

**Passage 1**

*You should spend about 20 minutes on Questions 1- 13, which are based on Reading Passage 1 below.*

**The economic importance of coral reefs**

A lot of people around the world are dependent, or partly dependent, on coral reefs for their livelihoods. They often live adjacent to the reef, and their livelihood revolves around the direct extraction, processing and sale of reef resources such as shell fish and seaweeds. In addition, their homes are sheltered by the reef from wave action.

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Reef flats and shallow reef lagoons are accessible on foot, without the need for a boat, and so allow women, children and the elderly to engage directly in manual harvesting, or 'reef-gleaning'. This is a significant factor distinguishing reef-based fisheries from near-shore sea fisheries. Near-shore fisheries are typically the domain of adult males, in particular where they involve the use of boats, with women and children restricted mainly to shore-based activities. However, in a coral-reef fishery the physical accessibility of the reef opens up opportunities for direct participation by women, and consequently increases their independence and the importance of their role in the community. It also provides a place for children to play, and to acquire important skills and knowledge for later in life. For example, in the South West Island of Tobi, in the Pacific Ocean, young boys use simple hand lines with a loop and bait at the end to develop the art of fishing on the reef. Similarly, in the Surin Islands of Thailand, young Moken boys spend much of their time playing, swimming and diving in shallow reef lagoons, and in doing so build crucial skills for their future daily subsistence.

Secondary occupations, such as fish processing and marketing activities, are often dominated by women, and offer an important survival strategy for households with access to few other physical assets (such as boats and gear), for elderly women, widows, or the wives of infirm men. On Ulithi Atoll in the western Pacific, women have a distinct role and rights in the distribution of fish catches. This is because the canoes, made from mahogany logs from nearby Yap Island, are obtained through the exchange of cloth made by the women of Ulithi. Small-scale reef fisheries support the involvement of local women traders and their involvement

can give them greater control over the household income, and in negotiating for loans or credit. Thus their role is not only important in providing income for their families, it also underpins the economy of the local village.

Poor people with little access to land, labour and financial resources are particularly reliant on exploiting natural resources, and consequently, they are vulnerable to seasonal changes in the availability of those resources. The diversity of coral reef fisheries, combined with their physical accessibility and the protection they provide against bad weather, make them relatively stable compared with other fisheries, or land-based agricultural production. [WWW.THEIELTSHUB.COM](http://WWW.THEIELTSHUB.COM)

In many places, the reef may even act as a resource bank, used as a means of saving food for future times of need. In Manus, Papua New Guinea, giant clams are collected and held in walled enclosures on the reef, until they are needed during periods of rough weather. In Palau, sea cucumbers are seldom eaten during good weather in an effort to conserve their populations for months during which rough weather prohibits good fishing.

Coral reef resources also act as a buffer against seasonal lows in other sectors, particularly agriculture. For example, in coastal communities in northern Mozambique, reef harvests provide key sources of food and cash when agricultural production is low, with the peak in fisheries production coinciding with the period of lowest agricultural stocks. In Papua New Guinea, while agriculture is the primary means of food production, a large proportion of the coastal population engage in sporadic subsistence fishing.

In many coral-reef areas, tourism is one of the main industries bringing employment, and in many cases is promoted to provide alternatives to fisheries-based livelihoods, and to ensure that local reef resources are conserved. In the Caribbean alone, tours based on scuba-diving have attracted 20 million people in one year. The upgrading of roads and communications associated with the expansion of tourism may also bring benefits to local communities. However, plans for development must be considered carefully. The ability of the poorer members of the community

to access the benefits of tourism is far from guaranteed, and requires development guided by social, cultural and environmental principles. There is growing recognition that sustainability is a key requirement, as encompassed in small-scale eco-tourism activities, for instance.

Where tourism development has not been carefully planned, and the needs and priorities of the local community have not been properly recognised, conflict has sometimes arisen between tourism and local, small-scale fishers.

### **Questions 1-7**

Do the following statements agree with the information given in Reading Passage 1?

In boxes 1-7 on your answer sheet, 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 [WWW.THEIELTSHUB.COM](http://WWW.THEIELTSHUB.COM)

1. In most places, coral-reef gleaning is normally carried out by men.
2. Involvement in coral-reef-based occupations raises the status of women.
3. Coral reefs provide valuable learning opportunities for young children.
4. The women of Ulithi Atoll have some control over how fish catches are shared out.
5. Boats for use by the inhabitants of Ulithi are constructed on Yap Island.
6. In coral reef fisheries, only male traders can apply for finance.
7. Coral reefs provide a less constant source of income than near-shore seas.

### **Questions 8-13**

Complete the notes below.

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

#### **How coral-reef-based resources protect people during difficult times**

##### **Coral reefs can provide**

- a resource bank, e.g. for keeping clams and **8** .....

- a seasonal back-up, when **9** ..... products are insufficient, e.g. in northern Mozambique.
- a tourist attraction, e.g. **10** ..... tours in the Caribbean.

**Benefits for local people include:**

- The creation of jobs.
- Improvements to roads and **11** .....

**Important considerations:**

- Development must be based on appropriate principles.
- Need for **12** .....

Poorly-planned development can create **13** ..... with local fishers.

**Passage 2**

*You should spend about 20 minutes on Questions **14- 26**, which are based on Reading Passage 2 below.*

There has always been a sense in which America and Europe owned film. They invented it at the end of the nineteenth century in unfashionable places like New Jersey, Leeds and the suburbs of Lyons. At first, they saw their clumsy new camera-projectors merely as more profitable versions of Victorian lantern shows, mechanical curiosities which might have a use as a sideshow at a funfair. Then the best of the pioneers looked beyond the fairground properties of their invention. A few directors, now mostly forgotten, saw that the flickering new medium was more than just a diversion. This crass commercial invention gradually began to evolve as an art. D W Griffith in California glimpsed its grace, German directors used it as an analogue to the human mind and the modernising city, Soviets emphasised its agitational and intellectual properties, and the Italians reconfigured it on an operatic scale. [WWW.THEIELTSHUB.COM](http://WWW.THEIELTSHUB.COM)

So heady were these first decades of cinema that America and Europe can be forgiven for assuming that they were the only game in town. In less than twenty years western cinema had grown out of all recognition; its unknowns became the most famous people in the world; it made millions. It never occurred to its financial backers that another continent might borrow their magic box and make it its own. But film industries were

emerging in Shanghai, Bombay and Tokyo, some of which would outgrow those in the west.

Between 1930 and 1935, China produced more than 500 films, mostly conventionally made in studios in Shanghai, without soundtracks. China's best directors - Bu Wancang and Yuan Muzhi - introduced elements of realism to their stories. The Peach Girl (1931) and Street Angel (1937) are regularly voted among the best ever made in the country.

India followed a different course. In the west, the arrival of talkies gave birth to a new genre - the musical - but in India, every one of the 5000 films made between 1931 and the mid-1950s had musical interludes. The films were stylistically more wide ranging than the western musical, encompassing realism and escapist dance within individual sequences, and they were often three hours long rather than Hollywood's 90 minutes. The cost of such productions resulted in a distinctive national style of cinema. They were often made in Bombay, the centre of what is now known as 'Bollywood'. Performed in Hindi (rather than any of the numerous regional languages), they addressed social and peasant themes in an optimistic and romantic way and found markets in the Middle East, Africa and the Soviet Union.

In Japan, the film industry did not rival India's in size but was unusual in other ways. Whereas in Hollywood the producer was the central figure, in Tokyo the director chose the stories and hired the producer and actors. The model was that of an artist and his studio of apprentices. Employed by a studio as an assistant, a future director worked with senior figures, learned his craft, gained authority, until promoted to director with the power to select screenplays and performers. In the 1930s and 40s, this freedom of the director led to the production of some of Asia's finest films. [WWW.THEIELTSHUB.COM](http://WWW.THEIELTSHUB.COM)

The films of Kenji Mizoguchi were among the greatest of these. Mizoguchi's films were usually set in the nineteenth century and analysed the way in which the lives of the female characters whom he chose as his focus were constrained by the society of the time. From Osaka Elegy (1936) to Ugetsu Monogatari (1953) and beyond, he evolved a sinuous way of moving his camera in and around a scene, advancing towards

significant details but often retreating at moments of confrontation or strong feeling. No one had used the camera with such finesse before.

Even more important for film history, however, is the work of the great Ozu. Where Hollywood cranked up drama, Ozu avoided it. His camera seldom moved. It nestled at seated height, framing people square on, listening quietly to their words. Ozu rejected the conventions of editing, cutting not on action, as is usually done in the west, but for visual balance. Even more strikingly, Ozu regularly cuts away from his action to a shot of a tree or a kettle or clouds, not to establish a new location but as a moment of repose. Many historians now compare such 'pillow shots' to the Buddhist idea that mu- empty space or nothing - is itself an element of the composition.

As the art form most swayed by money and market, cinema would appear to be too busy to bother with questions of philosophy. The Asian nations proved and are still proving that this is not the case. Just as deep ideas about individual freedom have led to the aspirational cinema of Hollywood, so it is the beliefs which underlie cultures such as those of China and Japan that explain the distinctiveness of Asian cinema at its best. Yes, these films are visually striking, but it is their different sense of what a person is, and what space and action are, which makes them new to the western eye.

### **Questions 14-18**

Do the following statements agree with the information given in Reading Passage 2?

In boxes 14-18 on your answer sheet, 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

14. The inventors of cinema regarded it as a minor attraction.

15. Some directors were aware of cinema's artistic possibilities from the very beginning.

16. The development of cinema's artistic potential depended on technology.

17. Cinema's possibilities were developed in varied ways in different western countries.

18. Western businessmen were concerned about the emergence of film industries in other parts of the world. [WWW.THEIELTSHUB.COM](http://WWW.THEIELTSHUB.COM)

**Questions 19-25**

Complete the notes below using the list of words (**A-K**) from the box below.

Write the correct letters in boxes **19-25** on your answer sheet.

**Chinese cinema**

- large number of **19** ..... films produced in 1930s
- some early films still generally regarded as **20** .....

**Indian cinema**

- films included musical interludes
- films avoided **21** ..... topics

**Japanese cinema**

- unusual because film director was very **22** .....
- two important directors:

**Mizoguchi** - focused on the **23**..... restrictions faced by women  
 - camera movement related to **24**..... content of film

**Ozu** - **25** ..... camera movement

- |                    |                   |                      |
|--------------------|-------------------|----------------------|
| <b>A</b> emotional | <b>B</b> negative | <b>C</b> expensive   |
| <b>D</b> silent    | <b>E</b> social   | <b>F</b> outstanding |
| <b>G</b> little    | <b>H</b> powerful | <b>I</b> realistic   |
| <b>J</b> stylistic | <b>K</b> economic |                      |

**Question 26**

**26.** Which of the following is the most suitable title for Reading Passage 2?

- A. Blind to change: how is it that the west has ignored Asian cinema for so long?
- B. A different basis: how has the cinema of Asian countries been shaped by their cultures and beliefs?
- C. Outside Asia: how did the origins of cinema affect its development worldwide?
- D. Two cultures: how has western cinema tried to come to terms with the challenge of the Asian market?

**Passage 3**

You should spend about 20 minutes on Questions **27- 40**, which are based on Reading Passage 3 below.

**Quiet roads ahead**

*The roar of passing vehicles could soon be a thing of the past*

**A.** The noise produced by busy roads is a growing problem. While vehicle designers have worked hard to quieten engines, they have been less successful elsewhere. The sound created by the tyres on the surface of the road now accounts for more than half the noise that vehicles create, and as road building and car sales continue to boom - particularly in Asia and the US - this is turning into a global issue.

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**B.** According to the World Health Organization, exposure to noise from road traffic over long periods can lead to stress-related health problems. And where traffic noise exceeds a certain threshold, road builders have to spend money erecting sound barriers and installing double glazing in blighted homes. Houses become harder to sell where environmental noise is high, and people are not as efficient or productive at work.

**C.** Already, researchers in the Netherlands - one of the most densely populated countries in the world - are working to develop techniques for silencing the roads. In the next five years, the Dutch government aims to have reduced noise levels from the country's road surfaces by six decibels overall. Dutch mechanical engineer Ard Kuijpers has come up with one of the most promising, and radical, ideas. He set out to tackle the three most important factors: surface texture, hardness and ability to absorb sound.

**D.** The rougher the surface, the more likely it is that a tyre will vibrate and create noise. Road builders usually eliminate bumps on freshly laid asphalt with heavy rollers, but Kuijpers has developed a method of road building that he thinks can create the ultimate quiet road. His secret is a special mould 3 metres wide and 50 metres long. Hot asphalt, mixed with small stones, is spread into the mould by a rail-mounted machine which flattens the asphalt mix with a roller. When it sets, the 10-millimetre-thick sheet has a surface smoother than anything that can be achieved by conventional methods.

**E.** To optimise the performance of his road surface - to make it hard wearing yet soft enough to snuff out vibrations - he then adds another layer below the asphalt. This consists of a 30-millimetre-thick layer of rubber, mixed with stones which are larger than those in the layer above. 'It's like a giant mouse mat, making the road softer,' says Kuijpers.

**F.** The size of the stones used in the two layers is important, since they create pores of a specific size in the road surface. Those used in the top layer are just 4 or 5 millimetres across, while the ones below are approximately twice that size - about 9 millimetres. Kuijpers says the surface can absorb any air that is passing through a tyre's tread (the indentations or ridges on the surface of a tyre), damping oscillations that would otherwise create noise. And in addition, they make it easier for the water to drain away, which can make the road safer in wet weather.

**G.** Compared with the complex manufacturing process, laying the surface is quite simple. It emerges from the factory rolled, like a carpet, onto a drum 1.5 metres in diameter. On site, it is unrolled and stuck onto its foundation with bitumen. Even the white lines are applied in the factory.

**H.** The foundation itself uses an even more sophisticated technique to reduce noise further. It consists of a sound-absorbing concrete base containing flask-shaped slots up to 10 millimetres wide and 30 millimetres deep that are open at the top and sealed at the lower end. These cavities act like Helmholtz resonators - when sound waves of specific frequencies enter the top of a flask, they set up resonances inside and the energy of the sound dissipates into the concrete as heat. The cavities play another important role: they help to drain water that seeps through from the upper surface. This flow will help flush out waste material and keep the pores in the outer layers clear. [WWW.THEIELTSHUB.COM](http://WWW.THEIELTSHUB.COM)

**I.** Kuijpers can even control the sounds that his resonators absorb, simply by altering their dimensions. This could prove especially useful since different vehicles produce noise at different frequencies. Car tyres peak at around 1000 hertz, for example, but trucks generate lower-frequency noise at around 600 hertz. By varying the size of the Kuijpers resonators, it is possible to control which frequencies the concrete absorbs. On large highways, trucks tend to use the inside lane, so resonators here could be

tuned to absorb sounds at around 600 hertz while those in other lanes could deal with higher frequency noise from cars.

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**J.** Kuijpers believes he can cut noise by five decibels compared to the quietest of today's roads. He has already tested a 100-metre-long section of his road on a motorway near Apeldoorn, and Dutch construction company Heijmans is discussing the location of the next roll-out road with the country's government. The success of Kuijpers' design will depend on how much it eventually costs. But for those affected by traffic noise, there is hope of quieter times ahead.

### **Questions 27-32**

Reading Passage 3 has ten paragraphs labelled A-J

Which paragraph contains the following information?

Write the correct letter **A-J** in boxes **27-32** on your answer sheet.

**27.** a description of the form in which Kuijpers' road surface is taken to its destination

**28.** an explanation of how Kuijpers makes a smooth road surface

**29.** something that has to be considered when evaluating Kuijpers' proposal

**30.** various economic reasons for reducing road noise

**31.** a generalisation about the patterns of use of vehicles on major roads

**32.** a summary of the different things affecting levels of noise on roads

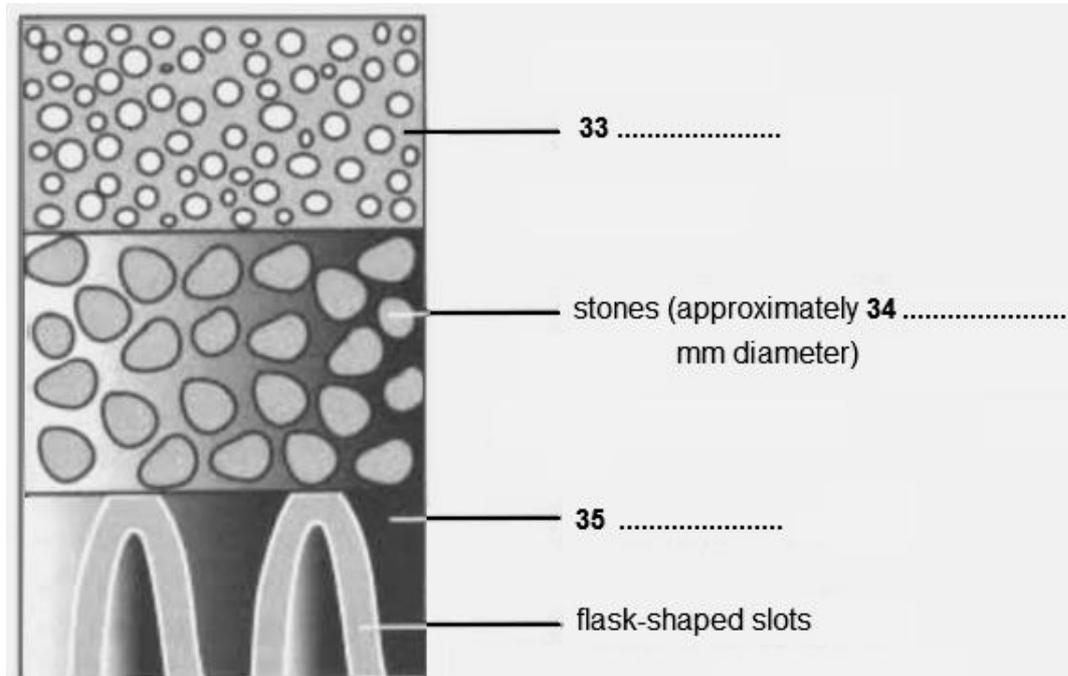
### **Questions 33-35**

Label the diagram below.

Choose **NO MORE THAN ONE WORD AND/OR A NUMBER** from the passage for each answer.

Write your answers in boxes **33-35** on your answer sheet.

**Cross section of Kuijpers' proposed noise-reducing road**



**Questions 36-40**

Complete the table below using the list of words (A-K) from the box below.

Write the correct letters in boxes **36- 40** on your answer sheet.

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**Kuijpers' noise-reducing road: components and function**

Layer	Component	Function
upper and lower	stones	<ul style="list-style-type: none"> <li>• reduce oscillations caused by 36 .....</li> <li>• create pores which help 37.....</li> </ul>

foundation	slots	<ul style="list-style-type: none"> <li>• convert 38..... to heat.</li> <li>• help to remove 39.....</li> <li>• can be adapted to absorb different 40.....</li> </ul>
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- |  |   |  |
|--|---|--|
| <p><b>A. frequencies</b><br/> <b>D. resonators</b><br/> <b>G. sound energy</b><br/> <b>J. drainage</b></p> | <p><b>B. the engine</b><br/> <b>E. air flow</b><br/> <b>H. pores</b><br/> <b>K. sources</b></p> | <p><b>C. rubbish</b><br/> <b>F. dissipation</b><br/> <b>I. lanes</b></p> |
|--|---|--|

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**Answer:**

1. FALSE
2. TRUE
3. TRUE
4. TRUE
5. NOT GIVEN
6. FALSE
7. FALSE
8. sea cucumbers
9. agricultural
10. scuba diving
11. communications
12. sustainability
13. conflict
14. TRUE
15. FALSE
16. NOT GIVEN
17. TRUE
18. FALSE
19. D
20. F
21. B
22. H
23. E
24. A
25. G
26. B
27. G
28. D
29. J
30. B
31. I
32. C
33. asphalt
34. nine
35. concrete
36. E
37. J
38. G
39. C
40. A

