

## READING AND LISTENING

**Time – 45 minutes**  
**Maximum score – 35**

**For questions 1–35, rely on the text, the video and what you know on the subject. Spend 20 minutes working with the text and the tasks below; you will then watch the video two times and have time to complete the tasks.**

### **Britain's Greatest Art Rivalry**

The landscape painters J. M. W. Turner and John Constable were influential exponents of Romanticism, an artistic movement of the late 1700s to mid-1800s that emphasised an emotional response to nature. Turner, who travelled extensively, often infused his dramatic seascapes and landscapes with literary or historical allusions. Constable, who never left England, preferred more straightforward depictions of placid rural scenery.

Working in the studio from sketches and his imagination, Turner blended his oil paints in layers of translucent colour, called glazes. Constable, sometimes painting directly outdoors, applied touches of thick, opaque oils. Despite their differences in temperament and technique, Turner and Constable evoke the same worship of nature that imbues the literature of their contemporaries, Wordsworth, Coleridge, Byron, Shelley, and Keats. They are regarded as having elevated landscape painting to an eminence rivalling history and other types of traditional painting.

#### **J. M. W. Turner**

Joseph Mallord William Turner RA (1775–1851) was known in his time as William Turner. An English Romantic painter, printmaker and watercolourist, he is known for his expressive colouring, imaginative landscapes and turbulent, often violent marine paintings. He left behind more than 550 oil paintings, 2,000 watercolours, and 30,000 works on paper, and was championed by the leading English art critic John Ruskin.

Turner was born in Maiden Lane, Covent Garden, London, to a modest lower-middle-class family and retained his lower class accent, while assiduously avoiding the trappings of success and fame. A child prodigy, Turner studied at the Royal Academy of Arts from 1789, enrolling when he was 14, and exhibited his first work the following year. During this period he also served as an architectural draftsman. He earned a steady income from commissions and sales, which due to his troubled, contrary nature, were often begrudgingly accepted. He opened his own gallery in 1804 and became professor of perspective at the academy in 1807, where he lectured until 1828. He travelled around Europe from 1802, typically returning with voluminous sketchbooks. After a trip to Italy in 1819, his colour became purer and more prismatic, with a general heightening of key. In later paintings, such as *Sunrise, With A Boat Between Headlands* (1845), architectural and natural details are sacrificed to the effects of colour and light, with only the barest indication of mass. His compositions became more fluid, suggesting movement and space. In breaking down conventional formulas of representation, he anticipated Impressionism.

Intensely private, eccentric, and reclusive, Turner was a controversial figure throughout his career. He did not marry, but fathered two daughters, Evelina and Georgiana, by his housekeeper Sarah Danby. He became more pessimistic and morose as he got older, especially after the death of his

father in 1829; when his outlook deteriorated, his gallery fell into disrepair and neglect, and his art intensified. In 1841, Turner rowed a boat into the Thames so he could not be counted as present at any property in that year's census. He lived in squalor and poor health from 1845, and died in London in 1851 aged 76. Turner is buried in St Paul's Cathedral, London.

### John Constable

John Constable RA (1776–1837) was born in East Bergholt, a village on the River Stour in Suffolk, to Golding and Ann Constable. His father was a wealthy corn merchant, owner of Flatford Mill in East Bergholt and, later, Dedham Mill. Although Constable was his parents' second son, his older brother was mentally handicapped and so John was expected to succeed his father in the business. Constable worked in the corn business after leaving school, but his younger brother Abram eventually took over the running of the mills.

In his youth, Constable embarked on amateur sketching trips in the surrounding Suffolk countryside. These scenes, in his own words, made him a painter: 'the sound of water escaping from mill dams etc., willows, old rotten planks, slimy posts, and brickwork, I love such things.' He was introduced to George Beaumont, a collector, who showed him his prized *Hagar and The Angel* by Claude Lorrain, which inspired Constable. In 1799, Constable persuaded his father to let him pursue art and was even granted a small allowance. Entering the Royal Academy Schools as a probationer, he attended life classes and anatomical dissections as well as studying and copying Old Masters. In order to make ends meet, Constable took up portraiture, which he found dull. Among works that particularly inspired him during this period were paintings by Thomas Gainsborough, Claude Lorrain, Peter Paul Rubens and Annibale Carracci. He also read widely among poetry and sermons, and later proved a notably articulate artist. By 1803, he was exhibiting at the Royal Academy of Arts.

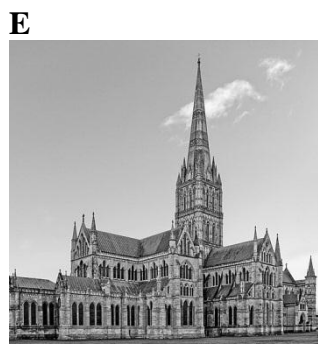
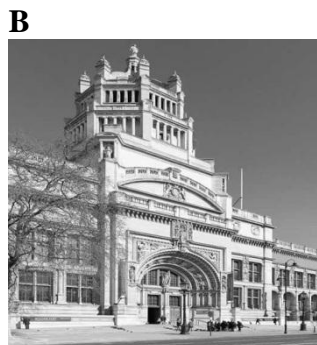
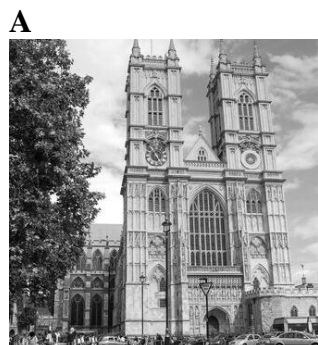
His early style has many of the qualities associated with his mature work, including a freshness of light, colour and touch, and reveals the compositional influence of the Old Masters he had studied, notably of Claude Lorrain. Constable's usual subjects, scenes of ordinary daily life, were unfashionable in an age that looked for more romantic visions of wild landscapes and ruins. He did, however, make occasional trips further afield. For example, in 1803 he spent almost a month aboard the East Indiaman ship *Coutts* as it visited south-east coastal ports, and in 1806 he undertook a two-month tour of the Lake District. But he told his friend and biographer Charles Leslie that the solitude of the mountains oppressed his spirits; 'his nature was peculiarly social and he required villages, churches, farmhouses and cottages.' In 1811 Constable visited John Fisher and his family in Salisbury, whose cathedral and surrounding landscape were to inspire some of his greatest works.

In the years 1809 to 1816, Constable established his mastery and evolved his individual manner. He filled two sketchbooks, which survive intact, with over 200 landscape drawings. At the time Constable was working, the surface of a painting was expected to be smooth, with brushstrokes as invisible as possible. But Constable wanted to create a range of textures he saw in nature and to add them to the mood of the painting. He used a palette knife and brushes to create these expressive textures which are surprisingly varied: in some areas the paint is thick and craggy and in other places it is refined and thin. He also added smatterings of white to his paintings to suggest the flickering light and its reflection across the landscape. Although Constable's expressive use of paint might appeal to us now, his technique was often criticised by his contemporaries.

After about 1816 Constable began to embody his concept of the Suffolk countryside in a series of canvases monumental enough to make an impression in exhibitions of the Royal Academy; his best-known work from this period is *The Hay-Wain* (1821). These works reveal Constable's detailed approach to depicting clouds, the colours of meadows and trees, and the effect of light glistening on leaves and water. Constable was elected to the Royal Academy of Arts at the age of 52 and is regarded as a pioneer of Naturalism in British painting.

For questions 1-5, match the names of the famous buildings that are mentioned in the text and the video to the photographs. There are two extra photographs that you do not need to use.

- |   |                           |               |
|---|---------------------------|---------------|
| 1 | The Royal Academy of Arts | Picture _____ |
| 2 | St Paul's Cathedral       | Picture _____ |
| 3 | Tate Britain              | Picture _____ |
| 4 | Salisbury Cathedral       | Picture _____ |
| 5 | The V&A Museum            | Picture _____ |



For questions 6-10, decide if the descriptions are about J. M. W. Turner (A), John Constable (B), both artists (C), or neither of them (D).

- 6 \_\_\_\_\_ widely regarded to be a precursor of a 19th-century artistic movement characterised by an attempt to accurately and objectively record visual reality in terms of transient effects of light and colour
- 7 \_\_\_\_\_ considered to be the first artist to reject the time-honoured theories that art should imitate nature, exploring the ways of depicting objects from multiple perspectives by breaking them up and reassembling them in an abstract form
- 8 \_\_\_\_\_ believed to have transformed and raised the genre of landscape painting making it a fundamental and dominant art form of the time comparable to monumental history or religious scenes painting
- 9 \_\_\_\_\_ considered to be a founder of an artistic movement depicting realistic objects in a natural setting by drawing en plein air rather than creating idealised, stylised representations
- 10 \_\_\_\_\_ acknowledged for the talent and achievements by a society of eminent artists and architects of the time

For questions 11-15, write out five adjectives from the text which mean...

- 11 allowing light to pass through in an attractive way, but not completely clear \_\_\_\_\_
- 12 having irregular surface, rugged, lined, or uneven \_\_\_\_\_
- 13 consisting of many different bright and clear colours \_\_\_\_\_

- 14 shining with a light that is sometimes bright and sometimes weak \_\_\_\_\_
- 15 smooth and continuous, gradually changing from one colour to another \_\_\_\_\_

**For questions 16-25, choose A if the idea is expressed in the text and the video, B if the idea is expressed in the text only, C if the idea is expressed in the video only, D if the idea is not expressed in either source. You will see the video two times.**

- 16 In their young years, Turner and Constable looked for inspiration to the works of such great artists as Michelangelo, Monet, and Matisse. \_\_\_\_\_
- 17 Traditional portraits, historical and religious themes did not interest the painters; instead, they turned to nature, trying to capture and celebrate it. \_\_\_\_\_
- 18 Turner was only 15 when he first exhibited at the Royal Academy of Arts, while Constable was nearly 30. \_\_\_\_\_
- 19 Landscape paintings sold relatively cheaply, but were far quicker to produce. These two professionals augmented their income by teaching amateurs to paint. \_\_\_\_\_
- 20 Affected by the technological advancement of the century, Turner tried to show the dramatic clash between nature and technology in his works. \_\_\_\_\_
- 21 Constable searched for a truthful and down-to-earth representation of the world, focusing on the tranquility and ordinariness of rural life. \_\_\_\_\_
- 22 While Constable was meticulously attentive to small parts and features, Turner neglected the architectural and natural elements in favour of the effects of colour and light. \_\_\_\_\_
- 23 In their adoration of nature Turner and Constable are compared to the prominent British authors of the same artistic movement. \_\_\_\_\_
- 24 Though often pitted against each other by their contemporaries, the two painters never met or communicated. \_\_\_\_\_
- 25 Turner and Constable differed not only in their technique, but temperament too: Turner lived a solitary life, while Constable preferred company to isolation. \_\_\_\_\_

**For questions 26-30, rely on the video and decide if the statements are true (A), false (B), or the information is not stated (C).**

- 26 Turner and Constable were the first British seascape and landscape painters. \_\_\_\_\_
- 27 Turner was at the very height of his creative power when he was 15. \_\_\_\_\_
- 28 *Studies of Two Ploughs* was the first painting Constable exhibited. \_\_\_\_\_
- 29 The first work Turner put on display was a marine painting. \_\_\_\_\_
- 30 Turner and Constable were equally good at handling oils and watercolours. \_\_\_\_\_

**For questions 31-35, choose A, B, C, or D.**

- 31 Romanticism is a style and movement in the visual arts and literature . . . .  
**A** in which images and events that are not connected are put together in an impossible way, like in a dream, to try to express what is happening deep in the mind  
**B** that places significance on values associated with art from antiquity; its principles include harmony, idealism, proportion, restraint, and balance  
**C** in which strong feelings, imagination and a return to nature are more important than reason, order, and intellectual ideas  
**D** inspired by the principles and methods of natural science and aiming at a more faithful, unselective representation of reality
- 32 Britain's most famous Romanticism painters were J. M. W. Turner, John Constable, and . . . .  
**A** David Hockney **C** Nicholas Hilliard  
**B** William Blake **D** John Nash

- 33 One common technique employed by many Romanticism painters is ... .  
**A** the use of lines in geometric shapes to show light and shade in a painting instead of traditional shading and blending  
**B** pouring and dripping paint, moving around the canvas, or applying broad, heavy brush strokes with thick brushes  
**C** the fine shading that produces soft, imperceptible transitions between colours and tones with subtle gradations, without borders, from light to dark areas  
**D** the use of small, close strokes of complementary colours to create brilliance and vivid visual effect
- 34 In Britain, Romanticism painters and writers were inspired by the landscapes of the Lake District, located in ... .  
**A** the north-west of England **C** northern Wales  
**B** the Highlands of Scotland **D** Cornwall
- 35 The most famous Russian Romantic marine painter is ... .  
**A** Wassily Kandinsky **C** Ivan Aivazovsky  
**B** Mikhail Vrubel **D** Isaac Levitan

**TRANSFER YOUR ANSWERS 1–35 TO THE ANSWER SHEET**

### USE OF ENGLISH

**Time – 45 minutes**  
**Maximum score – 40**

**For questions 36-45, think of the word which best fits each gap. Use only one word in each gap.**

Kieron Williamson is a very successful landscape painter. His paintings, **36** \_\_\_\_\_ mostly depict the peaceful countryside around his home village in eastern England, sell very well. Perhaps this shouldn't **37** \_\_\_\_\_ as that much of a surprise. It's a beautiful part of the world, and landscape paintings are always popular.

The strange thing about Kieron, **38** \_\_\_\_\_, is that he was only six years old when his ability caused considerable interest. He has been described as a prodigy, and at his second exhibition in 2009 his paintings sold **39** \_\_\_\_\_ in 14 minutes. A subsequent exhibition in 2010 saw his paintings all bought within 30 minutes, at a total value of £150,000. Kieron gained the nickname 'the Mini-Monet', and now he has fans all over the world.



What's even **40** \_\_\_\_\_ surprising is that Kieron doesn't come from an artistic family, and only started painting two years previously. He first **41** \_\_\_\_\_ inspiration from some boats he saw on holiday at the seaside in Cornwall. Kieron asked his parents if they **42** \_\_\_\_\_ buy him a sketch pad and pencils **43** \_\_\_\_\_ that he could draw them. Only when they saw **44** \_\_\_\_\_ well he drew **45** \_\_\_\_\_ they realise that he was talented.

**For questions 46-50, unscramble the set of letters next to each description and write the colour names.**

- |           |   |         |       |
|-----------|---|---------|-------|
| <b>46</b> | a colour that is mostly white, but with a slight tint of yellow | RIYVO   | _____ |
| <b>47</b> | a pale purple colour that contains grey and blue                | MEAVU   | _____ |
| <b>48</b> | a very dark black colour with brown or olive undertones         | EOBYN   | _____ |
| <b>49</b> | a rich, deep red color, inclining to purple                     | OCMRSIN | _____ |
| <b>50</b> | a bright blue colour, such as of the sky on a clear day         | ERAUZ   | _____ |

**For questions 51-55, find the word in each short text that should not be there.**

- 51** Museums have a crucial role to play in preserving and transmitting a nation’s history and heritage, and in broadening intellectual and cultural horizons, among the younger generation in particular. Opinion polls show that most people understand this and, for this reason, favour and free of charge access. They also show people understand that museums require state funding, which in turn depends on taxation, which most of us dislike. \_\_\_\_\_
- 52** Laura Burton works as a museum curator in Brighton. Her typical day might involve working on the museum’s computer documentation system, packing up exhibitions of local artists, dealing with security issues or taking guided tours round the galleries. ‘It’d be nice if I could focus on the natural history collection, where I have a real expertise,’ she says. ‘But it’s only a small museum so I get roped into all sorts of things. We do lots of work with local children and I give talks to geology societies in the area.’ \_\_\_\_\_
- 53** Melanie Harrigan is a sculpture conservator. ‘You’ve got to know what an object’s made from, how long it’s been in its environment, the aesthetics of it, and be able to work on it,’ she explains. She started by volunteering in museums to get practical experience, but now she also has had a degree in fine art and an MA in historic artefacts conservation. She is one of four permanent staff who restore objects and get them ready for display and for going out on loan. \_\_\_\_\_
- 54** There is no traditional route into fundraising for museums and galleries, according to Freya Davidson, the head of development for a museum of culture. ‘You figure things out as you go along. It’s not ideal, but that’s how it is,’ says Freya. ‘Lots of my colleagues have come to it in an ad hoc way out through an arts degree, some voluntary work, maybe some marketing and then into fundraising.’ \_\_\_\_\_
- 55** As a registrar for a regional museum service Tim Birkhead is responsible for all information relating to the objects kept in eight public museums. ‘It could be information about what the object is and where it’s come from, or it could be movement records,’ says Tim. ‘I’m involved with things such as documentation procedures and collections management policies. And unlike of some registrars, I’m in charge of the information management system. With advances in digital technology, it is a fast-moving field.’ \_\_\_\_\_

**For questions 56-60, complete each idiom with the missing word.**

- 56** I found it difficult to organise the timetables at first, but now I’ve got it down to a (an) \_\_\_\_\_ art.
- 57** Don’t be surprised if Jane shows up wearing something bizarre – she really likes to colour outside the \_\_\_\_\_ .

- 58 You have a chance – you have a (an) \_\_\_\_\_ canvas here. You can reinvent, you can do anything you want with this!
- 59 When I asked my elder brother how he would become a blockchain engineer, he painted his plan with a broad \_\_\_\_\_ .
- 60 The chief aim of a work of art is the self-expression of the individual artist who creates it – art for art’s \_\_\_\_\_, as they put it.

**For questions 61-66, think of one word only which can be used appropriately in all three sentences.**

- 61 – English is often used as a lingua franca to \_\_\_\_\_ the gap between people who do not speak the same language.  
 – The final test is in a couple of weeks, so I’m not worried about it yet – I’ll cross that \_\_\_\_\_ when I come to it.  
 – Tidying up after children is like painting the Forth \_\_\_\_\_ – it never seems to end because by the time you get to the end you have to start at the beginning again.
- 62 – I was so touched that family and friends came from \_\_\_\_\_ and wide to attend my 18th birthday party.  
 – Of course, many of the ideas were \_\_\_\_\_-fetched, but many turned out to be right.  
 – I bought a new laptop and so \_\_\_\_\_, it works brilliantly.
- 63 – The police believe he is the thief, but all the evidence suggests \_\_\_\_\_ .  
 – You’d better hurry, \_\_\_\_\_ you’ll miss the train.  
 – The car needs a new wheel, but \_\_\_\_\_ it’s in good condition.
- 64 – There are a few small things that I don’t like about the course, but by and \_\_\_\_\_ it’s very enjoyable.  
 – Oh, I saw grandma today. I turned the corner at the grocery store, and there she was, as \_\_\_\_\_ as life!  
 – Students at \_\_\_\_\_ felt that discipline was too strict.
- 65 – What time is the next bus \_\_\_\_\_ ?  
 – He failed again, but to give him his \_\_\_\_\_, he did try hard.  
 – You will receive notification of the results in \_\_\_\_\_ course.
- 66 – My mum \_\_\_\_\_ us a kiss before getting in the car to leave for the airport.  
 – ‘I’m sorry, Mike, you \_\_\_\_\_ your chance at a promotion when you decided to come in late to work each day this week.’  
 – The storm almost \_\_\_\_\_ me over on my walk here!

**For questions 67-75, complete the gaps. Choose from the words given in capitals to form a word that fits in the gap. Use only one word in each gap. The order of the words in capitals has been changed.**

*Street Art*

Banksy (born 1974?, Bristol?, England) is a (an) **67** \_\_\_\_\_ graffiti artist, political activist, and film director whose real name and identity remain unconfirmed and the subject of speculation. Active since the 1990s, his satirical street art and **68** \_\_\_\_\_ epigrams on political and social issues combine dark humour with graffiti executed in a distinctive stenciling technique. His works have appeared on streets, walls, and buildings

COLLABORATE  
 PSEUDONYM  
 SUBVERT

throughout the world. Banksy's work grew out of the Bristol underground scene, which involved **69** \_\_\_\_\_ between artists and musicians. The artist says that he was inspired by a graffiti artist and founding member of the musical group *Massive Attack*, 3D.

### *Oscar Wilde's Wisdom*

**70** \_\_\_\_\_ acknowledged as the most brilliant talker of his age, Wilde once said, 'I put all my genius into my life; I put only my talent into my works.' The fine collection of nearly 400 entries, organised by category, contains quotations from both his books and **71** \_\_\_\_\_, including gems from his personal life with which even devotees may be unfamiliar. The result is a splendid introduction to Wilde's mind and personality, embodied in a feast of the English language's most brilliant and perceptive **72** \_\_\_\_\_.

CONVERSE  
WIDTH  
WIT

### *The King*

*The King* is a 2019 epic historical film directed by David Michôd, based on several plays from William Shakespeare's **73** \_\_\_\_\_. It includes an ensemble cast led by Timothée Chalamet as King Henry V of England, alongside Lily-Rose Depp, Robert Pattinson, Sean Harris, and Thomasin McKenzie. The film focuses on the rise of Henry V as king after his father dies as he also must navigate palace politics and the war his father left behind. *The King* **74** \_\_\_\_\_ at the 76th Venice International Film Festival in September 2019 receiving generally favourable reviews from film critics. However, it was criticised by historians for its multiple **75** \_\_\_\_\_ to historical reality.

ACCURATE  
HENRY  
PREMIERE

**TRANSFER YOUR ANSWERS 36–75 TO THE ANSWER SHEET**