



## Reading 68

*You are going to read four extracts which are all concerned in some way with group dynamics. For questions 19–26, choose the answer (A, B, C or D) which you think fits best according to the text.*

### Observing Lions

In the popular imagination, lions hunting for food present a marvel of group choreography: in the dying light of sunset, a band of stealthy cats springs forth from the shadows like trained assassins and surrounds its unsuspecting prey. The lions seem to be archetypal social animals, rising above petty dissension to work together towards a common goal - in this case, their next meal. But after spending many years observing these creatures in the wild, we have acquired a less exalted view.

When we started our research in 1978, we hoped to discover why lions teamed up to hunt, rear cubs and among other things, scare off rivals with chorused roars. If the ultimate success of an animal's behaviour is measured by its lifetime production of surviving offspring, then cooperation does not necessarily pay: if an animal is too generous, its companions benefit at its expense. Why, then, did not the evolutionary rules of genetic self-interest seem to apply to lions?

We confidently assumed that we would be able to resolve that issue in two to three years. But lions are supremely adept at doing nothing. To the list of inert noble gases, including krypton, argon and neon, we would add lion. Thus it has taken a variety of research measures to uncover clues about the cats' behaviour. Because wild lions can live up to 18 years, the answers to our questions are only now becoming clear.

**1 In the first paragraph, the writer suggests that the results of his research**

- A may not confirm commonly-held opinions.
- B may contradict findings in other studies.
- C will require some unpleasant descriptive writing.
- D will have implications for other social groups.

**2 The writer illustrates what he means by ‘evolutionary rules’ when he refers to**

- A the fact that ‘lions teamed up to hunt’.
- B ‘the ultimate success of an animal’s behaviour’.
- C the ‘lifetime production of surviving offspring’.
- D the fact that ‘cooperation does not necessarily pay’.

## **Pop Music Review**

The release of Bedrock’s third album was more than just a landmark in the career of a talented but hitherto precarious band. New Life launched a movement that effectively redesigned the specification of rock music in this country for the rest of the decade. Out went the earnest angst, plain-shirted drabness and overdriven guitars of a previous era; in came a lighter blend of melodious homegrown styles. A mix of social observation and strident anger mingled easily here with the sound of fairground organs and northern brass bands. Humour and irony were well to the fore, as were the voices that felt no need to disguise their origins.

The album showed Bedrock to be skilful magpie collectors and observers, and a cunningly versatile team of songwriters. At their most obvious, they went larkily after traditional English preoccupations such as sunbathing and Sunday afternoons. But the album’s real strength lay in the gentle melancholy depths it plumbed on tracks such as ‘So Low’, a gorgeous unfurling tune loosely hung around the theme of meteorology, and ‘To the Brink’, a ballad that allowed no smirking at the back. The beauty of New Life is its consistently sky-high quality - 16 tracks with absolutely no filler remains an unsurpassed record in the era of loiteringly long CDs.

**3 In the writer’s view, what was Bedrock’s musical status prior to the release of New Life?**

- A They had been overlooked by music experts.
- B Their music did not fit with any particular genre.
- C Their foothold in the music world had been uncertain.
- D They had been unable to successfully mix style and image.

**4 The writer suggests that New Life outshines other albums of its time because**

- A the collection of songs successfully combines wit and sentiment.
- B the lyrics portray situations that are known to its listeners.
- C all the band members contributed to its construction.
- D every track that it features is worth listening to.

## Extract from an autobiography

As a child I was always fascinated by stories of 'The Sibyl', those mysteriously wise women who wielded such influence in the ancient world. To begin with, I only knew of the existence of one who appeared in a tale my mother had told me. An old woman of Cumae offered Tarquin, King of Rome, nine books for 300 gold pieces. He refused and she burnt three of them, offering him six for the same price. When he refused, she again burnt three books. He bought the remaining three for the full 300 gold pieces.

I realised even then that there was a profound truth hidden in the story - a lesson in salesmanship and in life. I was sometimes a lonely only child. I used to ask to play with other children and be refused. My mother told me to do something so interesting that all the other kids would beg to join me. It worked. It was another lesson that I've never forgotten.

When I was given the chance to write a travel book, I had to look for something that I could bear to find out about, something that was relevant to my life. I'm a reluctant traveller - at the first opportunity I sent my editor a very long list of places I wasn't prepared to go to. When it comes down to it, I'm only interested in ruins, because the travel I like is the travel of the mind through time.

### 5 What impressed the writer about the story of the old woman?

- A It provided her with a model of behaviour.
- B It underpinned her moral standpoint.
- C It illustrated a common misconception.
- D It gave her a salutary warning.

### 6 What was the writer's attitude towards writing a travel book?

- A She was worried about the time commitment involved.
- B She was unwilling to go to certain places unprepared.
- C She challenged her editor's initial suggestions.
- D She insisted on following her own inclinations.

## What becomes of your manuscript?

When you submit your manuscript it will most likely join a heap waiting for someone to sort and sift before it topples over — the so-called slush pile. The someone is usually either the editorial department junior (i.e. under 18) or an old hand who comes in a couple of mornings a week and is paid by the hour. Neither of these has much influence, but they are basically on your side and out to discover something original - the junior to make his or her name and acquire an author of their own if they are lucky, the old hand to justify continuing freelance employment.

If they think your novel is promising, they will pass it on to a more senior editor and eventually it will surface at an acquisition meeting. The championing editor will not only have to justify accepting your novel on the grounds of intrinsic merit and potential sales, but also say whether you as an author seem to be a long-term prospect (which you will have assured them of in your letter). Also the question is raised of how promotable you are likely to be — an important factor in an age when a new novel needs all the help it can get. To this end, publishers often like to meet a potential author before clinching the offer.

**7 What encouraging information does the writer offer to authors who submit manuscripts to publishers?**

- A Manuscripts are often dealt with quickly.
- B The staff are keen to identify a new author.
- C A well-written novel will definitely be noticed.
- D The initial selection process is very thorough.

**8 What does the phrase 'To this end' refer to?**

- A assessing an author's publicity value
- B predicting a novel's commercial success
- C judging the appearance of a novel
- D evaluating an author's loyalty to a publisher

*Источник задания: CPE Practice Tests 2 (old format)*

# Reading 68 — Keys

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

## EXPLANATION

### Observing Lions

In the popular imagination, lions hunting for food present a marvel of group choreography: in the dying light of sunset, a band of stealthy cats springs forth from the shadows like trained assassins and surrounds its unsuspecting prey. The lions seem to be archetypal social animals, rising above petty dissension to work together towards a common goal - in this case, their next meal. But after spending many years observing these creatures in the wild, **we have acquired a less exalted view.**

When we started our research in 1978, we hoped to discover why lions teamed up to hunt, rear cubs and among other things, scare off rivals with chorused roars. If the ultimate success of an animal's behaviour is measured by its lifetime production of surviving offspring, then **cooperation does not necessarily pay**: if an animal is too generous, its companions benefit at its expense. Why, then, did not the **evolutionary rules of genetic self-interest** seem to apply to lions?

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