

Porto Teaching Centre

CPE Amber

End of Unit Test: Our Environment

Further Reading and Use of English

Reading: write a **letter**

21	22	25	26
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Use: write between **three** and **eight words**

32	
33	
34	
35	
36	
37	
38	
39	

The Fens

Some while ago I began a novel, *Waterland*, in which, though I did not know it then, the landscape of that part of England known as the Fens was to play a major part. Since the novel was published I have often been asked why, as an ignorant and perhaps presumptuous Londoner, I chose to write about a part of the country with which I have no personal connection. The short answer is that I chose the Fens because of their apparent unobtrusiveness – a flat and empty stage on which to set the drama of my book. This, as I learnt, was merely theory. The Fens, once one's imagination has got to grips with them, are neither flat nor empty. What I discovered was that the Fens, while as richly English as any other part of England, are also compellingly and hauntingly strange. It is remarkable that there should still exist in the middle of England a region which most English people find peculiarly foreign, especially when so many other distinctive (and remoter) areas of Britain have been ingested into the nation's cultural and literary heritage. The Fens are both empty and brimming, both cultivated and tenaciously wild, apparently 'open' and 'obvious' yet profoundly mysterious.

My own physical researches while writing my novel were in fact not so extensive. I have never been, yet, to Wisbech or Prickwillow. As a writer of fiction I am interested in imagined worlds, and I would much rather hazard an inspired guess at some point of authenticity than go for documentary proof. Yet this very attempt to 'imagine' the Fens has its special logic, for, as the pages of Edward Storey's scholarly book abundantly show, the Fens are, peculiarly, not just a landscape but a state of mind.

21 What does the writer come to realise about the Fens?

- A He underestimated the area at first.
- B He needed a more inspiring setting for his novel.
- C He should have done more research about the area.
- D He was wrong to think of the area as typically English.

22 What distinction can be made between the writer and Edward Storey?

- A Storey has a greater eye for detail.
- B Storey is the more rational writer.
- C Their books serve different purposes.
- D They interpret the Fens in opposite ways.

Architecture and Environment

The desire to preserve things is not new, but now change in our towns comes with such speed and on such a scale that most of us are affected by it in some way. It turns some people into rabid preservationists and it encourages others to think more closely about the nature of towns as we know them today and their future.

It may be quite reasonably argued that the generations who have lived through events such as world wars and the like are more inclined to preservation than their predecessors – anything which expresses stability becomes important. If there is a psychological need for preservation it is part of the planner's job to take account of it.

Change is no enemy if we learn how to handle it. Physical change, in other words, change in the environment provided by our towns, reflects social change – change in our numbers, in our welfare and in our demands.

25 What is the writer's view of change?

- A** It can be managed effectively.
- B** It is a consequence of catastrophe.
- C** It is a psychological necessity.
- D** It should be avoided if possible.

26 In this passage, the writer is

- A** analysing a problem.
- B** outlining his position.
- C** presenting his objections.
- D** rejecting opposing views.

Part 4

For questions **32–39**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. **Do not change the word given.** You must use between **three** and **eight** words, including the word given.

Here is an example (**0**).

Example:

0 Do you mind if I watch you while you paint?

objection

Do you you while you paint?

0	<i>have any objection to my watching</i>
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Write **only** the missing words **on the separate answer sheet.**

32 Only passengers with Gold Star tickets may use the executive lounge.

restricted

Use of the executive lounge
possession of Gold Star tickets.

33 You should not lock this door for any reason when the building is open to the public.

circumstances

Under locked when the building is open to the public.

34 Helen was always embarrassed by her father's jokes.

source

Helen's father's jokes her.

35 How likely is the new venture to get off the ground?

prospects

What off the ground?

36 Damien paid little attention to his brother's warnings.

notice

Damien didn't his brother's warnings.

37 In Colin's opinion, he hasn't done anything he should apologise for.

concerned

As , he hasn't done anything he should apologise for.

38 Dr Potter was offended by some of the remarks that were made about her work.

exception

Dr Potter some of the remarks that were made about her work.

39 She had her own reasons for not telling us anything about her past.

dark

As to her past, she kept us reasons.