



IELTS Mock Test 2020

April

Reading Practice Test 1

HOW TO USE

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READING PASSAGE 1

*Read, the text below and answer **Questions 1-10***



Art or Craft?

Down the centuries, craftsmen have been held to be distinct from artists. Craftsmen, such as woodworkers and plasterers, belonged to their own guild, whilst the artist was regarded as a more solitary being confined to an existence in a studio or attic. In addition, whilst craftsmen could rely on a reasonably steady income, artists were often living such a hand-to-mouth existence that the term 'starving artist' became a byword to describe the impoverished existence of artists generally. Even today, the lifestyles of the craftsman and the artist could not be more different. However, what exactly separates craft from art from both a practical and a philosophical view?

One of the main distinctions between art and craft resides in the nature of the finished product or piece. Essentially, the concept of craft is historically associated with the production of useful or practical products. Art, on the other hand, is not restricted by the confines of practicality. The craftsman's teapot or vase should normally be able to hold tea or flowers while the artist's work is typically without utilitarian function. In fact, the very reason for art and its existence is purely to 'be', hence the furlined teacup created by Dada artist, Meret Oppenheim. The 'cup' as such was quite obviously never intended for practical use any more than a chocolate teapot might have been.

Artistry in craftsmanship is therefore merely a byproduct, since the primary focus is on what something does, not what it is. The reverse is true for art. Artistic products appeal purely at the level of the imagination. As the celebrated philosopher, Kant, stated, 'At its best, art cultivates and expands the human spirit.' Whether the artist responsible for a piece of art has sufficient talent to achieve this is another matter. The goal of all artists nevertheless remains the same: to produce a work that simultaneously transcends the mundane and uplifts the viewer. In contrast, the world of the craftsman and his work remain lodged firmly in the practicality of the everyday world. An object produced by an artist is therefore

fundamentally different from the one produced by a craftsman.

Differences between the two disciplines of art and craft extend also to the process required to produce the finished object. The British philosopher R.G. Collingwood, who set out a list of criteria that distinguish art from craft, focused on the distinction between the two disciplines in their 'planning and execution'. With a craft, Collingwood argued, the 'result to be obtained is preconceived or thought out before being arrived at.' The craftsman, Collingwood says, 'knows what he wants to make before he makes it'. This foreknowledge, according to Collingwood, must not be vague but precise. In fact, such planning is considered to be 'indispensable' to craft. In this respect, craft is essentially different from art. Art is placed by Collingwood at the other end of the creative continuum, the creation of art being described as a process that evolves non-deterministically. The artist is, therefore, just as unaware as anyone else as to what the end product of creation will be, when he is actually in the process of creating. Contrast this with the craftsman who already knows what the end product will look like before he or she has even begun to create it.

Since the artist is not following a set of standard rules in the process of creation, he or she has no guidelines like the craftsman. Whilst the table or chair created by the craftsman, for example, has to conform to certain expectations in appearance and design, no such limitations are imposed on the artist. For it is the artist alone who, through a trial-and-error approach, will create the final object.

The object merely evolves over time. Whereas the craftsman can fairly accurately predict when a product will be finished taking technical procedures into account, the artist can do no such thing. The artist is at the mercy of inspiration alone and quite apart from not being able to have a projected finishing date, may never be able to guarantee that the object will be finished at all. Unfinished symphonies by great composers and works of literature never completed by their authors testify to this.

Having no definite end-goal in mind, the emphasis on the finished product that is true of craftsmanship is placed instead on the act of creation itself with the artist. The creation of the work of art is an exploration and a struggle and path of discovery for the artist. It could be said that the artist is producing as much for himself as for those who will view the finished product. This act of creation is very distinct from the production of an object that is crafted, therefore. The goal of making craftwork is monetary compensation. Craft is produced for purchase and is essentially a money-generating industry. Any craftsman who followed the artistic approach to creation would soon be out of a job. Craftsmen are expected to deliver, artists are not. This is probably the

most fundamental difference that separates the craftsman from the artist.

Questions 1-10

Complete the table below.

Choose 10 answers from the box and write the correct letter, **A-L**, next to questions 1-10.

	Art	Craft
End Product	1 <input type="text"/>	2 <input type="text"/>
	3 <input type="text"/>	4 <input type="text"/>
Act of Creation/ Production	5 <input type="text"/>	6 <input type="text"/>
	7 <input type="text"/>	8 <input type="text"/>
	9 <input type="text"/>	10 <input type="text"/>

- A** the finished object appeals on an emotional and spiritual level
- B** the final product has no pretensions to being anything more than it appears
- C** only a functional use is considered for the finished object
- D** no practical purpose as such is envisaged for the created object
- E** the process of creation is merely a means to an end
- F** whether or not there is an end product, the product itself is secondary to the process of creation
- G** not having to adhere to a set of rules, the process is a matter of experimentation
- H** there is no margin of error for experimentation, all of the process following a set of guidelines
- I** its goal is defined from the outset
- J** the process is fluid and undefined
- K** it is useful but not commercially viable
- L** the production process is a mixture of following rules and experimentation

READING PASSAGE 2

Read, the text below and answer **Questions 11-26**.



Salvador Dali

Few with even a passing knowledge of the art world are likely not to have heard of Salvador Dali, the eccentric and avant-garde exponent of the Surrealist movement. Love him or loathe him, Dali's work has achieved enduring worldwide fame as his name and work have become virtually synonymous with Surrealism itself. The artist's melting clock image is surely one of the most iconic paintings of the art world, whilst Dali's antics have become the stuff of anecdotes.

Born into a middle-class family in the Catalan town of Figueres in north-eastern Spain, Dali (or Salvador Felipe Jacinto Dali Domenech, to give him his full name) aimed high from the beginning. In the artist's 1942 autobiography entitled 'The Secret Life of Salvador Dali', the artist wrote: 'At the age of six I wanted to be a cook. At seven I wanted to be Napoleon. And my ambition has been growing steadily ever since.' Such ambition and self-belief matured into full-blown arrogance in later years. An example of this is amply shown on an occasion when the artist felt the examiners of the Madrid Academy he was attending were well below par.

To a degree, his undeniably impressive and precocious talent excused his conceit. He was only 14 when his first works were exhibited as part of a show in Figueres. Then three years later he was admitted to the Royal Academy of Fine Arts of San Fernando, in Madrid. However, it wasn't long before Dali's highly developed sense of self-worth (or conceit, depending on how you view the artist) came to the fore and also affected the course of his life. Believing himself way superior to the Academy tutors, who nevertheless refused to grant him a degree, the rebellious artist left for Paris. There he hoped to avail himself of knowledge that he believed his tutors were not adequate to impart. He soon

made the acquaintance of the French surrealists Jean Arp, Rene Magritte and Max Ernst and this would prove a turning point in Dali's artistic life.

Already familiar with the psychoanalytic theories of Sigmund Freud, Dali was to witness how the French surrealists were attempting to capture Freud's ideas in paint. The whole world of the unconscious sublimated into dreams was to become the content of these artists' work and later that of Dali's, too. International acclaim followed shortly after. In 1933 he enjoyed solo exhibitions in Paris and New York City, becoming, as one exhibition curator put it, 'Surrealism's most exotic and prominent figure'. Praise continued to be heaped on Dali as French poet and critic, Andre Breton, the leader of the Surrealist movement gave the artist his blessing to continue carrying the torch for the artistic movement, writing that Dali's name was 'synonymous with revelation in the most resplendent sense of the word'.

Dali's surrealist paintings were packed with Freudian imagery: staircases, keys, dripping candles, in addition to a whole host of personally relevant symbolism such as grasshoppers and ants that captured his phobias on canvas. Despite Dali's overt adulation for Freud, a meeting with the grandmaster of psychoanalysis proved somewhat unfortunate. On the occasion that Dali met Freud, he proceeded to sketch the latter in earnest. However, something about Dali's fervid attitude must have alarmed the psychoanalyst as he is said to have whispered to others in the room, 'The boy looks like a fanatic.'

Sometimes Dali came across as not only mad but also unintelligible, at least as far as his paintings were concerned. One work, 'The Persistence of Memory', was particularly singled out for the sheer confusion it caused amongst its viewers. Featuring melting clocks, swarming ants and a mollusc that was the deflated head of Dali in disguise, the images were so puzzling that one critic urged readers to 'page Dr. Freud' to uncover the meaning of the canvas. His work was, if nothing else, provocative and powerful.

With the passing years, Dali became ever more infatuated with money, admitting to a 'pure, vertical, mystical, gothic love of cash'. Accordingly, he indiscriminately endorsed a host of products for French and American TV commercials. He also never failed to promote himself and displayed increasingly exhibitionist behaviour as time went on. Most notably, he once turned up for a lecture in Paris in a Rolls Royce stuffed with cauliflowers. He obviously believed the slogan of one of his advertising campaigns for Braniff Airlines, where he declares 'If you got it, flaunt it.' As a more positive outcome of his love for money, Dali took on increasingly diverse projects, ranging from set design to designing clothes and jewellery. His critics, however, believed that early on in his career his love for money exceeded his

dedication to producing great art, resulting in Dali producing 'awful junk' after 1939, according to one art critic.


Despite a lukewarm reception from critics, Dali's public popularity never declined. In 1974, at 70 years old, the Dali Theatre Museum opened in his hometown, Figueres. More of a surrealist happening than a museum, one exhibit was a long black Cadillac that rained inside itself whenever a visitor dropped a coin into the slot. Even today hundreds of thousands of visitors still tour the museum each year. Whatever your opinion of him, at least Dali is unlikely to ever be forgotten.


Questions 11-13

Complete each sentence with the correct ending, **A-E**, below.

A	of certain limitations in his artistic skills that became evident in his later works.
B	opened Dali's eyes to the psychoanalytic movement, the ideas of which he then incorporated into his works.
C	his artistic studies needed to be supplemented by going to Paris to meet the Surrealist artists.
D	some art critics are less impressed with his work than the general public.
E	inspired Dali to focus on the psychoanalytic content of his artwork.

Write the correct letter, **A-E**, next to questions **11-13**.

11  Dali displayed a precocious talent from an early age; however, he was aware

12  Encountering the French Surrealist painters in Paris

13  Dali's artistic legacy is secure although

Questions 14-16

Choose the correct letter, **A, B, C** or **D**

14 Dali's departure for Paris was

- ☐ **A** inspired by a desire to learn about psychoanalysis.
- ☐ **B** a result of being disgraced at the Madrid Academy.

- ☐ **C** to blame for his failure to complete his Academy degree.
- ☐ **D** a quest for self-improvement.

15 Dali came to represent the Surrealist movement

- ☐ **A** due to a personal endorsement by fellow artist, Andre Breton.
- ☐ **B** because he depicted the most memorable images of Surrealism.
- ☐ **C** as he had a better understanding of psychoanalysis than his fellow artists.
- ☐ **D** since he was no more talented, as an artist, than his peers.

16 Dali's work was

- ☐ **A** accessible to those with an understanding of psychoanalysis.
- ☐ **B** loaded with secret symbolism.
- ☐ **C** more a channel for personal expression than a financial undertaking.
- ☐ **D** to prove more popular as Dali grew older.

Questions 17-18

There are two correct answers.

*Choose two letters from **A, B, C, D** and **E**.*

What is Dali most likely to be remembered for?

- ☐ **A** his contribution to the field of psychoanalysis
- ☐ **B** his diverse output of artistic works
- ☐ **C** his inappropriate behaviour and eccentricity
- ☐ **D** his striking and unusual paintings
- ☐ **E** his attempt to create popular accessible works

Questions 19-21

*Choose the correct letter, **A, B, C** or **D**.*

19 What does the writer convey about Dali's childhood and student days?

- A** ☐ his inability to pursue a goal until its conclusion
- B** ☐ his mental instability, evident in his grandiose ambitions
- C** ☐ his supreme confidence in his own abilities
- D** ☐ his obviously superior intelligence

20 Why did critics turn against Dali?

- A** ☐ It was a reaction to his increasingly obscure works.
- B** ☐ He was devoting more time to TV commercials than painting.
- C** ☐ His work no longer did justice to his talent.
- D** ☐ His obsession with Surrealism overshadowed his work.

21 What does the writer convey about his own attitude towards Dali's life and work?

- A** ☐ He believes that despite promising beginnings, Dali wasted his talents.
- B** ☐ In his opinion, few artists have made such an impact as Dali during his lifetime.
- C** ☐ He thinks that people focused more on Dali's exhibitionist behaviour than his talent.
- D** ☐ He believes that despite his failings, Dali has left an enduring legacy.

Questions 22-26

Complete the summary below.

Use **NO MORE THAN TWO WORDS** from the passage for each answer.

Dali has managed to achieve ²² _____ becoming the figurehead of the Surrealist movement. His sheer ²³ _____ which for some might have been interpreted as arrogance, led him to believe he was capable of achieving anything. Moving to France, where he encountered Surrealist artists, was a ²⁴ _____ in his life. Dali's work was chiefly inspired by Freud's ²⁵ _____ theories. However, as Dali became increasingly infatuated with money, the standard of his art declined. Despite the fact that his work is of varying quality, Dali will never ²⁶ _____

READING PASSAGE 2

Read the text below and answer **Questions 27-40**.



The Beginnings of Art Therapy

Art therapy is a relative newcomer to the therapeutic field. Art therapy as a profession began in the mid-20th century, arising independently in English-speaking and European countries. Many of the early practitioners of art therapy acknowledged the influence of a variety of disciplines on their practices, ranging from psychoanalysis through to aesthetics and early childhood education. However, the roots of art as therapy go back as far as the late 18th century, when arts were used in the 'moral treatment' of psychiatric patients.

It wasn't until 1942, however, that the British artist Adrian Hill coined the term 'art therapy', as he was recovering from tuberculosis in a sanatorium. He discovered that therapeutic benefits could be derived from drawing and painting whilst recovering. Art, he claimed, could become therapeutic since it was capable of 'completely engrossing the mind... releasing the creative energy of the frequently inhibited patient'. This effect, argued Hill, could in turn help the patient as it would 'build up a strong defence against his misfortunes'.

In 1964, the British Association of Art Therapists was founded. Proponents of art therapy fell into one of two categories: those who believed that the therapeutic effect of art lay in its effectiveness as a psychoanalytic tool to assess a patient through their drawings and those who held the belief that art-making was an end in itself, the creative process acting therapeutically on the patient. The two practices, however, were not incompatible, a degree of overlap occurring between the two. A patient, for example, could produce work that could be analysed for content and forms of self-expression but which could also be a creative outlet at the same time.

Who Benefits from Art Therapy

Art therapy in all its forms has proved effective in the treatment of individuals

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suffering with a wide range of difficulties or disabilities. These include emotional, behavioural or mental health problems, learning or physical disabilities. These include emotional, behaviour or mental health problems, learning or physical disabilities, neurological conditions and physical illness. Therapy can be provided on a group or individual basis according to the clients' needs. Whether the approach adopted by the therapist is oriented towards a psychoanalytic or creative approach, the effect of therapy is multifold. Partaking in art therapy can raise a patient's self-awareness and enable them to deal with stress and traumatic experience. In addition, art therapy sessions can enhance a patient's cognitive abilities and help the patient enjoy the life-affirming pleasures of making art.

What an Art Therapy Session Involves

Typically, an art therapy session is fundamentally different from an art class in that the individual is encouraged to focus more on their internal feelings and to express them, rather than portray external objects. Although some traditional art classes may ask participants to draw from their imagination, in art therapy the patient's inner world of images, feelings, thoughts and ideas are always of primary importance to the experience. Any type of visual art and medium can be employed in the therapeutic process including painting, drawing, sculpture, photography and digital art.

Art therapy sessions are usually held by skilled and qualified professionals. The presence primarily of the therapist is to be in attendance, guiding and encouraging artistic expression in the patient, in accordance with the original meaning of the word for therapy derived from the Greek word 'therapeia', meaning 'being attentive to'.

The Regulation of Art Therapy

Requirements for those wishing to become an art therapist vary from country to country. In the USA, where entry to the profession is highly regulated, a master's degree in art therapy is essential. In addition, those applying for such a post must have taken courses in a variety of studio art disciplines in order to demonstrate artistic proficiency. On completion of the master's degree, candidates also have to complete a minimum of 1000 hours of direct client contact post-graduation that is approved by the American Art Therapy Association (AATA).

However, whilst entry to the profession is strictly regulated in the USA, the same does not hold true for other countries. The problem is that art therapy is still considered a developing field. As such, until it becomes truly established as a therapy, its practice and application will remain unregulated in many








countries for some time yet.

Questions 27-33

Do the following statements agree with the information given in the text?

For questions 27-33, write:

TRUE	if the statement agrees with the information
FALSE	if the statement contradicts the information
NOT GIVEN	If there is no information on this

- 27  The artist Adrian Hill was strongly influenced by psychoanalytic theories when formulating his ideas on art therapy.
- 28  Twentieth-century art therapy focuses on treating a client's mental or physical health problems rather than dealing with moral issues.
- 29  Approaches to art therapy can be broadly considered to be creative or psychoanalytic; however, practitioners tend to avoid combining the two schools of practice.
- 30  Clients who respond best to art therapy have a previous background in art.
- 31  Art therapy sessions are more concerned with expression through art than on the created art itself.
- 32  Many art therapists are insufficiently qualified as they are not aware of the regulations regarding the practice of art therapy.
- 33  Art therapy sessions involve limited interaction between therapist and client.

Questions 34-37

Complete the sentences below.

Choose **NO MORE THAN THREE WORDS** from the passage for each answer.

The early pioneers of art therapy admitted that their beliefs had been shaped by a ³⁴ _____ influences.

Artist Adrian Hill realised the ³⁵ _____ of art as therapy, and coined the term 'art therapy' in 1942.

Those supporting art therapy advised a psychoanalytic approach or alternatively one that placed more emphasis on the ³⁶ _____ itself,

Whilst theories behind art therapy may differ, they are ³⁷ _____ in practice.

Questions 38-40

Complete the summary with the list of words, **A-F**.

Write the correct letter, **A-F**, in spaces **38-40** below.

A	capable
B	strong
C	keen
D	inhibited
E	creative
F	therapeutic

How Art Therapy Evolved into Its Modern Form

Modern-day art therapy has its beginnings in the 1940s. Adrian Hill, one of its early pioneers, realised that art therapy was effective in helping patients create a ³⁸ resistance to psychological and social stresses. Hill considered that ³⁹ patients would particularly benefit from having an artistic outlet. Art therapy then developed into two types of practice, one emphasising a psychoanalytic approach and the other a more ⁴⁰ one. Today there is often an overlap between the two practices.



Solution:

- | | |
|---------------------|----------|
| 1 A/D | 2 B/C |
| 3 A/D | 4 B/C |
| 5 F/G/J | 6 E/H/I |
| 7 F/G/J | 8 E/H/I |
| 9 F/G/J | 10 E/H/I |
| 11 C | 12 E |
| 13 D | 14 D |
| 15 B | 16 B |
| $\frac{17}{18}$ C,D | 19 C |
| 20 C | 21 D |

- | | |
|---------------------|-------------------------|
| 22 worldwide fame | 23 ambition/self-belief |
| 24 turning point | 25 psychoanalytic |
| 26 be forgotten | 27 NOT GIVEN |
| 28 TRUE | 29 NOT GIVEN |
| 30 NOT GIVEN | 31 TRUE |
| 32 FALSE | 33 FALSE |
| 34 variety of | 35 therapeutic benefits |
| 36 creative process | 37 not incompatible |
| 38 B | 39 D |
| 40 E | |

Review and Explanations

1 Answer: **A/D**

Keywords in Questions	Similar words in Passage
Q1&Q3: End Product of Art	the very reason for art and its existence is purely to 'be', hence the furlined teacup created by Dada artist, Meret Oppenheim. The 'cup' as such was quite obviously never intended for practical use... Artistic products appeal purely at the level of the imagination
Note: After scanning the passage, we can find out the needed information for these questions. Firstly, we are aware that the very reason for art is purely to 'be' and it was quite obviously never intended for practical use. From that point, we can conclude that D is the answer. Secondly, artistic products are also said to appeal purely at the level of imagination. In other words, the finished object of art appeals on an emotional and spiritual level. All in all, the answers for Q1 and Q3 are A,D (in any order).	

2 Answer: **B/C**

Q2&Q4: End Product of Craft	the concept of craft is historically associated with the production of useful or practical products... Artistry in craftsmanship is therefore merely a byproduct, since the primary focus is on what something does, not what it is
Note: Based on the keywords, we can locate the needed information. Accordingly, craft is associated with the production of useful or functional products. Thence, C is an answer for these questions. Moreover, we are informed that the primary focus in craftsmanship is on what something does, not what it is. In other words, the final product has no pretensions to being anything, but its functions. Therefore, the answers for Q2 and Q4 must be B, C (in any order).	

3 Answer: **A/D**

Keywords in Questions	Similar words in Passage
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Q1&Q3: End Product of Art	<p>the very reason for art and its existence is purely to 'be', hence the furlined teacup created by Dada artist, Meret Oppenheim. The 'cup' as such was quite obviously never intended for practical use...</p> <p>Artistic products appeal purely at the level of the imagination</p>
<p>Note:</p> <p>After scanning the passage, we can find out the needed information for these questions. Firstly, we are aware that the very reason for art is purely to 'be' and it was quite obviously never intended for practical use. From that point, we can conclude that D is the answer. Secondly, artistic products are also said to appeal purely at the level of imagination. In other words, the finished object of art appeals on an emotional and spiritual level. All in all, the answers for Q1 and Q3 are A,D (in any order).</p>	

4 Answer: **B/C**

Keywords in Questions	Similar words in Passage
Q2&Q4: End Product of Craft	<p>the concept of craft is historically associated with the production of useful or practical products...</p> <p>Artistry in craftsmanship is therefore merely a byproduct, since the primary focus is on what something does, not what it is</p>
<p>Note:</p> <p>Based on the keywords, we can locate the needed information. Accordingly, craft is associated with the production of useful or functional products. Thence, C is an answer for these questions. Moreover, we are informed that the primary focus in craftsmanship is on what something does, not what it is. In other words, the final product has no pretensions to being anything, but its functions. Therefore, the answers for Q2 and Q4 must be B, C (in any order).</p>	

5 Answer: **F/G/J**

Keywords in Questions	Similar words in Passage
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Q5&Q7&Q9: Act of Creation/ Production of Art	<p>the process required to produce the finished object...</p> <p>Art is placed by Collingwood at the other end of the creative continuum, the creation of art being described as a process that evolves non-deterministically... Since the artist is not following a set of standard rules in the process of creation, he or she has no guidelines like the craftsman... Having no definite end-goal in mind, the emphasis on the finished product that is true of craftsmanship is placed instead on the act of creation itself with the artist.</p>
<p>Note:</p> <p>Based on the keywords 'Act of Creation/ Production' and 'art', we can find out the needed information for these questions. Firstly, we can acknowledge that the creation of art is described as a process that involves non-deterministically. From that point, we can figure out that J is a correct answer. Secondly, it is apparent that the artist doesn't have to adhere to a set of rules in the process of creation. Then, G is another correct answer for these questions. What is more, the emphasis on the act of creation itself is true for the artist since they have no definite end-goal in mind. Alternatively, the product itself is secondary to the process of creation of art. In conclusion, the answers for Q5, Q7 and Q9 must be F, G, J in any order).</p>	

6 Answer: E/H/I

Keywords in Questions	Similar words in Passage
Q6&Q8&Q10: Act of Creation/ Production of Craft	<p>With a craft, Collingwood argued, the 'result to be obtained is preconceived or thought out before being arrived at.' ...</p> <p>the table or chair created by the craftsman, for example, has to conform to certain expectations in appearance and design...</p> <p>Having no definite end-goal in mind, the emphasis on the finished product that is true of craftsmanship</p>

Note

Following the flow of information, we can find out the answers for these questions related to craft. Accordingly, the result to be obtained by craft is preconceived or thought before being arrived at. In other words, its goal is defined from the outset; then, **I** is a correct answer. As mentioned above, in addition, the craftsman has to follow the guidelines or he or she has to conform to certain expectations in appearance and design, so **H** is also an answer for these questions. Furthermore, it is said that the craftsmanship emphasizes on the finished product. From that point, we can figure out that the process of creation of craft is merely a means to an end. All in all **E, H, I** (in any order) are the answers for **Q6, Q8** and **Q10**.

7 Answer: F/G/J

Keywords in Questions	Similar words in Passage
Q5&Q7&Q9: Act of Creation/ Production of Art	the process required to produce the finished object... Art is placed by Collingwood at the other end of the creative continuum, the creation of art being described as a process that evolves non-deterministically... Since the artist is not following a set of standard rules in the process of creation, he or she has no guidelines like the craftsman... Having no definite end-goal in mind, the emphasis on the finished product that is true of craftsmanship is placed Instead on the act of creation itself with the artist.
Note: Based on the keywords 'Act of Creation/ Production' and 'art', we can find out the needed information for these questions. Firstly, we can acknowledge that the creation of art is described as a process that involves non-deterministically. From that point, we can figure out that J is a correct answer. Secondly, it is apparent that the artist doesn't have to adhere to a set of rules in the process of creation. Then, G is another correct answer for these questions. What is more, the emphasis on the act of creation itself is true for the artist since they have no definite end-goal in mind. Alternatively, the product itself is secondary to the process of creation of art. In conclusion, the answers for Q5, Q7 and Q9 must be F, G, J in any order).	

8 Answer: E/H/I

Keywords in Questions	Similar words in Passage
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Q6&Q8&Q10: Act of Creation/ Production of Craft	<p>With a craft, Collingwood argued, the 'result to be obtained is preconceived or thought out before being arrived at.' ...</p> <p>the table or chair created by the craftsman, for example, has to conform to certain expectations in appearance and design...</p> <p>Having no definite end-goal in mind, the emphasis on the finished product that is true of craftsmanship</p>
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Note

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9 Answer: **F/G/J**

Keywords in Questions	Similar words in Passage
Q5&Q7&Q9: Act of Creation/ Production of Art	<p>the process required to produce the finished object...</p> <p>Art is placed by Collingwood at the other end of the creative continuum, the creation of art being described as a process that evolves non-deterministically... Since the artist is not following a set of standard rules in the process of creation, he or she has no guidelines like the craftsman... Having no definite end-goal in mind, the emphasis on the finished product that is true of craftsmanship is placed instead on the act of creation itself with the artist.</p>

Note:

Based on the keywords 'Act of Creation/ Production' and 'art', we can find out the needed information for these questions. Firstly, we can acknowledge that the creation of art is described as a process that involves non-deterministically. From that point, we can figure out that **J** is a correct answer. Secondly, it is apparent that the artist doesn't have to adhere to a set of rules in the process of creation. Then, **G** is another correct answer for these questions. What is more, the emphasis on the act of creation itself is true for the artist since they have no definite end-goal in mind. Alternatively, the product itself is secondary to the process of creation of art. In conclusion, the answers for **Q5**, **Q7** and **Q9** must be **F**, **G**, **J** in any order).

10 Answer: E/H/I

Keywords in Questions	Similar words in Passage
Q6&Q8&Q10: Act of Creation/ Production of Craft	With a craft , Collingwood argued, the 'result to be obtained is preconceived or thought out before being arrived at.' ... the table or chair created by the craftsman , for example, has to conform to certain expectations in appearance and design... Having no definite end-goal in mind , the emphasis on the finished product that is true of craftsmanship

Note

Following the flow of information, we can find out the answers for these questions related to craft. Accordingly, the result to be obtained by craft is preconceived or thought before being arrived at. In other words, its goal is defined from the outset; then, **I** is a correct answer. As mentioned above, in addition, the craftsman has to follow the guidelines or he or she has to conform to certain expectations in appearance and design, so **H** is also an answer for these questions. Furthermore, it is said that the craftsmanship emphasizes on the finished product. From that point, we can figure out that the process of creation of craft is merely a means to an end. All in all **E**, **H**, **I** (in any order) are the answers for **Q6**, **Q8** and **Q10**.

11 Answer: C

Keywords in Questions	Similar words in Passage
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<p>Q11: Dali displayed a precocious talent from an early age; however, he was aware</p>	<p>To a degree, his undeniably impressive and precocious talent excused his conceit... Believing himself way superior to the Academy tutors, who nevertheless refused to grant him a degree, the rebellious artist left for Paris... He soon made the acquaintance of the French surrealists Jean Arp, Rene Magritte and Max Ernst and this would prove a turning point in Dali's artistic life.</p>
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Note

At first, we can exclude option **B** and **E** for not corresponding to the structure. Based on the keywords, moreover, we are informed in the third paragraph that Dali left for Paris when believing himself way superior to the Academy tutors. He then met some French surrealists and that proved a turning point in Dali's artistic life. In other words, he realized that he needed to be supplemented by going to Paris to meet the Surrealist artists. Therefore, the answer for this question must be **C**.

12 Answer: E

Keywords in Questions	Similar words in Passage
<p>Q12: Encountering the French Surrealist painters in Paris</p>	<p>Already familiar with the psychoanalytic theories of Sigmund Freud, Dali was to witness how the French surrealists were attempting to capture Freud's ideas in paint. The whole world of the unconscious sublimated into dreams was to become the content of these artists' work and later that of Dali's, too</p>

Note

We can easily exclude option **A**, **C** and **D** as the sentence needs completing with a verb. After scanning, we are aware that Dali was already familiar with the psychoanalytic theories so that they can't surprise him as mentioned in option **B**. Furthermore, Dali is said to use the psychoanalytic content of his work. Thus, **E** must be the answer for this question.

13 Answer: D

Keywords in Questions	Similar words in Passage
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<p>Q13: Dali's artistic legacy is secure although</p>	<p>Despite a lukewarm reception from critics, Dali's public popularity never declined... More of a surrealist happening than a museum, one exhibit was a long black Cadillac that rained inside itself whenever a visitor dropped a coin into the slot</p>
<p>Note</p> <p>Based on the keyword, we can find out the needed information for this question. The conjunction 'although' indicates that the needed information is opposite to that Dali's artistic legacy is secure. Specifically, Dali's public popularity never declined despite a lukewarm reception from critics. Therefore, we can conclude that the answer must be D.</p>	

14 Answer: D

Keywords in Questions	Similar words in Passage
<p>Q14: Dali's departure for Paris was</p> <p>A inspired by a desire to learn about psychoanalysis.</p> <p>B a result of being disgraced at the Madrid Academy.</p> <p>C to blame for his failure to complete his Academy degree.</p> <p>D a quest for self-improvement.</p>	<p>However, it wasn't long before Dali's highly developed sense of self-worth (or conceit, depending on how you view the artist) came to the fore and also affected the course of his life. Believing himself way superior to the Academy tutors, who nevertheless refused to grant him a degree, the rebellious artist left for Paris.</p>
<p>Note</p> <p>After scanning to get the information for the questions above, we can easily figure out the answer for this question. Dali is said to leave for Paris as he believes that he is way superior to the Academy tutor. However, it doesn't mean that it results from being disgraced at the academy, but his highly developed sense of self-worth affected the course of his life. Thus, the answer must be D.</p>	

15 Answer: B

Keywords in Questions	Similar words in Passage
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<p>Q15: Dali came to represent the Surrealist movement</p> <p>A due to a personal endorsement by fellow artist, Andre Breton.</p> <p>B because he depicted the most memorable images of Surrealism.</p> <p>C as he had a better understanding of psychoanalysis than his fellow artists.</p> <p>D since he was no more talented, as an artist, than his peers.</p>	<p>In 1933 he enjoyed solo exhibitions in Paris and New York City, becoming, as one exhibition curator put it, 'Surrealism's most exotic and prominent figure'. Praise continued to be heaped on Dali as French poet and critic, Andre Breton, the leader of the Surrealist movement gave the artist his blessing to continue carrying the torch for the artistic movement, writing that Dali's name was 'synonymous with revelation in the most resplendent sense of the word'.</p>
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Note

Based on the keyword, we can find out the needed information for this question. Accordingly, Dali enjoyed solo exhibitions in Paris and New York City and get praises as the leader of the Surrealist movement encouraged him to continue carrying the torch for the artistic movement. Moreover, his exhibition became Surrealism's most exotic and prominent figure. In other words, Dali came to represent the Surrealist movement because he depicted the most memorable images of Surrealism. Therefore, **B** must be the answer.

16 Answer: **B**

Keywords in Questions	Similar words in Passage
<p>Q16: Dali's work was</p> <p>A accessible to those with an understanding of psychoanalysis.</p> <p>B loaded with secret symbolism.</p> <p>C more a channel for personal expression than a financial undertaking.</p> <p>D to prove more popular as Dali grew older.</p>	<p>One work, 'The Persistence of Memory', was particularly singled out for the sheer confusion it caused amongst its viewers. Featuring melting clocks, swarming ants and a mollusc that was the deflated head of Dali in disguise, the images were so puzzling that one critic urged readers to 'page Dr. Freud' to uncover the meaning of the canvas.</p>

Note

Based on the keyword, we can locate the needed information for this question. Accordingly, Dali's work was singled out for the sheer confusion it caused amongst its viewers. To be specific, his melting clocks, swarming ants and a mollusc were so puzzling that need to be uncovered by paging Dr. Freud. From that point, we can figure out that **B** must be the answer.

17-18 Answer: **C,D**

Keywords in Questions	Similar words in Passage
<p>Q17-18: What is Dali most likely to be remembered for?</p> <p>A his contribution to the field of psychoanalysis</p> <p>B his diverse output of artistic works</p> <p>C his inappropriate behavior and eccentricity</p> <p>D his striking and unusual paintings</p> <p>E his attempt to create popular accessible works</p>	<p>Few with even a passing knowledge of the art world are likely not to have heard of Salvador Dali, the eccentric and avant-garde exponent of the Surrealist movement... Sometimes Dali came across as not only mad but also unintelligible, at least as far as his paintings were concerned... With the passing years, Dali became ever more infatuated with money, admitting to a 'pure, vertical, mystical, gothic love of cash'... His critics, however, believed that early on in his career his love for money exceeded his dedication to producing great art</p>
<p>Note</p> <p>After scanning the passage, we can find out the answer for these questions. In the very first sentence, Dali is considered to be an eccentric exponent of the Surrealist movement. Continuing to scanning, we are aware that he sometimes came across as not only mad but also unintelligible and he became ever more infatuated with money. From that point, we can figure out that Dali is most likely to be remembered for his inappropriate behavior and eccentricity. As mentioned in Q16, what is more, his work was singled out for the sheer confusion and the painting were so puzzling that urge the reader to investigate it. In other words, he confuses the public by his striking and unusual paintings. In conclusion, the answer for Q17 and Q18 must be C, D (in any order).</p>	

19 Answer: C

Keywords in Questions	Similar words in Passage
<p>Q19: What does the writer convey about Dali's childhood and student days?</p> <p>A his inability to pursue a goal until its conclusion</p> <p>B his mental instability, evident in his grandiose ambitions</p> <p>C his supreme confidence in his own abilities</p> <p>D his obviously superior intelligence</p>	<p>it wasn't long before Dali's highly developed sense of self-worth (or conceit, depending on how you view the artist) came to the fore and also affected the course of his life. Believing himself way superior to the Academy tutors, who nevertheless refused to grant him a degree, the rebellious artist left for Paris. There he hoped to avail himself of knowledge that he believed his tutors were not adequate to impart.</p>

Note

We can realize that after stating Dali's precocious talent, the author then mentions his development of self-worth. Because of that, Dali decided to left for Paris to avail himself knowledge. At that time, in other words, he has a supreme confidence in his own abilities. Thus, **C** must be the answer for this question.

20 Answer: C

Keywords in Questions	Similar words in Passage
Q20: Why did critics turn against Dali? A It was a reaction to his increasingly obscure works. B He was devoting more time to TV commercials than painting. C His work no longer did justice to his talent. D His obsession with Surrealism overshadowed his work.	His critics , however, believed that early on in his career his love for money exceeded his dedication to producing great art, resulting in Dali producing 'awful junk' after 1939, according to one art critic.

Note

Based on the keyword, we can find out the needed information for this question. Accordingly, Dali's critics believed that his love for money exceeded his dedication to producing great art. In other words, they thought that Dali's work no longer did justice to his talent. Thus, **C** must be the answer.

21 Answer: D

Keywords in Questions	Similar words in Passage
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<p>Q21: What does the writer convey about his own attitude towards Dali's life and work?</p> <p>A He believes that despite promising beginnings, Dali wasted his talents.</p> <p>B In his opinion, few artists have made such an impact as Dali during his lifetime.</p> <p>C He thinks that people focused more on Dali's exhibitionist behaviour than his talent.</p> <p>D He believes that despite his failings, Dali has left an enduring legacy.</p>	<p>Despite a lukewarm reception from critics, Dali's public popularity never declined... Whatever your opinion of him, at least Dali is unlikely to ever be forgotten.</p>
<p>Note</p> <p>After scanning, we can figure out that the attitude of the author is stated in the last paragraph. Accordingly, after mentioning the popularity of Dali despite his failings, the author concludes that Dali is unlikely to ever be forgotten. Thus, the answer for this question must be D.</p>	

22 Answer: **worldwide fame**

Keywords in Questions	Similar words in Passage
<p>Q22: Dali has managed to achieve _____ becoming the figurehead of the Surrealist movement.</p>	<p>Dali's work has achieved enduring worldwide fame as his name and work have become virtually synonymous with Surrealism itself.</p>
<p>Note</p> <p>At the very first sentences, we can find the needed information for Q22 based on the keywords. According to that, Dali has achieved enduring worldwide fame and his work has become virtually synonymous with Surrealism itself. Thence, the answer for this question must be 'worldwide fame'.</p>	

23 Answer: **ambition/self-belief**

Keywords in Questions	Similar words in Passage
<p>Q23: His sheer _____ which for some might have been interpreted as arrogance, led him to believe he was capable of achieving anything.</p>	<p>Such ambition and self-belief matured into full-blown arrogance in later years.</p>

Note

Based on the keyword 'arrogance', we can figure out the answer for this question. It is said that Dali's ambition and self-belief matured into full-blown arrogance in later years. In other words, his sheer ambition led him to believe he was capable of achieving anything. Thus, '**ambition**' must be the answer.

24 Answer: turning point

Keywords in Questions	Similar words in Passage
Q24: Moving to France, where he encountered Surrealist artists, was a _____ in his life.	He soon made the acquaintance of the French surrealists Jean Arp, Rene Magritte and Max Ernst and this would prove a turning point in Dali's artistic life.
Note Based on the keyword 'Surrealist artists', we can find out the needed information for this question. Accordingly, that making the acquaintance of the French surrealists Jean Arp, Rene Magritte and Max Ernst would prove a turning point in Dali's artistic life. In other words, moving to France was a turning point in Dali's life. Therefore, the answer for this question must be ' turning point '.	

25 Answer: psychoanalytic

Keywords in Questions	Similar words in Passage
Q25: Dali's work was chiefly inspired by Freud's _____ theories.	Already familiar with the psychoanalytic theories of Sigmund Freud, Dali was to witness how the French surrealists were attempting to capture Freud's ideas in paint. The whole world of the unconscious sublimated into dreams was to become the content of these artists' work and later that of Dali's, too.
Note Based on the keyword 'Freud's theories', we can easily figure out the answer for this question. It is obvious that the psychoanalytic theories was to become the content of French surrealists' work and later that of Dali's. From that point, we can conclude that ' psychoanalytic ' must be the answer.	

26 Answer: be forgotten

Keywords in Questions	Similar words in Passage
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Q26: However, as Dali became increasingly infatuated with money, the standard of his art declined. Despite the fact that his work is of varying quality, Dali will never _____	Despite a lukewarm reception from critics, Dali's public popularity never declined... Whatever your opinion of him, at least Dali is unlikely to ever be forgotten.
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Note

The decline in quality of Dali's work has been mentioned in many questions above so that we can be clear about the author's attitude that Dali will never be forgotten despite the fact that his work is of varying quality. Therefore, the answer for this question must be '**be forgotten**'.

27 Answer: NOT GIVEN

Keywords in Questions	Similar words in Passage
Q27 The artist Adrian Hill was strongly influenced by psychoanalytic theories when formulating his ideas on art therapy.	It wasn't until 1942, however, that the British artist Adrian Hill coined the term 'art therapy', as he was recovering from tuberculosis in a sanatorium.

Note

It is said in the second paragraph that Adrian Hill coined the term 'art therapy' as he was recovering from tuberculosis in a sanatorium. Then, the paragraph indicates some characteristics of the therapy. There's no information about psychoanalytic theories in his formulation of art therapy. Therefore, the statement is **NOT GIVEN**.

28 Answer: TRUE

Keywords in Questions	Similar words in Passage
Q28 Twentieth-century art therapy focuses on treating a client's mental or physical health problems rather than dealing with moral issues.	However, the roots of art as therapy go back as far as the late 18th century, when arts were used in the 'moral treatment' of psychiatric patients... Art therapy in all its forms has proved effective in the treatment of individuals suffering with a wide range of difficulties or disabilities. These include emotional, behavioural or mental health problems, learning or physical disabilities.

Note

We can find out the needed information in the first paragraph. According to that, the 18th-century arts were used in the moral treatment, while art therapy has proved effective in the treatment of emotional, behavioural or mental health problems, learning or physical disabilities. From that point, we can say that 20th-century art therapy focus on treating a client's mental or physical health problems rather than dealing with moral issues. Thus, the statement in this question is **TRUE**.

29 Answer: NOT GIVEN

Keywords in Questions	Similar words in Passage
Q29 Approaches to art therapy can be broadly considered to be creative or psychoanalytic; however, practitioners tend to avoid combining the two schools of practice.	Proponents of art therapy fell into one of two categories: those who believed that the therapeutic effect of art lay in its effectiveness as a psychoanalytic tool,... t h e creative process acting therapeutically on the patient. The two practices, however, were not incompatible, a degree of overlap occurring between the two.

Note

Based on the keywords, we can locate the needed information for this question. We can be clear that there are two proponents of art therapy, creative and psychoanalytic. However, it is said that the two practices were not incompatible. Then, the author doesn't state that practitioners tend to avoid combining the two schools of practice. Therefore, the statement is **NOT GIVEN**.

30 Answer: NOT GIVEN

Keywords in Questions	Similar words in Passage
Q30 Clients who respond best to art therapy have a previous background in art.	Partaking in art therapy can raise a patient's self-awareness and enable them to deal with stress and traumatic experience. In addition, art therapy sessions can enhance a patient's cognitive abilities and help the patient enjoy the life-affirming pleasures of making art.

Note

Following the flow of information, we can find out the clue for this question. After indicating the characteristics of each approaches to art therapy, the author states the benefit of it to the client. It is said that partaking in art therapy can raise a patient's self-awareness and enable them to deal with stress and traumatic experience. There's no information informing us that clients with previous background in art respond best to art therapy. Thus, the statement is **NOT GIVEN**.

31 Answer: TRUE

Keywords in Questions	Similar words in Passage
Q31 Art therapy sessions are more concerned with expression through art than on the created art itself.	Typically, an art therapy session is fundamentally different from an art class in that the individual is encouraged to focus more on their internal feelings and to express them, rather than portray external objects.
Note Based on the keyword 'art therapy sessions', we can locate the needed information for this question. It is said that the individual in art therapy sessions is encouraged to focus more on expression through art than on the portray external objects. From that point, we can conclude that the statement is TRUE .	

32 Answer: FALSE

Keywords in Questions	Similar words in Passage
Q32 Many art therapists are insufficiently qualified as they are not aware of the regulations regarding the practice of art therapy.	However, whilst entry to the profession is strictly regulated in the USA, the same does not hold true for other countries.
Note As mentioning art therapists, the author just states the strict regulations to be an art therapist in the USA. However, it is not true for other countries. From that point, we can figure out that the statement is FALSE .	

33 Answer: FALSE

Keywords in Questions	Similar words in Passage
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Q33 Art therapy sessions involve limited interaction between therapist and client.	The presence primarily of the therapist is to be in attendance, guiding and encouraging artistic expression in the patient, in accordance with the original meaning of the word for therapy derived from the Greek word 'therapeia', meaning 'being attentive to'.
Note Based on the keyword, we can find out the needed information for this question. Accordingly, the therapist must guiding and encouraging artistic expression in the patient. In other words, art therapy sessions don't involve limited interaction between therapist and client. Therefore, the statement is FALSE .	

34 Answer: **variety of**

Keywords in Questions	Similar words in Passage
Q34 The early pioneers of art therapy admitted that their beliefs had been shaped by a _____ influences.	Many of the early practitioners of art therapy acknowledged the influence of a variety of disciplines on their practices, ranging from psychoanalysis through to aesthetics and early childhood education.
Note Q34-Q37 are related to the first 3 paragraphs. As for Q34 , it is said in the first paragraph that many early practitioners of art therapy admitted the influence of a variety of disciplines on their practices. From that point, we can figure out that the gap need filling with ' variety of '.	

35 Answer: **therapeutic benefits**

Keywords in Questions	Similar words in Passage
Q35 Artist Adrian Hill realised the _____ of art as therapy, and coined the term 'art therapy' in 1942.	It wasn't until 1942, however, that the British artist Adrian Hill coined the term 'art therapy', as he was recovering from tuberculosis in a sanatorium. He discovered that therapeutic benefits could be derived from drawing and painting whilst recovering.

Note

As mentioning artist Adrian Hill, we scan the second paragraph. Accordingly, he discovered that the therapeutic benefits of art therapy could be derived from drawing and painting. Thus, the suitable words to be filled in above sentence must be **'therapeutic benefits'**.

36 Answer: creative process

Keywords in Questions	Similar words in Passage
Q36 Those supporting art therapy advised a psychoanalytic approach or alternatively one that placed more emphasis on the _____ itself,	those who believed that the therapeutic effect of art lay in its effectiveness as a psychoanalytic tool to assess a patient through their drawings and those who held the belief that art-making was an end in itself, the creative process acting therapeutically on the patient.

Note

Based on the keywords, we can find out the needed information for this question. Accordingly, we are aware that the alternatively one must be the creative process. It is said to suitable for those who held the belief that art-making was an end in itself. The word 'itself' in the Q36 should be that alternatively one. From that point, we can conclude that **'creative process'** is the answer for this question.

37 Answer: not incompatible

Keywords in Questions	Similar words in Passage
Q37 Whilst theories behind art therapy may differ, they are _____ in practice .	The two practices , however, were not incompatible, a degree of overlap occurring between the two.

Note

Following the flow of information and based on the keywords, we are aware that the two practices, psychoanalytic and creative process were not incompatible. Thus, the answer for this question must be **'not incompatible'**.

38 Answer: B

Keywords in Questions	Similar words in Passage
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<p>Q38</p> <p>Adrian Hill, one of its early pioneers, realised that art therapy was effective in helping patients create a _____ resistance to psychological and social stresses.</p>	<p>He discovered that therapeutic benefits could be derived from drawing and painting whilst recovering. Art, he claimed, could become therapeutic since it was capable of 'completely engrossing the mind... releasing the creative energy of the frequently inhibited patient'. This effect, argued Hill, could in turn help the patient as it would 'build up a strong defence against his misfortunes'.</p>
<p>Note</p> <p>Based on the keywords, we can find out the needed information for this question. Accordingly, Adrian Hill realized that art could help the patient as it would build up a strong defence against his misfortunes. From that point, we can figure out that the word to be filled in the gap must be 'B. strong'.</p>	

39 Answer: D

Keywords in Questions	Similar words in Passage
<p>Q39</p> <p>Hill considered that _____ patients would particularly benefit from having an artistic outlet.</p>	<p>Art, he claimed, could become therapeutic since it was capable of 'completely engrossing the mind... releasing the creative energy of the frequently inhibited patient'.</p>
<p>Note</p> <p>Following the flow of information, we can find out the suitable answer for this question. Hill claimed that art was capable of releasing the creative energy of the frequently inhibited patient. In other words, inhibited patient would particularly benefit from having an artistic outlet. Thence, 'inhibited' must be the answer for this question.</p>	

40 Answer: E

Keywords in Questions	Similar words in Passage
<p>Q40</p> <p>Art therapy then developed into two types of practice, one emphasising a psychoanalytic approach and the other a more _____ one.</p>	<p>Proponents of art therapy fell into one of two categories: those who believed that the therapeutic effect of art lay in its effectiveness as a psychoanalytic tool to assess a patient through their drawings and those who held the belief that art-making was an end in itself, the creative process acting therapeutically on the patient</p>

Note

We can easily figure out the answer for this question after answering above questions. There are two types of practice, psychoanalytic and creative approach. Therefore, the answer must be '**creative**'.