

# Sample tests

## Test 1

### Reading

- 1 Read the article about new ways of identifying criminals. Some sentences have been removed from the article. From the sentences A–I choose the one which fits each gap (1–7). There is one extra sentence which you do not need to use. There is an example at the beginning.

#### FACING UP TO CRIME

More and more CCTV (closed circuit television) cameras are being used in the fight against crime today. (1 — **A**) A new computer system should boost the usefulness of CCTV. It is designed to recognise faces, even when pictures are poor or criminals wear a disguise.

Software for facial recognition currently in use can match faces recorded on camera only if the pictures are full face and of good quality. (2 \_\_\_) Because offenders can also disguise themselves by changing their hairstyle or wearing glasses, the designer of the computer system, Dr Leslie Bowie, decided to work with something that can't be changed easily: the face's bone structure. This, in fact, means where the eyes, the nose, the mouth, the chin and the ears are in relation to each other. Even in poor CCTV pictures, it can be possible to determine the position of these facial features and map them. (3 \_\_\_)

The size of each person's features as well as the distance between them are never the same, which means that facial structures are virtually unique. Dr Bowie's computer system charts them using a range of facial measurements. What makes the system particularly useful is the fact that the image does not have to be face on.

(4 \_\_\_) The software processes the measurements, showing how the face would appear if it had been filmed looking face on. It can do this even when the image quality is poor. To complete the identification process the image is compared to the database.

The first force in the UK to trial the system is the Thames Valley Police. They aim to work through all their CCTV images of crimes in action where they can't identify the offender, checking them against photos of known criminals. The first step is to make a facial map of all the offenders in their photo database. (5 \_\_\_)

An experienced operator can mark out a face in about a minute. First the operator tells the computer which angle the face is seen from in the photo, so marks are put at specific points on the features. With these marks the computer records a numerical map of the face. (6 \_\_\_)

System deviser Leslie Bowie explains: "The advantage that the computer has over people making comparisons between photographs is that it cuts through the things that are easily changed. (7 \_\_\_)

- A** Using good-quality CCTV images, offenders can often be tracked down and prosecuted.
- B** Over the last month, the Thames Valley force has been mapping the faces of offenders in crimes caught on camera.
- C** And what about clever criminals who change the way they look?
- D** So one computer system may replace a lot of policemen."
- E** The system can theoretically identify faces, even if someone is disguised with a wig, a beard or moustache, a hat or glasses.
- F** A map of an offender's face will definitely identify them.
- G** So even a blurred CCTV image is usable.
- H** The computer is able to map the facial features from an image of someone not looking directly at the camera.
- I** Thames Valley Police has had some success identifying criminals in filmed during unsolved crimes.

**2 You are going to read four profiles of famous modern artists working in different areas of art. For the questions below choose which artist is referred to (A, B, C or D).**

**WHICH ARTIST(S)...**

- 1 got a lot of publicity? \_\_\_\_\_
- 2 presented themselves as their own piece of art? \_\_\_\_\_
- 3 think(s) the viewers must trust the artist? \_\_\_\_\_
- 4 don't (doesn't) depict everyday objects naturalistically? \_\_\_\_\_
- 5 always show(s) themselves in their works? \_\_\_\_\_
- 6 put a sculpture in the central square of a big city? \_\_\_\_\_
- 7 studied art in the USA? \_\_\_\_\_
- 8 prefer not to make any comments about their works? \_\_\_\_\_
- 9 conveyed the idea of a society in which satisfying human wants has become too important? \_\_\_\_\_
- 10 created a monument to people who died and buildings which no longer exist? \_\_\_\_\_
- 11 didn't throw rubbish away while working, but used it as material for their work? \_\_\_\_\_

**A Michael Craig-Martin (by Lara Grieve)**

In a room at Tate Modern there is a three-quarter full glass of water on a high shelf. It is a work by Michael Craig-Martin called *An Oak Tree*, 1973. A mock interview accompanies the piece for which Craig-Martin provided both the questions and answers, explaining that at the time of filling the glass he changed it into an oak tree.

The piece neither looks like a tree nor represents a tree, and this definition is just something you have to accept from the artist's argument. It demands an act of faith on the part of the viewer and takes the idea of Marcel Duchamp's readymades one step further. Not only does Craig-Martin present everyday objects for viewing, but he also states that they are something completely different from what they really appear to be.

Craig-Martin's work, whether wall paintings, prints, drawings or sculpture, is full of immediately recognisable everyday objects. This ease of identification comes not, however, from the use of a traditional pictorial description. Instead, bright unnaturalistic colours define black-outlined flat areas of an object's mass and the classification comes from the viewer's preconceptions and prior knowledge.

Michael Craig-Martin was born in Dublin in 1941. His family moved to Washington D.C. in 1946 and he studied for his BA and MFA at Yale University (1961-66). He has held a series of teaching posts throughout his career and his best-known post was at Goldsmiths, London (1974-88). He was appointed a Trustee of the Tate Gallery in 1989, and has also been appointed Millard Professor at Goldsmiths (1994).

### **B Sigmar Polke (by Lara Grieve)**

*When Will it all End (Pissing in Coke, Spitting in Shoes)* is a strange title for a work of art. The painting consists of different images layered one on top of the other — triangular slices of black and white swirling around a central point, a pastoral woodland scene, an oversized Santa hat and organic trails of delicate blues and frosty pinks. On the surface of interference, paint and Indian ink glimmers and shines tantalisingly at the viewer.

This painting is just one of the pieces included in the current exhibition of work by German artist Sigmar Polke. The exhibition is his first in London for 15 years and is running simultaneously with another at the Scottish National Gallery of Modern Art in Edinburgh, entitled *Sigmar Polke: Music of Unclear Origin*.

Polke (pronounced polka) was born in East Germany in 1941 and studied art in Dusseldorf under Joseph Beuys between 1961 and 1967. Now considered one of the most important figures in post-war German art, Polke first gained

notoriety in 1963 alongside fellow student Gerhard Richter with their exhibition *Capital Realism*, in which they inserted themselves among the furniture on display in the window of a German department store.

Polke has experimented with a multitude of mediums and varying styles but perhaps one of the most distinguishing features of his work is his use of the Ben Day dot — newsprint-style dots recognisable also in the work of the American artist, Roy Lichtenstein. But while Lichtenstein produced the dots uniformly and semi-mechanically to underline the theme of mass consumerism, Polke creates them individually and turns the idea of mass production on its head.

Polke lets his work speak for itself, rarely commenting or revealing anything about himself. When he arrived to discuss the hang at the Anthony D'Offay Gallery, instead of putting himself on display in a shop window as he did in 1963, he brought along a video camera and filmed the bemused gallery staff.

### **C Noble and Webster (by Lara Grieve)**

Tim Noble (born 1966, Gloucester) and Sue Webster (born 1967, Leicester) met while studying Fine Art at Nottingham's Trent Polytechnic. This artistic and romantic partnership is underlined by their dual presence in their own art, most notably in the silhouettes cast from their rubbish-heap works.

Noble and Webster's first big hit came in 1994 when their work *Hijack* was fly-postered around London, New York and Berlin. In this work the couple replaced the faces of well-known art duo Gilbert and George (for whom they had worked briefly) with their own, adding the text: "Tim Noble and Sue Webster: The Simple Solution". They were using the advertising medium and slogans to announce the arrival of a younger and equally in-your-face coupling.

Although not part of the original Brit Art pack, Noble and Webster's work was included in the Royal Academy's second YBA show, *Apocalypse*, in 2000.

They brought low culture right into the heart of the high art establishment with their installation *The Undesirables*, which consisted of a huge mound of rubbish. It was a symbol of mass consumerism dumped in the middle of a much-hyped exhibition.

Among the seeming chaos of this pile, detailed and intricate work had been crafted to create silhouettes of the two artists on the wall behind the work. This use of shadows was also on display in *Dirty White Trash (with Gulls)* (1998). However, the dark shapes in Noble and Webster's work are far from sinister. In the latter work, Noble and Webster sit back to back, him smoking and her drinking champagne. This active consumption is emphasised by the presence of the pile of empty cartons they are perched on — the sum total of the artists' waste from the six months it took to complete the project.

**D Rachel Whiteread (by Lara Grieve)**

There are not many pieces of public sculpture that really make people stop and stare. Some Londoners may have noticed Barbara Hepworth's *Winged Figure* clinging insect-like to John Lewis on Oxford Street or Elisabeth Frink's *Horse and Rider* standing proud on Dover Street, but one contemporary piece not only grabbed their attention but also drew huge crowds and made newspaper headlines during its two-and-a-half month life.

*House* was a cast of the inside of a three-storey Victorian terraced house in East London, and it won Rachel Whiteread the Turner Prize in 1993. The structure presented inhabited space in solid form, stripped bare of its cladding. *House* stood alone as a symbol of survival, as all the other houses in Grove Road had already been knocked down to make way for redevelopment.

Rachel Whiteread was born in 1963 and studied sculpture at the Slade School in the mid-80s under

Antony Gormley, whose own public works include *The Angel of the North* near Gateshead.

The casting of rows of books forms the main part of the Judenplatz Holocaust Memorial, marking the genocide of 65,000 Austrian Jews in World War II, which was unveiled in Vienna in November 2000.

The work is cast in pale concrete and represents an "inside-out library". Instead of bindings, the viewer sees the edges of the pages. The books are closed and unread.

In May this year people living in or visiting London will be able to see a new Whiteread work unveiled: her inverted, clear resin plinth in Trafalgar Square. She has said: "After spending time in Trafalgar Square observing the people, traffic, pigeons, architecture, sky and fountains, I became acutely aware of the general chaos of Central London life. I decided that the most appropriate sculpture for the plinth would be to make a 'pause': a quiet moment for the space."

**Use of English**

- 3 Read the text below and think of the word which best fits each space. Use only one word in each space. There is an example at the beginning.

**A GIFT OF SPEECH**

There are several theories on when people began to (0) communicate through speech.

(1) \_\_\_\_\_ scientists believe the ability to speak arose with the creativity and self-awareness needed to create stone technology over two million years

(2) \_\_\_\_\_. In order to convey tool-making technology, a form of spoken language (3) \_\_\_\_\_ needed.

Others believe speech began appearing 40,000 years ago. It is possible (4) \_\_\_\_\_ *Homo neanderthalensis*, or Neanderthal Man, discussed (5) \_\_\_\_\_ meaning of cave art and other artefacts through words (6) \_\_\_\_\_ their families. If this ancient race was able to speak, it would mean that speech evolved earlier (7) \_\_\_\_\_ evidence suggests. The stocky and muscular Neanderthals, the survivors of many Ice Ages, (8) \_\_\_\_\_ inhabited Europe for 200,000 years.

Settling the question of the Neanderthal's ability to

speak (9) \_\_\_\_\_ important because it would provide (10) \_\_\_\_\_ least one reason for explaining why modern humans, or *Homo sapiens*, came to dominate Earth and the Neanderthal population began to decline and eventually became extinct.

A communication skill (11) \_\_\_\_\_ speech and their organisational abilities and diversity could have given modern humans (12) \_\_\_\_\_ advantage over their speechless rivals — the Neanderthals who inhabited the same area of Europe.

A completely different theory proposes that (13) \_\_\_\_\_ modern humans dispersed into Europe, in some areas they replaced the Neanderthals and in others mixed with them.

After theorising on how these ancient ancestors pronounced (14) \_\_\_\_\_ words, an important question remains a mystery: (15) \_\_\_\_\_ did our ancient ancestors actually say?

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- 4 Using the word given complete the second sentence so that it has a similar meaning to the first. Do not change the words given. You must use from two to five words. There is an example at the beginning.

**Example:** *Mary is slower at doing things than Jill.*

**fast**

*Mary is not as fast as Jill at doing things.*

- 1 We will hire someone who can do the job efficiently.  
**capable**  
We will hire someone who \_\_\_\_\_ the job efficiently.
- 2 Do you think I could borrow your alarm clock?  
**mind**  
Would \_\_\_\_\_ me your alarm clock?
- 3 It was such a dull exhibition that we left soon.  
**so**  
The exhibition \_\_\_\_\_ that we soon left.
- 4 It is a half-hour journey from here to my aunt's house.  
**takes**  
It \_\_\_\_\_ from here to my aunt's house.
- 5 It was wrong of you to leave without locking the door.  
**should**  
You \_\_\_\_\_ the door before you left.
- 6 I have never heard such an awful story.  
**before**  
Never \_\_\_\_\_ such an awful story.
- 7 "You stole the purse," Tom said to Jerry.  
**accused**  
Tom \_\_\_\_\_ the purse.
- 8 Pandas are becoming extinct at an alarming rate.  
**dying out**  
Pandas \_\_\_\_\_ at an alarming rate.
- 9 We have to contact them immediately.  
**be**  
They \_\_\_\_\_ immediately.
- 10 I am sure he knew all the details.  
**known**  
He \_\_\_\_\_ all the details.

- 5 Read the text below. Use the word given in the box to form a word that fits the space in the same line. There is an example at the beginning.

### WHY ELEPHANTS NEVER FORGET

The (0) saying goes that "elephants never forget" — and now

(1) \_\_\_\_\_ have proved that it's true.

They studied (2) \_\_\_\_\_ elephants and found out that the grannies of the herd can remember which elephants are (3) \_\_\_\_\_ and which are hostile. They remained (4) \_\_\_\_\_ around elephants they knew.

Then all the elephants feel safer and (5) \_\_\_\_\_ and the herd is able to have more (6) \_\_\_\_\_. But when a group came that the grannies didn't know, they would put their trunks in the air. The problem is it's the (7) \_\_\_\_\_ female elephants who look out for friends and foes. But (8) \_\_\_\_\_ tend to kill the older animals because they want their larger tusks. (9) \_\_\_\_\_, this study will put more pressure on (10) \_\_\_\_\_ to stop hunters, and the older members of the herd can keep looking out for everyone else.

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- 0 SAY
- 1 SCIENCE
- 2 AFRICA
- 3 FRIEND
- 4 RELAX
- 5 HAPPINESS
- 6 BABY
- 7 OLD
- 8 HUNT
- 9 HOPE
- 10 GOVERN

For answers see p. 184.

### Writing

- 1 You have seen this advertisement in *TV Week* magazine and have decided to apply. Write your letter of application. Write about 150–200 words.

#### THE EXPERIENCE OF A LIFETIME

We are looking for ten people from different regions to take part in the TV project *Desert Island*. Being part of a team you will have to survive in hard living conditions with no contact with the outside world for a month. Training will be given.

Write and tell us why you are the person we are looking for.

**Apply to *Desert Island* now!**

Contact Jim Fraser for details.

- 2 Write a story for a school competition beginning with the words: "She woke up at midnight." Write about 150–200 words.

For assessment criteria for writing see p. 191.