

1. You are going to read an extract from an autobiography. For questions 1-6, choose the answer (A, B, C or D) which you think fits best according to the text.

The Journalistic Imperative

BBC correspondent John Simpson considers the profession of journalism

Journalism is a refined version of the instinct that makes people slow down and crane their necks at the scene of a road accident: the difference is that we are employed to stare. I have seen an elderly and distinguished journalistic knight, deep into some complaint about the way the world was going, perk up and stick his head out of the window merely because a police siren was sounding in the street outside. There have been famous cases of leader writers and diplomatic or economics editors writing a hundred and fifty unwanted words about some ludicrously unimportant event that they witnessed on their way to or from work, simply because that is what journalists do.

The point of being a reporter, then, is to see things. When the starter's gun goes off and a news story opens up, journalists become surprisingly careless of themselves, their comfort, their families, their lives. In *The Front Page*, directed by Billy Wilder and starring Jack Lemmon, Lemmon plays the star reporter working on his last big story before marrying his fiancée and giving up journalism altogether. The fiancée, whose name is Peggy, taps on the door of the room where Jack Lemmon is hammering away on his typewriter.

"Who's there?"

"Peggy."

"Peggy who?" asks the man who is about to give up journalism for her sake.

Being a reporter is one of the few genuinely all-consuming professions. When you are deeply involved in a story, nothing else matters.

A little of that gets over to other people. At dinner parties, on board aircraft, in dentists' waiting rooms, strangers will usually tell you that being a journalist sounds a really interesting kind of job. Yet the strangers know, and you know yourself, that this does not mean it is particularly respectable. Surveys have shown time and again that journalists languish in the lower reaches of public esteem, together with other riff-raff such as lawyers, politicians and estate agents. People may read and listen to the words of journalists with interest, and sometimes even a certain modicum of respect, but they know perfectly well that there is something dubious, untrustworthy, and faintly grubby about them.

"Has it ever occurred to you," a friend of mine once said as we walked through the BBC newsroom, "that 'journalistic' is only a term of praise among journalists?"

He was quite right. Everyone else – academics, say, or publishers, or even book reviewers who are themselves journalists of a kind, routinely use the word as a mild form of abuse. If there were a journalists' dictionary, the entry would read:

journal'istic, adj. (from 'journal', qv): Possessing the qualities journalists most profess to like. Bright and readable. Racy yet reliable. Altogether admirable.

In everyone else's dictionary, of course, it means "flashy, inclined to cut corners both in terms of work and strict accuracy. Lacking in substance. Totally unreliable."

It is certainly true that if you have ever been present at an incident which has got into the newspapers or onto radio or television, you will find that its presentation always seems skewed or inaccurate in some way. Even if all the facts are correct, the interpretation or sometimes merely the implications will be subtly wrong. This may well be more to do with the frailties of human perception than with the inadequacy of individual journalists; but there are sizeable numbers of people who have been asked a loaded question or two at some time in their lives

by some scruffy character in a mackintosh, then found a simplified, stilted and somehow uncharacteristically expressed version of what they said in inverted commas in the next day's tabloids. And of course, it is tabloid journalists who have driven down our profession farthest and fastest in public esteem; most people seem to regard radio and television reporters as belonging to a different and much more respectable business altogether.

They aren't right, though. Journalists are essentially one profession, whether we work for the Sun or the Guardian or the BBC.

Above all, most journalists seem to share an abiding feeling that what they do lacks any serious value. Every sane person laughs at his or her job, of course, yet you feel the journalist sometimes does it to excess. Perhaps it is because, even though writing is essentially creative, writing for newspapers or for radio and television is one of the most ephemeral things a person can do. Only advertising copywriters, in my experience, place a lower value on what they write.

1 In the first paragraph, the writer says that

- A journalism is a form of common curiosity.
- B journalists tend to be easily distracted.
- C too much journalism is about trivial events.
- D good journalists can write on any subject.

2 The writer mentions the film *The Front Page* to emphasise

- A how hard it is for journalists to commit to family life.
- B that journalism is a career which is very hard to give up.
- C the extent to which journalists become absorbed in their work.
- D that to be a good reporter total, dedication is required.

3 What comparison does the writer make between journalism and politics?

- A People in both professions are considered interesting by the public.
- B Neither profession ranks highly in public opinion.
- C People in both professions can influence public opinion.
- D As professions, they have equal status in the eyes of the public.

4 The writer discusses the word "journalistic" in order to illustrate the

- A lack of trust between journalists and non-journalists.
- B tendency for journalists to praise each other's work.
- C gradual change in attitudes towards journalism.
- D way journalists see themselves and the way others see them.

5 What does the writer believe about the reporting of news events?

- A No news report can be completely free of error.
- B It takes an experienced journalist to interpret news events correctly.
- C The tabloids are more than likely to get the facts wrong.
- D It is sometimes necessary to simplify people's words in a report.

6 In the final paragraph, the writer concludes that most journalists

- A have a particularly well-developed sense of humour.
- B know that journalism is less creative than other forms of writing.
- C think that only advertising copy has less value than their own work.
- D recognise that what they write is of temporary interest only.

2. You are going to read four reviews of a book about ocean life. For questions 1-4, choose from the reviews A-D. The reviews may be chosen more than once.

Deep Ocean – A Captivating Gem

A

This truly divine book brilliantly portrays the enchanting enigma of the deep ocean and its often bizarre inhabitants. The text is user-friendly and at the same time scholarly; the range and quality of its colour pictures are exquisite. Deep Ocean includes sections on the surface and midwater layers that successfully place the depths in context.

Deep Ocean, part of the Natural History Museum's Life Series, is indeed so well thought out that it is quite difficult to envision any improvement on the outcome. The organisation of richly illustrated text is essentially linear.

The book's subject matter never fails to intrigue – from the luminescent blue-spotted squid *Watsenia scintillans* to the hideously ugly rat-trap fish and the simply grotesque tripod fish. Even the sea-cucumbers are fascinating. If the author's agenda is presented in his final request to protect the oceans and these fantastic inhabitants, it fits in most naturally.

B

Author Tony Rice paints a strikingly clear picture of life in the ocean basins by pulling together a wealth of material to form this authoritative reference book.

As compensation to the persevering reader who has waded through the sections on such delights as deep-sea bivalves and polychaete worms, there is a chapter entitled *Monsters of the Deep*. In it, Rice provides us with a thoughtful commentary on colossal but unfamiliar sea creatures such as the giant squid or the snake-like 10-metre-long oarfish, both of which have fuelled the sea serpent myth. But the chapter on hydrothermal vents is undoubtedly the book's crowning glory.

Despite the fact that the book is heavy going in parts, Rice has done a splendid job in condensing several centuries of research and discovery into so few pages. Deep Ocean takes the reader on an introductory tour of the many and complex issues that govern life in the ocean basin. All who take the trouble to read this book will benefit by increasing their understanding of the workings of our planet.

C

Deep Ocean succeeds in making reading about the incredibly intricate abyssal zone accessible. Only 150 years ago, these waters were believed to be lifeless. Providing a lively presentation of the weird shapes and forms that exist in this fascinating underwater world, this book makes the transition from obscurity to mainstream biology and ecology by deftly drawing parallels with the more widely understood marine environments.

Taking into account the nature of the subject matter, Deep Ocean is not too taxing, which is indeed one of its strengths. Tony Rice's marine biology and oceanography background emerges clearly, as does his personal inclination towards conservation. Gratifyingly, the book ends with a plea to increase awareness of the need for conservation in this frequently overlooked region.

This book certainly succeeds in encapsulating this spectacular world, starting from the earliest stages of marine exploration and oceanography. The photographs are excellent and the cleverly used subheadings help the reader maintain interest throughout. Deep Ocean provides a superb overview of this scarcely known and complex area of the sea.

D

The deep sea floor hosts more than 1,500 different fish species, and is thus not remotely like the underwater desert that early oceanographers envisaged. The geography of the deep ocean, an area considered incapable of supporting life, was a complete mystery to scientists only a century and a half ago. In recent years, a range of brand-new technologies has facilitated in-depth study of the abyss of “inner space”, giving rise to an incredible flood of new discoveries.

Deep Ocean shows us how innumerable organisms signal, deter, attract and lure, using a glittering assortment of bio-luminescent techniques. It exposes scavengers at work 14 kilometres down on the abyssal plain. It reveals monster clams, giant worms, heat-seeking shrimps and creatures surviving temperatures ranging from freezing to that of molten lead.

The issuing of Deep Ocean as part of the Natural History Museum’s Life Series coincided with the screening of The Blue Planet, BBC TV’s film on wildlife which proved to be a phenomenal success; this could be the result of either planning or coincidence. The book covers the same topics as the film, even illustrating similar themes with identical images and examples. Dr Rice’s enthralling and enticingly illustrated book forms the perfect companion to the BBC’s film and would definitely make a splendid gift for the aspiring oceanographer or marine biologist.

Which reviewer ...

has a different view to reviewer A on a specific intention behind the release of the book?

1	
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shares reviewer C’s opinion about the book’s sound ability to engage the reader?

2	
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expresses a similar view to reviewer D regarding the extent to which the book reflects a change from the portrayals created by former oceanographers?

3	
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expresses a different opinion from the others regarding how easy it is to read the book?

4	
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3. For questions 1-7, 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 **six** words, including the word given.

1. **The aid programme cannot function properly without volunteers.** **ON**

The aid programme is order to function properly.

2. **Despite refusing several leading roles in recent years, the actor has accepted this one.** **TURNU**

Although number of leading roles in recent years, the actor has accepted this one.

3. **It was unwise to resign before finding another job.** **HANDED**

You ought your notice before finding another job.

4. **We need to decide on the location of the next conference.** **MAKE**

We need to the next conference will be held.

5. **Not everyone approves of the new housing project.** **RAISED**

Some people the new housing project.

6. **The doctor's advice to Samantha was that she eat less sugar.** **DOWN**

The doctor on her sugar intake.

7. **Talent and perseverance are of equal importance when pursuing a career in athletics.** **BIT**

Perseverance is talent for a career in athletics.