



Reading 19

You are going to read four extracts which are all concerned in some way with the power of visual images. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text.

Screen Learning

A few days ago I noticed my six-year-old eating noodles in a funny way. He was pulling them up with his teeth while trying to look fierce. 'I'm a little dinosaur,' he said. He was play-acting a scene from a recent TV programme, so I quizzed him about what he remembered about dinosaurs. The answer was, not a lot.

There is a modish rush to embrace internet and computer learning, but is learning via a screen a good method? One writer tells how he tried out an interactive programme with his son. The father diligently read the words while the son fiddled with the pictures. 'Had he spent ten minutes in front of a book, he might possibly have learned something,' said his father.

Television, as my son and his noodles demonstrate, is an impressionistic, suggestive medium. Research about television and learning shows that learning goes on in a learning environment where dialogue is taking place with teachers or parents. It needs to be mediated. There is nothing wrong with harnessing new technology to teach our children, but there is still a big role for formal education.

1. In order to be used successfully in teaching, TV programmes must

- A be shown in a conventional classroom.
- B focus on dialogue.
- C be accompanied by discussion with adults.
- D appeal to adults and children.

2. The writer believes that 'screen learning' should be used

- A with enthusiasm.
- B in moderation.
- C without preconceptions.
- D in isolation.

Hollywood

By 1918, four-fifths of the film-making capacity of the world had relocated to Hollywood. Locals disapproved, seeing their suburb of Los Angeles infected by these new vulgarians. But in the end snobbery yielded to the true American value, success. And success is the box-office gross. Hollywood knows a good film when it sees one: one that may make a star, but must make somebody's fortune.

In less than a century, Hollywood has grown from a toffee-nosed village to a town as famous as New York, Rome or Paris. And physically, of course, it has changed beyond recognition: a century ago, you would walk through orange groves to the village store. Yet in a way, it is still a village - parochial, with limited horizons — just a little bit of Los Angeles. For all who live and work in it, there is one topic of conversation — films: how much they have made, who is dating whom, who's been stabbed in the back, who is 'attached' to which project. Those who have been successful often try to get away: to work there, but live somewhere else. Yet it is still the one place in the world to which almost everyone who is anyone in show-business (**and plenty who aren't**) eventually gravitates.

3. What does the writer say about present-day Hollywood?

- A The local people still look down on the film industry.
- B It retains some characteristics of a small community.
- C It has been adversely affected by its reputation.
- D People who live there are worried by the violence.

4. Who does 'and plenty who aren't' refer to?

- A people less well-known in the world of entertainment
- B people not resident in Hollywood
- C people unlikely to achieve celebrity status
- D people not welcome in Hollywood

Photography

Photography was invented by nineteenth century artists as an art form for their own purposes. These men were seeking a lasting, literal record of their visual surroundings and they found it. The new combination of illumination, lens, shutter, and flat surface coated with chemicals sensitive to light produced images more lasting, more convincing in their reality, and more richly detailed than painters could produce manually in weeks and months of effort. This alone was enough to throw consternation into the ranks of fellow artists; and, after their first reaction of pleasure in a new kind of image, art critics rallied with the haughty charge that photography was not, and could not be, an art. The actual

world in which we live had too strong a grip on photography, they said, and pictures so dependent upon mechanical means could not be called acts of man's creative imagination.

Despite the critics, photographers knew that they had found a new art form, a new mode of expression. They used the new tools as other artists before and after them have used brush and pencil — to interpret the world, to present a vision of nature and its structure as well as the things and the people in it.

5. What are we told about the artists who first used photography?

- A They appreciated what photography could offer.
- B They preferred taking photographs to painting pictures.
- C They did not want anyone else to benefit from photography.
- D They thought painting pictures was too arduous.

6. Art critics disapproved of photography because they thought

- A it needed too little effort to interpret it.
- B the images were visually displeasing.
- C it used overly complicated equipment.
- D it did not go beyond the literal.

Book Illustration

During the black-and-white era of book illustration it was axiomatic that each and every children's book called for some form of illustration. This extended to the large category of novels for the upper reading ages, which was to suffer progressive attrition as print runs shortened. The level of activity in all areas of children's publishing remained considerable, but it was run predominantly as a low-budget operation for most of the period and as such encouraged a fair amount of routine and mediocre work, although the finest artists seldom submitted less than their professional best. Therefore, the black-and-white archive is part junk shop, part treasure house; a wonderful place for research or for browsing, and one in which to make immediate finds or to begin to re-evaluate a fertile artistic period. The real treasures are bound to return to public display, whether enduringly - through reissues of individual titles and new publications about the artists who illustrated them - or from time to time in the form of exhibitions of original books and drawings. There are signs that, after a period of neglect, this is starting to happen and the familiar processes of stylistic rehabilitation can be seen to be at work. In due course, an enterprising publisher will doubtlessly see the potential for a series of classic children's book illustrations from this period either in facsimile reprint, or in freshly-designed editions using the original artwork where it survives.

7. According to the writer, the constraints of the black-and-white era
- A produced varying levels of artistic accomplishment.
 - B restricted the categories of books that were illustrated.
 - C meant that artists had to be chosen from a certain calibre.
 - D did not affect the quality of literature produced at that time.
8. Which of the following does the writer predict with confidence?
- A the production of new black-and-white illustrations
 - B the public's exposure to artwork from the black-and-white era
 - C the resurgence of general interest in black-and-white books
 - D the availability of a wealth of black-and-white original works

Источник задания: CPE Practice Tests 1 (old format)

Reading 19 — Keys

1. C
2. B
3. B
4. A
5. A
6. D
7. A
8. B

Explanation

Screen Learning

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