 6)
 - B up to scratch (lines 7 – 8)
 - C a bug in the bed (line 14)
 - D foot the bill (line 15)
- 4 What does the writer of the text imply about the website?
- A It offers similar value for money to other sites.
 - B Its reviews are no more informative than those on other sites.
 - C Its reviews focus mainly on higher category hotels.
 - D It may not be worth the fee charged to access it.

WALKING THE WORLD**Author's Introduction**

Walking is a pace and movement suited to the human frame and temperament, giving one opportunity to think, while at the same time offering a type of physical exercise many of us seek but neglect. It has more benefits than aspirin and encourages the deepest and healthiest of sleep. Another advantage of putting one foot in front of the other is the financial one. Walking is an inexpensive method of moving around and, in our teeming cities, frequently the fastest. It can be a prelude to and reason for adventure, and I feel there is a sense of achievement that riding a mechanical vehicle will never offer when passing from A to B.

When I came to write this book I pondered long and seriously upon the desirability of a walking book pure and simple, or one covering progress maintained by other sets of legs – such as those belonging to the horse, camel, mule and elephant, plus, perhaps, the bicycle, on which one's own legs are used as a means of propulsion. I finally came down on the side of simple walking, since the scope of my foot-travels covers, if not a multitude of haunts for the walker, a wide enough one to awake the interest of readers. It is my hope that many of these may wish to follow my example and some, maybe, my footsteps.

- 5 What point does the author make about walking in the first paragraph?
- A Many people do less walking than they would like to.
 - B Most people who walk in cities ignore the disadvantages.
 - C Many people believe walking is less healthy than other forms of exercise.
 - D Most people find walking more enjoyable than mechanised transport.
- 6 Why did the author decide against including other means of transport in his book?
- A He believed he lacked first-hand knowledge of them.
 - B He doubted whether readers would be interested in them.
 - C He thought that it would be too broad a subject to deal with in one book.
 - D He felt that the extent of his walking experience was sufficiently inspiring.

Part 2

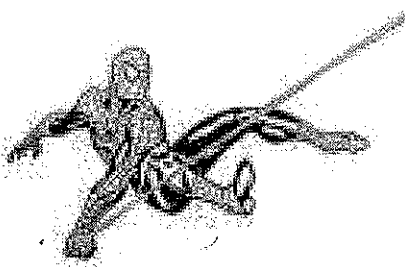
You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs A – G the one which fits each gap (7 – 12). There is one extra paragraph which you do not need to use.

Mark your answers on the separate answer sheet.

The Birth of Spider-Man

Nick Drake reports on the origins of the comic-book superhero Spider-Man.

Spider-Man, the brainchild of writer Stan Lee, has been one of the world's most popular comic-book characters since he first climbed his way up a wall in 1962. Superman may be able to fly, and Batman may have neat gadgets, but Spider-Man has always been the superhero with style. Whether he's swinging from a high-rise office block or just trying to win his girl's heart, there's always been something irresistible about him, a quality which other comic-book strongmen have never matched.



He took the idea to his boss, the publisher Martin Goodman, telling him that he wanted to feature a hero whose main power was the fact that he could stick to walls and ceilings.

10

Stan waited for the enthusiastic reaction, for a hearty pat on the back and a robust: 'Go for it!' But it didn't come. On the contrary, he was told that he was describing a comedy character, not a hero. Heroes are too busy fighting evil to slow down the stories with personal stuff.

11

So to get it out of his system, Stan gave famed Marvel artist Jack Kirby his Spider-Man plot and asked him to illustrate it. But when Stan saw that Jack was drawing the main character as a powerful-looking, handsome, self-confident hero, he took him off the project. Jack didn't mind – after all, Spider-Man wasn't exactly the company's top character.

12

Then they just forgot about it. But, some time later, when the sales figures came in, they showed that Spider-Man had been a smash success, perhaps the best seller of the decade! Stan laughs when he recalls Martin Goodman's priceless reaction: 'Stan, remember that Spider-Man idea that I liked so much? Why don't we turn it into a series?' Spider-Man went on to be one of the most successful characters in comic-book history.

7

Indeed, it's a point made in a new book about the Marvel Comic Company and the characters it produced. He was neurotic, compulsive and profoundly sceptical about the idea of becoming a costumed saviour. His contemporaries, the Fantastic Four, argued with each other, and both The Hulk and Thor had problems with their alter egos, but Spider-Man alone struggled with himself.

8

Born in New York in 1922, he joined the company when he was seventeen, working his way up through the firm until he was writing many of the titles. It wasn't until the early 1960s, however, that he gained the freedom to create many of the characters who would make his name. Stan recalls that a throwaway idea gave birth to one of the world's great superheroes.

9

For months, Stan had been toying with the notion of a new superhero, one who would be more realistic than most, despite his colourful super-power. He has since confessed that he'd dreamt up the idea from watching a fly on the wall while he'd been typing.

- A** Stan then passed the assignment over to Steve Ditko, whose toned-down, highly-stylised way of drawing would, he thought, be perfect for Spider-Man. And he was right. Steve did a brilliant job in bringing the character to life. So they finished the comic strip and put it in that last edition, even featuring their new hero on the cover.
- B** Another innovation which this creative genius brought to comic books was one which enhanced the reader's grasp of the superhero's subjective viewpoint – the thought bubble.
- C** As the man responsible for creating not only this troubled character but also The Silver Surfer and many more, Stan Lee managed to transform the much maligned comic art form into a multi-million-dollar industry and turn Marvel Comics into a household name.
- D** The new hero would also be a teenager, with all the problems, hang-ups and angst that go with adolescence. He'd be a loser in the romance department. Except for his superpower he'd be the quintessential hard-luck kid.
- E** Marvel comics had just one comic-book title that didn't feature superheroes. Stan was producing the title, called *Amazing Fantasy*, which featured all sorts of brief, far-out comic strips. Stan loved it but sales were disappointing, so it was decided that he would do one last issue and then let it rest in peace.
- F** What's more, the name was a disaster. Didn't Stan realise that people hate spiders? But Stan couldn't get Spider-Man out of his head. That's when he remembered that final issue of *Amazing Fantasy* he was doing. He thought that no one would much care about what went into the last issue.
- G** The secret of Spider-Man's success was, in part, a depth of characterisation that readers had never before seen in such a protagonist. There isn't 'slam-bam-crash-boom' in every panel of a Spider-Man comic strip. Rather, the reader becomes privy to the hero's inner thoughts about his troubled life.

Part 3

You are going to read a magazine 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.

Recreating sails used on Viking ships

The people known as the Vikings, from Norway, are famous for sailing round much of the world – but how did they do it? Nancy Bazilchuk investigates.

Since the middle of the 1800s, archaeologists have been studying a series of well-preserved Viking ships, excavated from grave mounds or raised from the bottom of narrow rivers leading to the sea. What they were missing were the ships' sails: such old cloth rarely survives in the environments that preserve wood. But after delving into old documents, Jon Godal and Eric Andersen from the Viking Ship Museum at Roskilde in Denmark decided old sails might be preserved elsewhere. They found a Viking law dating from about AD 1000 which stated: 'The man on whom responsibility falls shall store the sail in the church. If the church burns, this man is responsible for the sail ...'. They struck it lucky in the church at Trondenes. Crammed between the walls and the roof was a fragment of woollen sail. It may once have been put in the church for safety.

Amy Lightfoot, head of the *Tommervik Textile Trust* in Hitra, Norway, had been studying coastal people's use of a tough, lanolin-rich wool to weave *vadmal*, a thick woollen cloth used to make durable clothing. When the Coastal Museum in Hitra decided in 1991 to build a replica of a boat used locally in the 1300s, it decided that it should have a woollen sail based on the fragment from Trondenes, and Lightfoot was chosen for the task. There was only one catch: the knowledge needed to produce such an object had perished with the sails themselves. 'But people still made *vadmal*, and we could talk to them about that,' says Lightfoot.

Even the simplest sail is a highly complex tensile structure. The fabric must be heavy enough to withstand strong winds, but not so heavy that it slows the ship. The trick to achieving this balance lies in the strength of the different threads, the tightness of their twist and their watertightness. The discovery of the Trondenes sail meant that these intricacies could be examined in Viking-age cloth. Analysis of the sail showed that its strength came from the long, coarse outer hairs of a primitive breed of northern European short-tailed sheep called *villsau*. These can still be found in Finland and Iceland. They do not need shelter in winter, as their wool is saturated with water-repellent lanolin. The quality of their wool owes much to their diet, which is new grass in summer and heather in winter. Historical and radiocarbon data from as early as 1400 BC show that Norwegian coastal farmers burnt the heather every year in spring. This kept down the heather and it also prevented the invasion of young pine trees that would eventually turn the farmers' grazing land to forest. The *villsau* thrived on the summer grass and in fact helped to encourage its growth. The flocks gained enough weight to survive on heather over the winter.

When it came to making a sail for the Coastal Museum's boat, the *Sara Kjerstine*, Lightfoot was able to provide a limited amount of *villsau* wool from a flock of 25 sheep she kept herself. The remainder came from a modern relative called the *spelsau*. Both types of wool had to be worked by hand to preserve the lanolin and to separate the long, strong outer hairs from the weaker, inner wool. This was not a trivial undertaking: the *Sara Kjerstine* required an 85-square-metre sail that consumed 2,000 kilograms of wool, a year's production from 2,000 sheep. It took Lightfoot and three helpers six months to pull the wool from the *villsau*. Spinning the wool into 165,000 metres of yarn and weaving the sail took another two years.

In 1997 Lightfoot joined forces with the Viking Ship Museum at Roskilde. They wanted a woollen sail for a replica they were building of a cargo ship. This time Lightfoot took a short cut: instead of pulling out the wool, it was sheared. Nevertheless, as Lightfoot spent endless hours working the wool, she thought about the enormous amount of time and material needed to produce just one sail. Yet the Danish king Knut II is believed by historians to have had over 1,700 ships in 1085. 'You think about the Vikings' western expansion,' she says. 'And you think, maybe the sheep had something to do with it. And unless there were women ashore making sails, Vikings could never have sailed anywhere.'

Lightfoot's sails have provided some unexpected insights into the handling of Viking ships. For example, woollen sails power Viking ships about 10 per cent faster upwind than modern sails, and allow the ships to be sailed far closer to the wind than anyone guessed. In September, the Roskilde museum's latest ship, a reproduction based on the *Skuldelev 2* wreck, is due to make its maiden voyage all the way to Ireland, but despite at least 1,000 years of 'progress', this ship will have to do without a woollen sail. Unlike the Vikings, the museum doesn't have the huge flocks of wild sheep or an army of women to provide the material it needs.

- 13 What point does the writer make about finding Viking sails?
- A Written records did not provide any useful information.
 - B Most Viking sails were believed to have been destroyed by fire.
 - C Viking sails had frequently been reused for other purposes.
 - D Archaeologists had not realised where sails might be kept.
- 14 When Amy Lightfoot was asked to make her first woollen sail, her problem was that
- A she could obtain no first-hand information about the construction of such sails.
 - B she had to substitute a poorer quality material for Viking sailcloth.
 - C there were no other people in the textile field that she could consult.
 - D the Coastal Museum had unrealistic expectations of who could make it.
- 15 What are we told about the sail in the third paragraph?
- A The quality of the cloth depended on the type of boat.
 - B The wool used was taken from one type of sheep.
 - C The wool required the addition of a waterproof substance.
 - D In some ways the cloth used was superior to modern textiles.
- 16 What are we told about land management in the third paragraph?
- A Farmers did not appreciate the long-term results of preventing tree growth.
 - B Farmers knew it was essential to encourage the spread of heather.
 - C Disasters such as fire sometimes interfered with land management.
 - D Summer grass became more plentiful because of the sheep.
- 17 Why did it take Amy Lightfoot so long to make the sail for the *Sara Kjerstine*?
- A One type of wool she used was of inferior quality.
 - B She had underestimated the number of sheep required.
 - C It was not possible to use modern production methods in the process.
 - D The sail was of a larger size than the one at Trondenes.
- 18 In the fifth paragraph, what does Amy Lightfoot imply?
- A The traditional interpretation of Danish history was misleading.
 - B Archaeologists had not appreciated the number of ships the Vikings had.
 - C The amount of time spent on the making of the *Sara Kjerstine* sail was unnecessary.
 - D The role of women in Viking expansion to the west has been overlooked.
- 19 What point is exemplified by the reference to the Roskilde museum's latest ship?
- A It is ironic that the museum cannot replicate the same quality cloth that the Vikings had.
 - B It is unlikely that the Vikings would have sailed on the same route to Ireland.
 - C It is possible that the replica ship may succeed where the original failed.
 - D It is surprising that modern sails are not more similar in structure to traditional ones.

Part 4

You are going to read an article about electric guitars. For questions 20 – 34, choose from the sections (A – D). 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) of the article are the following mentioned?

- | | | | |
|--|----|----------------------|-------------------------|
| the advantages to a performer of a particular guitar | 20 | <input type="text"/> | |
| the fact that to some collectors the instrument itself is more important than who played it | 21 | <input type="text"/> | 22 <input type="text"/> |
| the fact that music professionals have to compete with others for the most desirable classic guitars | 23 | <input type="text"/> | |
| the fact that few guitars are sold on the open market | 24 | <input type="text"/> | |
| how choice was dictated by the tone the make of guitar produced | 25 | <input type="text"/> | |
| the fact that the most devoted collectors restrict themselves to guitars made during a particular period | 26 | <input type="text"/> | |
| the fact that where a guitar is discovered is sometimes given importance | 27 | <input type="text"/> | |
| the way some guitars have been badly treated | 28 | <input type="text"/> | |
| a guitar which is much more in demand now than when it was first made | 29 | <input type="text"/> | |
| a particular guitar which is easy to take apart | 30 | <input type="text"/> | |
| the fact that the guitars of today are very similar to those first produced | 31 | <input type="text"/> | |
| people having feelings of nostalgia for a certain period in their lives | 32 | <input type="text"/> | |
| a guitar which unexpectedly appealed to professional musicians | 33 | <input type="text"/> | |
| a change in the way guitars were made which prompted interest in early instruments | 34 | <input type="text"/> | |

Electric Guitars

Eric Clapton's Strat sold for £300,000. Anthony Thorncroft looks at the market which has grown around vintage electric guitars.

A
In the 1960s, electric guitars were everywhere and easily available. They tended, over time, to be laid aside. They were bashed about and raided for parts. This has happened to most old guitars, especially Fenders, which can be swiftly disassembled. But the classics, the early American guitars, are now rare and very collectable, especially if they are in perfect condition.

As a result a global market has grown up around the best guitars. They are often bought by pop stars, but also some computer executives have invested their fortunes made from new technology in this old technology. The sums paid for classic guitars vary enormously, but you might well be asked for £25,000 and rising for a 1954 Fender Stratocaster in perfect original condition.

B
Dealers are keen to add to the mystique of the trade. Unlike other practical objects that have become works of art, notably vintage cars, electric guitars are still mainly traded privately rather than in the glare of the auction room.

Serious collecting of electric guitars began in the 1970s, about the time when manufacturers began to mass-produce inferior instruments. They could no longer afford the right wood. The first electrics had been made mainly from swamp ash and Canadian maple from mature North American forests. So purists collect only the guitars of the 1950s and 1960s.

These things matter to the true believers who know that their passion began around 1948, when Leo Fender introduced what was to become the first commercially available electric guitar – the Fender Broadcaster – in Fullerton, California. It was light, easy to play, gave the musician that essential freedom to shake around on the stage, and was aesthetically pleasing. Fender did the job so well that the basic design of the electric guitar – apart from one-off spectaculars that mainly pandered to the fantasies of individual stars – remains unchanged. By the 1980s, shrewd manufacturers were making copies of these originals.

C
Quite quickly after the Broadcaster came the Telecaster, and then, in 1954, the Stratocaster arrived – the most popular electric guitar of all time. It was designed for the mass market but became the favourite instrument of many rock stars, including Jimi Hendrix. Its main rival was the Gibson Les Paul,

which was launched in 1952. If you wanted a light, jangly sound, you went for the Strat; if you preferred it richer and heavier, you favoured Les Paul.

The true collector rather looks down on guitars associated with rock stars, preferring instead a classic Strat or a Gibson Gold Top. He (and they are invariably men) is usually happy with a guitar in Lake Placid Blue or Surf Green, recalling the period when Fender used motor paints.

Over time Gibson experimented, introducing ranges in weird shapes, especially the Flying V of 1958, which proved so unpopular that only 100 were produced, making it rare, and very sought-after with collectors today.

D
Collectors of classic electric guitars are aware of every small variation, every colour change, every mechanical improvement. While many want just one expensive toy, some collectors get hooked and amass a barrage of guitars of different colours and makes. When two fans are locked in an auction battle for a guitar owned by a star, really big money can come into play. The highest price for a guitar bought in a salesroom is the £316,879 paid for the guitar that Eric Clapton used when recording his hit song *Layla*.

But all this is populist hysteria to the true collectors, who are unimpressed by starry associations. They hold early electric guitars in the same reverence with which string players regard the famous violins made by Stradivari. There are even famous old guitars with names reflecting the place where they resurfaced, such as the Basement Burst.

In its time, the electric guitar seemed the fleeting reflection of an age. It has become a symbol of that age and an object of desire for a generation, providing them with access to the long-lost days of their youth.



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