

# Test 1

## PAPER 1 READING (1 hour 15 minutes)

### Part 1

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

### Henri-Lloyd launches women's fashion footwear

Henri-Lloyd, the UK sailing clothes brand, is launching a new women's fashion footwear collection. Spanning eight styles in a multitude of colourways, the collection is deemed to be modern and sporty, a bit like the brand itself. According to the company's commercial director, Graham Allen, the women's line is very much a response to consumer and retailer demand. 'It is a really exciting move for us and is a natural extension of our existing men's footwear business,' he says.

Hailed as 'essential staples in the wardrobe of any actively minded woman', the new collection is designed to encapsulate Henri-Lloyd's spirit of adventure, but with a feminine

twist. The collection is designed to target a certain mindset rather than a particular demographic, and pinning the Henri-Lloyd team down to a particular age group can be tricky.

The company prides itself on its pioneering styles, aiming to produce the highest quality products with strong functionality and design. Ongoing involvement with the BMW ORACLE racing team has helped cement its technical marine roots with fashion. Outside the UK, Henri-Lloyd's biggest export markets are Italy, Sweden and the USA. The brand can be found in 2,006 stores in 23 countries worldwide.

- 1 What point is being made about the new collection of shoes?
  - A They are intended to appeal specifically to younger women.
  - B They represent a departure in style from the company's clothes.
  - C They fit well with the company's established image.
  - D The initial idea for them came from within the company.
- 2 What idea is repeated in the text?
  - A the company's clever use of technical associations
  - B the image of the shoes as practical and stylish
  - C the forward-looking nature of the men's footwear line
  - D the widespread availability of the shoes

Test 1

**Extract from a book on designing costumes for the theatre**

Two important considerations when designing historical, or ‘period’, costumes are shape and colour. Whereas it is possible to eliminate the colour aspect by designing in black, white and grey – as in the early days of television – it is impossible to create a costume which has no shape. Costumes with bad or weak shapes are all too common and it is necessary to train the eye to select what is telling and pertinent and to incorporate these elements into the design. This chapter sketches the changing shape of period clothes; but it should not be thought that the consideration of shape applies only to historical dress – it is just as important when designing a comedy horse or a spaceman’s costume, neither of which are in any way related to the historical scene.

line 13 The drawings I have made show people from the early medieval period to the  
line 14 1930s. It must be understood that I have tried to select figures which will show fairly clearly the progression of costume style. Transitional styles – often very interesting, I fully acknowledge – have necessarily had to be left out. Change of shape is affected by the social history of the period, the availability and discovery of fabrics and the human desire for change. The period covered is indeed a large one, but it must be appreciated that in the early days fashion, and therefore shape, changed very slowly; this has accelerated until today fashion changes almost yearly.

- 3 What point is the writer making about costume design?
- A Even experienced designers can make mistakes with the shape of a costume.
  - B Stage costume designers should beware of using bright colours.
  - C The advice given is also relevant to non-theatrical designers.
  - D Shape is a potentially more problematic issue than colour.
- 4 When she uses the phrase ‘often very interesting, I fully acknowledge’ (lines 13–14), the writer is
- A anticipating a possible criticism from readers.
  - B rectifying an omission.
  - C admitting that her analysis is necessarily imperfect.
  - D accepting that her views are rather traditional.

## What's happening in fashion retail?

According to UK prediction consultant Tim Harvey, 'The emerging shopping culture is one that values quirky individuality. We want things that look more distinctive and less mass-produced, that have content and meaning specific to us.' At present we can see large chain stores struggling to create an intimate space within their vast warehouse-like shopping emporiums and win back disgruntled customers. Even Clothes4U are developing a boutique-style environment, with a designer range sold in selected stores from a screened-off area. On the other hand, the news that computer chip technology to aid colour co-ordination – a top beeps if it doesn't match your choice of trousers or skirt – is to be brought in by the company for their mainstream lines, is a declaration of how far off the mark they have strayed from understanding what shopping is all about.

Unfortunately, a huge disparity has emerged in the levels of service. And service is where retailers can add value to the experience of shopping for clothes, because, where matters of image are concerned, buying clothes requires a certain amount of emotional involvement. More than the mere removal of garments in a cramped changing room, most of us invest the new clothes we try on with the ability to augment confidence or bolster self-esteem. Clever retailers know how potentially therapeutic any shopping trip is and can train staff to understand the anxieties we bring to the dressing room mirror.

- 5 What does the writer say about Clothes4U?
- A Their use of new technology is attracting more customers.
  - B Their judgement is not always sound.
  - C They have failed to address a change in the world of fashion.
  - D They are unwisely moving to specialist markets.
- 6 The writer implies that successful clothes shops encourage their staff to
- A allow customers room to make their own choices.
  - B show an interest in the lives of their customers.
  - C find a point of similarity between themselves and their customers.
  - D exploit their customers' insecurities.

Test 1

Part 2

You are going to read an extract from a magazine article about boat design. 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 BOAT OF MY DREAMS

*The best boat design should combine old and new, says Tom Cunliffe. And he put it into practice in his own craft, 'The Westerman'.*

This week, the Summer Boat Show in London is resplendent with fine yachts, bristling with new technology. Nearly all are descendants of the hull-shape revolution that took place 25 years ago. By contrast, my own lies quietly on a tidal creek off the south coast. She was designed last year but, seeing her, you might imagine her to be 100 years old and think that her owner must be some kind of lost-soul romantic.

7

It has to be said, however, that despite being an indispensable tool in current design methods and boat-building practice, sophisticated technology frequently insulates crews from the harsh realities of maritime life. These are often the very realities they hoped to rediscover by going to sea in the first place.

8

The occasional battle with flapping canvas is surely part of a seaman's life. And for what purpose should we abandon common sense and move our steering positions from the security of the aft end to some vulnerable perch halfway to the bow? The sad answer is that this creates a cabin like that of an ocean liner, with space for a bed larger than the one at home.

9

Her sails were heavy, and she had no pumped water, no electricity to speak of, no fridge, no central heating, no winches, and absolutely no electronics, especially in the navigation department, yet she was the kindest, easiest boat that I have ever sailed at sea.

10

*The Westerman* has never disappointed me. Although Nigel Irens, the designer, and Ed Burnett, his right-hand man, are adept with computer-assisted design programs, Irens initially drew this boat on a paper napkin, and only later transferred his ideas to the computer. After this had generated a set of lines, he carved a model, just as boatyards did in the days of sail. Together we considered the primary embryonic vessel, then fed the design back into the electronic box for modification.

11

Her appearance is ageless, her motion at sea is a pleasure and her accommodation, much of it in reclaimed pitch pine, emanates an atmosphere of deep peace. Maybe this is because she was drawn purely as a sailing craft, without reference to any furniture we might put into her. That is the well-tried method of the sea.

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Constructed in timber treated with a penetrating glue, she is totally impervious to water. Thus she

has all the benefits of a glass fibre boat yet looks like, feels like and sails like the real thing.

- A** It's not that I'm suggesting that sailors should go back to enduring every hardship. It's always been important to me that my boats have a coal stove for warmth and dryness and cosy berths for sleeping. But why go cruising at all if every sail sets and furls itself?

**B** Back on land, however, it is a sad fact that the very antiquity of classic boats means that they need a lot of looking after. When I had a bad injury to my back, I realised that my 15-year love affair with her had to end. Searching for a younger replacement produced no credible contenders, so I decided to build a new boat from scratch.

**C** In her timeless serenity, she is the living proof that it works; that there is no need to follow current fashions to find satisfaction, and that sometimes it pays to listen to the lessons of history.

**D** The next version was nearly right and by the time the final one appeared, the form was
- perfect. The completed boat has now crossed the North Atlantic and has won four out of her first six racing starts.

**E** At the same time, having lived aboard an ancient wooden beauty in the early seventies, it's easier to understand more of this area of the mechanics. My designer, for example, knows more about the ways of a boat on the sea than anyone I can think of.

**F** Perhaps I am, though I doubt it. This boat has benefited from all the magic of old-fashioned boat design, but it would have been a much harder job without the advances of modern know-how.

**G** For me a boat should always be a boat and not a cottage on the water. When I bought an earlier boat, *Hirta*, in which I circumnavigated Britain for a TV race series, the previous owner observed that she had every comfort, but no luxury. During my long relationship with her, *Hirta* taught me how wise he was.



New horizons: Tom Cunliffe on board 'The Westerman'

Test 1

Part 3

You are going to read a magazine article about a writer. 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**.

Creative Hurdles

*Jane Smiley describes her experiences as a writer.*

In 2001, the year I turned 52, I started work on *Good Faith*, my thirteenth novel. But when I sat down at the computer to write, my heart would sink. There were about 125 pages to go, and I felt like I had wandered into a dark wood. I was afraid. Physical fears were all too familiar for me – I had been wrestling with them my whole life, but when I sat down at my computer and read what I had written the day before, I felt something different – a recoiling, an unexpected aversion. Oh, this again. This insoluble, unjoyous labour of mine. What’s the next sentence, even the next word? I didn’t know, and if I tried something I suspected it would just carry me farther down the wrong path, would be a waste of time or, worse, prolong an already prolonged piece of fraudulence.

I came up with all sorts of diagnoses for my condition. The state of the world was tempting but I refused to be convinced. The problem with the novel was not outside myself, or even in my link to human consciousness. Perhaps, I thought, it was my own professional history. Between 1977 and 1993, I had lived what was essentially a domestic life – husband, house, and children, plus university teaching. I hummed along, apparently performing my professional and family duties, but really half absent. Always my mind was elsewhere, pondering whatever novel I was writing. Only at night did I exert myself to stop thinking about my ideas for the novel, because if I allowed them in, I wouldn’t be able to sleep.

As a teenager I had been obsessed with horses. In 1993, they became a large part of my life once again – to the extent that they displaced my novels. My preoccupation went through several stages, including those of feverish research and cultivating equestrians, trainers and vets. Writing novels was now something I did when I was sitting at my desk, but not when I was cooking dinner or driving the children to school. Then I had a riding accident and broke my leg, so there was nothing really to do other than write. And then came *Horse Heaven*, which was, for me, book heaven. I had successfully combined my two obsessions, and the result was pure joy. As far as I was concerned the book had only one flaw – that its composition ended so soon.

line 27 But had the literary ruminations the horses had displaced been essential to novel writing? The answer to this depended on one’s theory of creativity. I hadn’t ever had much of a theory of creativity beyond making a cup of tea and sitting down at the typewriter or computer. The first and last rules were, get on with it. But perhaps that getting on with it that I had taken for granted for so many years was dependent upon those half-attentive ruminations during breadmaking and driving down the road? Or maybe teaching had stimulated me? Week after week for 14 years I had expounded about writing, given tips, analysed student stories, come up with suggestions, fielded questions. Subconsciously, I had worked out solutions for my own writing from rules I blithely laid down in class. I wasn’t doing that any more, either. Nor was I reading much fiction. In addition to not thinking much any more about my own novels, I didn’t think much any more about anyone else’s novels.

It was time to face my real fear – that my book wasn’t much good. I had confidently stated more than a few times that the execution of a good novel was inherent in the idea from the first. But that was when I was certain all my ideas were good. It may come as a surprise to those who don’t care for my work that I’d hardly ever doubted the significance of any idea I’d had, and I’d had very few ideas. I’d written 12 finished works. I’d had 14 ideas. The structure of all of my completed novels was fairly apparent to me from the beginning, and I had written with an increasing energy and sense of direction as I went through the rough draft.

At the halfway mark, I stopped and read through what I had written of *Good Faith*. It was more interesting than I had thought. The energy of that realisation pushed me forward another 60 pages. By now, though, I was looking for terminal symptoms. One day I waited for inspiration, got some, went off in a completely new direction, then had second thoughts the next day and tried something new. This was a symptom, indeed, a symptom that I didn’t know what in the world I was doing or where I was going, and it was way too late in the game for that. My heart sank. No, my flesh turned to ice. No, my stomach churned. No, all I did was close the file on my computer, and walk away. But that was very bad. I decided to read a hundred novels.

*Paper 1 Reading*

- 13** In the first paragraph, what was the writer's reaction to writing her thirteenth novel?
- A** She was concerned that the book would be overlong.
  - B** She was surprised by her feelings about writing the book.
  - C** She was worried that the book would not appeal to readers.
  - D** She thought the deadline set for the book was unachievable.
- 14** It becomes clear in the second paragraph that the writer
- A** was too easily distracted.
  - B** was tempted to give up writing.
  - C** was struggling to remember what she had written.
  - D** was uncertain as to what had led to her situation.
- 15** What does the writer say about her book *Horse Heaven*?
- A** It had been necessary to do a lot of research for the book.
  - B** She had got ideas for the book throughout the day.
  - C** A lot of the people she had met featured in the book.
  - D** She had wanted to continue working on the book for longer.
- 16** What is the purpose of the writer's questions in the fourth paragraph?
- A** to try and clarify what enabled her to write
  - B** to understand her preoccupation with horses
  - C** to convince others of her theory of creativity
  - D** to establish how her routine had been stressful
- 17** What point does the writer illustrate in her reference to 'rules I blithely laid down' in line 27?
- A** She had been too critical of her students' work.
  - B** She had not read enough books during this period.
  - C** She had been mistaken in her approach to teaching.
  - D** She had not appreciated how she benefited from such things.
- 18** How does the writer defend her first twelve books against potential criticism?
- A** They were technically well written.
  - B** Many people could relate to the books.
  - C** They were written with complete confidence.
  - D** The ideas behind the books were very original.
- 19** What does the writer say in the final paragraph about her attempts to finish the book?
- A** She was feeling too unwell to continue.
  - B** Changing her mind at this stage was unhelpful.
  - C** The half she had already done needed to be rewritten first.
  - D** She had to increase the amount of time she spent writing.

Test 1

Part 4

You are going to read an article about clock radios. For questions **20–34**, choose from the sections **(A–E)**. The sections may be chosen more than once.

Mark your answers **on the separate answer sheet**.

In which section are the following mentioned?

a tester admitting that he did not trust any type of alarm clock	20	
a tester later regretting having touched the controls	21	
a tester approving of a model because of its conspicuous appearance	22	
the testers being able to operate the model without reference to the manual	23	
a tester’s praise for a model despite the existence of a technical fault	24	
doubts about the reliability of a model because of the design of an additional feature	25	
the testers feeling positive about their success in getting the model to work	26	
doubts about whether anyone would wish to follow certain instructions from the manual	27	
an explanation of why companies had started to make better radios	28	
the intended market for the model being apparent from its design	29	
a tester realising that he had drawn the wrong conclusion about a particular feature	30	
the testers agreeing on the usefulness of a particular feature	31	
an additional feature which made the price seem competitive	32	
uncertainty over whether the radio controls had been set in the correct sequence	33	
a tester’s reaction to the imprecision of the alarm	34	



# SOUND THE ALARM

Stuart Harris reports

*Many of us listen to the radio when we get up in the morning and most of us also require some external means to persuade us to get out of bed. Thus we have the clock radio. But how do you pick a good one? Our panel, which consisted of myself plus the inventor Tom Granger and the broadcaster Paul Bridges, tested five currently available.*

## A

The 'dual alarm function' that is advertised with this model does not allow you, as I first supposed, to be woken by the buzzer, snooze a while and then finally be driven out of bed. The instruction booklet advises you to use this function to set two different wake-up times, one for work days and one for weekends, but whose life is programmed to this extent?

Since this model costs more or less the same as the second model tested, the inclusion of a cassette player is quite a bargain – you can fall asleep to your own soothing tapes and wake up to a day without news. We all thought the quality of the radio excellent, too – if only the whole thing was smaller. It's as big as a rugby ball. Paul Bridges said, 'Any clock radio I buy has to leave enough space on the bedside table for my keys, wallet, glasses and telephone. Anyway, I'm completely paranoid and always book a wake-up call in case the alarm doesn't go off.'

## B

This model was voted best in the beauty stakes and overall winner. Paul Bridges declared himself 'in love with it', although the clock on the one he tested 'kept getting stuck at 16.00'. I was fascinated by the digital display, with its classy grey numbers on a gentle green background. The wide snooze bar means you can tap it on the edge with your eyes shut. Unfortunately, the smooth undulations and tactile buttons, like pebbles on the beach, encouraged me to run my fingers over them as if they were keys on a piano, which proved my undoing when I finally looked at the 80-page instruction booklet.

The clock has a self-power back-up so you don't have to reset it if someone unceremoniously pulls the plug out in order to use a hairdryer or the vacuum cleaner; this met with unanimous approval. However, we all found it a technical feat to set up – though completing the learning curve made us feel 'cool' and sophisticated.

## C

Tom Granger described this model with its extra built-in lamp as 'unbelievably tacky' in the way it's made. 'You have to wrench the funny light out of its socket

to get it to work, which makes me wonder about the quality of the rest of it.' He complained that he had to read the instruction booklet twice before he could get it to work; the clock kept leaping from 12.00 to 02.00 so he had to go round again.

The light was certainly hard to position; you would never be able to read by it – it only shines on the clock, which is illuminated anyway. Paul Bridges said he was 'very tickled' by the lamp idea but agreed that the radio was hard to tune. The buzzer is reminiscent of 'action stations' on a submarine and made me feel like hurling the whole thing across the bedroom. Interestingly, however, this model is the third most popular on the market.

## D

Clearly aimed at young people, with its brightly coloured casing and matching bootlace strap, this one appealed to the child in Tom Granger and me. 'I would choose this one because it doesn't disappear into the background like the others,' he said. In fact, the traditional design of the controls made it the only one we managed to set up without reading the instruction booklet. Too bad the alarm is allowed a hilarious 20-minute margin for error; the manual notes, 'the alarm may sound about 10 minutes earlier or later than the pre-set time'. Paul Bridges scoffed at such a notion, adding that this model was 'terribly fiddly' and, indeed, 'completely useless'.

## E

The simplest and cheapest of all the models tested, this scored points with Tom Granger because it 'seemed very standard and took up little space', but also because it has old-fashioned dial tuning. 'It's more intuitive to set up. With modern push-button tuning you're never really sure if you've pressed all the buttons in the right order so you can't have confidence that the thing will actually work.' He accepted, however, that manufacturers had been obliged to improve the quality of radios because of the advent of button-tuning. I thought the tuning rather crude, as did Paul Bridges, but we agreed that the radio quality was fine. The buzzer on this model certainly works; it succeeded in getting me out of bed in just two beeps!