

READING SECTION

Part One

Questions 1- 8

Read the following three passages. On the answer sheet, mark the letter A, B, C, D or E for each question. Give only one answer to each question.

First Passage

Why do we never seem to learn the lessons of the past? The actions of others could point the way for us in the future. But either we forget these lessons or we deliberately choose to misinterpret them, or knowing them, we simply fail to act on them.

Because of the economic boom in China, its government has become worried in recent years about selfish motives overtaking society. Many Chinese have been saying for some time that the traditional values of harmony, respect and hard work have been lost. So a few years ago the government focused attention again on the teachings of Confucius, the ancient philosopher.

Prior to the 1990s, Confucianism had not been fashionable, but now, in a country which is currently developing at a dizzying speed, it offers a sense of stability and order. The Confucian saying that nowadays sums up the government's philosophy is 'harmonious society'.

Sometimes it is difficult to learn from the past because the standards of the 'teacher' are so high. This is certainly the case with Nelson Mandela, who preached the message of reconciliation to two sides in South Africa who hated each other deeply. Mandela had always been ideologically committed to peace, and while he was living in prison, he became determined that reconciliation was the only way to unite his divided country: 'If you want to make peace with your enemy, you have to work with your enemy.'

All those who strive for peace know that in the long term they will have to begin this dialogue. Yet few are able to follow the example set by Mandela, because it requires such a high degree of unselfishness. It seems that heeding this warning – not to be selfish – is perhaps the hardest lesson of all for people to learn.



1. We can understand from the text that Chinese government has become worried in recent years about selfish motives overtaking society because of

A population growth

B economic boom

C political crisis

D traditional values

E climate change.

2. The author's purpose in writing this text is to

A offer some advice to society.

B describe some scientific research. C

recommend a plan of action.

D explain how to value the past.

E express a personal point of view.

3. The main idea of this text is that past

A doesn't make any sense any more

B is an important dialogue

C based on people's ideas

D has leaders more than we have now

E should have more public support.



Second passage

We had been travelling for a few hours when on the horizon we spotted the group of small hand-built boats, called kabang. The Moken are wary of strangers, so as we approached, I called out some reassuring words in their language. The family elder, Gatcha, was at first reluctant to stop.

Outsiders have been harassing the Moken throughout their history and his instinct told him to keep his distance. But after hearing that I had been researching the Moken way of life since 1982, in the end he accepted us into his 'home'.

Home for this nomadic sea people are the kabang, on which they live, eat and sleep for eight months of the year. In these light craft, they traverse the Mergui Archipelago, 800 islands dotted across the Andaman Sea, off Myanmar, collecting what they need to survive and moving on. They get by only on what they take from the sea and beaches each day – fish, molluscs and sandworms to eat; shells and oysters to trade with Malay and Chinese merchants. They accumulate little and live on land only during the monsoons. But the world is closing in on the Moken way of life.

As divers and beachcombers, they pose no threat to others who share these waters. In spite of this, the authorities are always pressuring them to settle in one place. Ten years ago, 2,500 Moken were still leading a traditional seafaring life, but that population is slowly declining and now stands at around 1,000. If they cease to be sea gypsies, it is feared that their unique understanding of the sea will disappear also. Moken people can dive down 20 metres without breathing equipment and have developed extraordinary underwater vision. They are experts at reading changes in the sea and it is even said they can anticipate a tsunami.

A day spent fishing and gathering was followed by a night of eating and ritual. The following morning Gatcha and his family pushed out to sea to continue their journey. The dry season was nearing its end and soon they would be setting up a temporary camp on land. But just as the rains come and go, I wonder if the Moken will still be living here when I next return.



4. Moken developed an extraordinary skill, which is

A reprogramming their brain.

B underwater vision

C fishing

D altering speech.

E distorting hearing.

5. The main reason to go to the sea for a long journey usually is

A fishing

B boating

C surfing

D sunbathing

E beach walking

Third passage

The 16th-century dramatist Ben Jonson generously called his rival Shakespeare a writer ‘not of an age, but for all time’. And so it has proved to be, for Shakespeare’s plays are still the most translated and most performed of any playwright’s in the world. But if you ask people what accounts for Shakespeare’s enduring popularity, you will get a number of different answers. Some will say that he was a great storyteller, others that the magic lies in the beauty of his poetry. Some scholars point out that he was born in a very vibrant period in England’s history, a time both of great national confidence and of cultural activity, particularly in the theatre. As a consequence, they claim, he was able to produce an extraordinary volume of work.

This last explanation seems rather unsatisfactory. A more interesting answer is put forward, albeit a little over-enthusiastically, by Harold Bloom in his book *Shakespeare: The Invention of the Human*.



Bloom argues that Shakespeare gave us something in his writing that the world had not seen in literature before – characters with a strong personality. These lifelike characters give us a real insight into the human condition: Iago, the trusted advisor of Othello, whose jealousy of others leads him to betray his honest master; Rosalind, the heroine in *As You Like It*, who remains true to her friends and family in spite of the danger to herself. Through the mouths of such characters, we learn truths about life that we can all identify with. These truths are made more moving and more memorable by the way in which they are phrased – both succinctly and poetically.

Shakespeare has been dead almost 400 years, but the words and sayings attributed to him still colour the English language today. His plays also expanded on the audience’s vocabulary. So whether you are ‘fashionable’ or ‘sanctimonious,’ thank Shakespeare, who probably coined the terms. In fact, it is amazing just how great Shakespeare’s influence on everyday language has been.

6. Which of the following is closest in meaning to ‘not of an age, but for all time’?

- A Infinite
- B Improved
- C Discovered
- D Immortal
- E Triggered

7. The best word to describe the tone of this text is

- A neutral.
- B sceptical.
- C excited.
- D sympathetic.
- E alarmed.



8. The main idea of the text is that

A we are in luck of the modern poetry

B acknowledging Shakespeare's impact

C time both of great national confidence and of cultural activity has passed

D the uniqueness of English language

E introduction to the job of a storyteller

Part Two

Questions 9-20

Read the following two passages. On the answer sheet, mark the letter A, B, C,

D or E for each question. Give one answer only to each question.

First passage

On a bright Saturday morning in September, a young man is clinging to the face of Half Dome, a sheer 2,130-foot wall of granite in the heart of Yosemite Valley. He's alone, so high off the ground that perhaps only the eagles take notice. Hanging on by his fingertips to an edge of rock as thin as a coin, shoes resting on mere ripples in the rock, professional climber Alex Honnold is attempting something no one has ever tried before: to climb the Northwest Face route on Half Dome without a rope. In many ways it's another day at the office for Honnold, but less than a hundred feet from the summit, something potentially disastrous occurs – he loses the smallest measure of confidence.

For two hours and 45 minutes, Honnold has been in the zone, flawlessly performing one precise athletic move after another, and not once has he hesitated. In the sport of free soloing, which means climbing with only a chalk bag and rock shoes – no rope, no gear, nothing to keep you stuck to the stone but your own belief and ability – doubt is dangerous. If Honnold merely believes his fingertips can't hold, he will fall to his death.



Now, with mental fatigue and the glass-slick slab in front of him, he's paralysed, out of his comfort zone. 'My foot will never stay on that,' Honnold says to himself, staring at a greasy bump on the rock face. He hadn't felt that way two days before, when he'd raced up the same route with a rope. Now, clinging to the granite, Honnold vacillates, delicately chalking one hand, then the other, carefully adjusting his feet on invisibly small footholds. Then abruptly he's in motion again, stepping up, smearing his shoe on the slick stone. It sticks. He moves his hand to another hold and within minutes he's at the top.

'I rallied because there was nothing else I could do,' Honnold tells me later, releasing a boyish laugh. 'I stepped up and trusted that foothold and was freed of the prison where I'd stood silently for five minutes.' Word of his three-hour free solo of Half Dome flashes around the world. Climbers are stunned and bloggers buzz. On this warm fall day in 2008, the shy 23-year-old from the suburbs has just set a new record in climbing's big league.

This is the magic of Yosemite: it forges heroes. One such is Jimmy Chin. He is no less accomplished a mountaineer; in fact in some ways his achievements are greater, for as well as climbing, Chin takes photographs as he does it. Chin had a traditional upbringing from his Chinese-American parents in the flat countryside of southern Minnesota. Rock climbing has been his passion since Glacier National Park first 'blew his mind' as a boy on a family vacation. Photography came later, when an outdoor clothing company bought one of the photos he had taken on an expedition. Encouraged, he bought his own camera and hasn't looked back.

He thanks his parents, who taught him Chinese calligraphy, for his sense of composition. 'When I started shooting photos I didn't really think too much about it.' Combining this with his mountaineering skills, he has become the ultimate practitioner of what has been called 'participatory photography.' Chin is able to carry a camera where few dare to go, at the same time remaining a solid and reliable member of the climbing team, which is always his priority.

9. In paragraph 1, the author mentions about unusual act of a climber

A climbing the Northwest Face route on Half Dome without a rope

B losing confidence

C hanging on by his fingertips to an edge of rock

D attempting to do impossible



E following a touristic route alone

10. According to paragraph 2, the author sees doubt as a

A the hero is paralysed, out of his comfort zone

B the hero is short in time

C not once has the hero hesitated so far

D the hero will fall to his death

E students cost the government a lot of money.

11. According to paragraph 3, the climber

A got to the top without any effort

B got to the top

C stuck between rocks

D raced up the same route with a rope

E raced up the same route with a rope

12. In paragraph 4, bloggers buzz because

A climbers are stunned

B to become better in climbing

C he has just set a new record in climbing's big league

D Honnold, released a boyish laugh

E usually to complete their work



13. According to paragraph 5, what is the magic of Yosemite

A there are more remarkable achievements

B it blew people's minds

C tend to make fake heroes.

D cause problems in climbing.

E it forges heroes

14. The author gives the example of Chinese calligraphy to

A justify the need to combine few things at one time

B appreciate his parent's impact

C show how their invention has helped the manufacturing industry.

D explain 'participatory photography.'

E conclude that he is an ultimate practitioner

Second passage

Where would you look for inspiration if you were planning a new town? If you are Prince Charles or the Shanghai Planning Commission, the past would seem to be the answer; or to be more precise, the English past. The town of Poundbury in the south of England, designed by Prince Charles, is an answer to what he calls the 'heartless urban planning' of the 1960s. It was here that he could offer an alternative to 'ugly' high-rise apartment blocks, large housing estates and zonal planning – where industry, shops and homes are all separated into different areas of a city.



Poundbury's buildings imitate the quaint cottages and grander houses of 18th-century Dorset. All are built with local stone, helping the community take root in familiar surroundings. 'What I was trying to do,' the prince said, 'was remind people that it is pointless to throw away the knowledge and experience of what has gone before.'

If you find such reproductions of the past artificial, then you will certainly not enjoy Thames Town, a new development just outside Shanghai. Rarely do you find nostalgia taken to such extremes. But this is not nostalgia for traditional Chinese living. Thames Town is modelled on the English town of Dorchester, not far from Poundbury, and is part of a plan to create a new suburbia for Shanghai's richer classes. It boasts a pub, a fish and chip shop, and a 19th-century church. Nine such replica towns are planned around Shanghai, each based on a different Western style: Italian, Austrian, etc

But are these model towns a success? As far as friendly urban planning goes, Poundbury does seem to work. Businesses are placed close to residential buildings, enabling residents to walk to work. A third of the houses are 'affordable housing', giving the town a good social and economic mix. They have small gardens, but there is plenty of communal green space, making it easy to get to know your neighbours.

Unfortunately, the same cannot be said for Thames Town. It is popular with day visitors and Chinese couples wanting to recreate western-style weddings, but, going there, you get the distinct feeling you are in a museum rather than somewhere lived in.

15. From where Prince Charles took inspiration for building a town

A Shanghai Planning Commission

B past

C English past

D South of England

E Poundbury



16. It can be understood from the text that the town of Poundbury

A is an answer to 'heartless urban planning'

B was planned by Prince Charles

C separated into different areas

D new wave in urban planning

E was destroyed in 1960s

17. How Prince Charles explained what he was trying to do

A inform the world about new wave of building a house

B remind people that it is pointless to throw away the knowledge

C remind people that it is pointless to throw away old roots

D remind people that it is pointless to throw away historical heritage

E remind people how important new experience is

18. Why some people might not enjoy Thames Town

A because it's a part of a plan to create a new suburbia for richer classes

B because it's outside Shanghai

C if they find such reproductions of the past artificial

D if they find such reproductions of the past nostalgic

E because there are no bars



19. What does 'affordable housing' mean

- A businesses placed close to residential buildings
- B a good social and economic mix which everyone can effort
- C a new suburbia for richer classes
- D bringing all neighbors together
- E traditional Chinese living

20. How the author defines the Thames Town?

- A an open-air museum
- B communal green space
- C museum
- D traditional English living
- E residential area



Part Three

Questions 21-35

Read the following passage. On the answer sheet, mark the letter A, B, C, D or E for each question. Give only one answer to each question.

First Passage

For a long time, Zaha Hadid was known as ‘the paper architect’, someone whose grand designs never left the page to become real buildings. But in recent years her buildings have sprouted up like mushrooms all over the world: the Guangzhou Opera House in China, a car factory in Germany, a contemporary art museum in Rome, a transport museum in Scotland, and the Aquatics Centre for the 2012 Olympics in London.

Hadid is now one of the most sought after architects of our age. She is also one of the few women to have made it in a profession still dominated by men. In Britain, where Hadid lives (she was born in Iraq in 1950), less than 15% of practising architects are women. A lot more than that enter the profession, but either because of difficulty in getting recognised or because of the deep conservatism surrounding most British architecture, over half of them leave. But being ‘a woman in a man’s world’ seems to have given Hadid extra strength. At times she felt she was banging her head against a wall trying to get her designs accepted, but she persevered. Famous for her fierce independence, one of her former tutors called her ‘a planet in her own orbit’.

Pinning down her individual style is difficult. Certainly she has been influenced by the modern trend in architecture that likes to play with the traditional shape of buildings and fragment them, creating unpredictable angles and surfaces. Working in this way, she and her fellow architects have produced various rather off the wall spaceship-like structures that seem to defy the normal laws of engineering, but which have intrigued and excited the public.

So the visual impact of her designs from the outside is clearly important to her, but Hadid maintains that the key consideration when she creates an architectural design is people’s well-being. In other words, how they will feel inside the spaces she creates. This has drawn her increasingly to become interested in public projects, such as housing, schools and hospitals. Recently she won the RIBA Stirling Prize for her design of a school complex in Brixton, south London.



Shaped as a zig-zag, the steel and glass structure of Evelyn Grace Academy takes up only 1.4 hectares compared to eight hectares for a typical secondary school. To compensate for the lack of internal space, Hadid designed a building with lots of natural light and dramatic angles, so that students view the activity of other students from each different perspective within the structure. The masterstroke is the insertion of a 100m running track right in the middle of the site between buildings to celebrate the school's emphasis on sports.

This idea of offering the viewer multiple perspectives from within the building is a theme that runs through Hadid's work. Her most famous building, MAXXI – a museum for the 21st century – in Rome, is a great example. It is a complex and spectacular structure of interlocking concrete shapes. Inside spaces interconnect 'like winding streets compressed into one single site in the building', so that the visitor is surprised and charmed at each turn. The Rosenthal Center in Cincinnati produces a similar effect. Like an extension of the street it sits on, it draws you in, with walkways directing you this way and that, and windows inviting you to sample the view. 'It's about promenading,' says Hadid, 'being able to pause, to look out, look above, look sideways.'

So what inspires someone like Hadid to produce such radically different buildings? She speaks in complimentary terms about the work of her contemporaries. She also cites the natural landscape and organic geological patterns as an influence. But it is not a question that she seems too concerned with and nor perhaps should we be. Hadid is an artist, sharing with us her vision of what buildings should be like and always, as she does so, trying to keep human interests – our interests as users and viewers – at heart. Perhaps we could do with more architects like her.

21. In recent years a lot of paper architecture of Zaha Hadid have been

A never became a real buildings

B left the page to become real buildings

C sold successfully at some earlier period in time.

D have sprouted up like mushrooms all in China

E re-built after being changed in some way.



22. We can infer from paragraph 1 that

A Zaha Hadid was a designer

B Zaha Hadid was a painter

C Zaha Hadid made buildings out of paper

D product developers risk losing their jobs when their products fail.

E Zaha Hadid was an architect

23. According to paragraph 2, why Hadid was a woman in a men's world

A because of her fierce independence

B because of keeping clear aims in mind.

C because her former tutors called her 'a planet in her own orbit'

D because of the deep conservatism surrounding Britain

E because of setting more sensible goals.

24. The point being made in paragraph 3 is that

A cosmic style is likely to have several advantages.

B further research on modern architecture trends was made

C finding individual style is difficult

D advice given by colleagues was always worthy

E everyone has to cope with inspirational disappointment at some time



25. In paragraph 3, 'intrigued' is closest in meaning to

A schemed plot

B plot

C interest

D describe

E machinate

26. What is the main theme to her artwork

A can produce physical changes in urban area.

B offering the viewer multiple perspectives from within the building

C can lead to a deeper level of relaxation.

D using the concrete shapes.

E discourages people from fantasizing.

27. What kind of compensation the author mentioning about

A dramatic angles

B natural light

C the lack of internal space

D different perspective

E modern city planning



28. The main idea of paragraph 6 is that it is

A important to teach people to see the beauty of architecture

B hard for some people to enjoy new buildings

C wrong to give change the style too much

D sometimes beneficial to imagine impossible

E essential style which Hadid uses

29. According to paragraph 7, which of the following is true?

A she describes her work in terms about the work of her contemporaries

B it's hard to understand her terms about the work of her contemporaries

C people are ready for her architecture

D all buildings should be contemporary

E the main idea for her art is to attract people's attention

30. The writer mentions the example of an art star to show that

A practice is necessary for a person to succeed.

B a certain way of thinking can be an advantage.

C everyone has to face some difficult challenges in life.

D naturally talented people never fail.

E hard work is pointless without understanding of others



31. In paragraph 6, line 3, 'it' refers to

A MAXXI – a museum

B perspective

C theme

D idea

E job

32. For an architect, 'promenading' means

A spending insufficient time training.

B French sport

C taking a leisurely public walk

D sightseeing

E jogging

33. What Hadid shares with us as an artist

A how to keep human interest

B vision of what buildings should be like

C how to promote a project

D vision of what human interest should be like

E meaning of spectacular structure



34. According to the information given in the text, what is her the most famous building?

A Guangzhou Opera House in China

B a car factory in Germany

C a transport museum in Scotland

D Aquatics Centre for the 2012 Olympics in London

E MAXXI

35. What would be the best title for this article?

A How to build a house

B Paper houses all around the world

C Why Big Artist Experience Failure

D Dealing with architecture in the men's world

E Inspiration from space



Answer key

1. A
2. D
3. C
4. B
5. A
6. A
7. C
8. B
9. B
10. D
11. A
12. C
13. E
14. E
15. C
16. A
17. B
18. C
19. B
20. C
21. B
22. E
23. A
24. C
25. C
26. B
27. C
28. E
29. A
30. B
31. A
32. C
33. E
34. E
35. D

