

## PART ONE – WHILE LISTENING

- This part of the exam aims at testing your ability to listen to a discussion and answer questions at the same time.
  - You are going to listen to a students and a university tutor talking about polymers. The student is going to give a presentation on this topic and is consulting her tutor before she finalizes it.
  - Answer the questions while you listen and give short answers. At the end of the discussion, you will be given 5 minutes to check your answers.
  - You will hear the discussion only ONCE.
  - The questions are in **THE SAME ORDER** as the information occurs in the discussion.
  - Now you have 3 minutes to read the questions before the discussion begins.
1. Polymers are composed of quite a lot of (a) \_\_\_\_\_ all linked together to form (b) \_\_\_\_\_.
  2. Why is the word 'monomer' the correct word to use when defining polymers?  
\_\_\_\_\_
  3. Give one example of a natural polymer from plants.  
\_\_\_\_\_
  4. Which protein is the most widely available protein in the human body?  
\_\_\_\_\_
  5. What caused the creation of synthetic polymers? Give one reason.  
\_\_\_\_\_



6. What is there a number role given to each polymer?

\_\_\_\_\_

7. Polyethylene terephthalate (PETE) is used in the production of (a) \_\_\_\_\_  
and (b) \_\_\_\_\_.

8. What are two factors that make a difference between the production of HDPE and LDPE?

a. \_\_\_\_\_

b. \_\_\_\_\_

9. Complete the following sentence.

Polymer number 3 is called (a) \_\_\_\_\_ and it has chlorine atoms attached  
at the alternate carbon atoms. This polymer is commonly known as (b) \_\_\_\_\_.

10. Polymer number 5 is polypropylene and it is used in a lot in the (a) \_\_\_\_\_  
industry and (b) \_\_\_\_\_.

11. Write the commercial names of the following polymers.

Polytetrafluoroethylene → a. \_\_\_\_\_

Polyamide → b. \_\_\_\_\_

12. What is one negative aspect of synthetic polymers?

\_\_\_\_\_

13. What is one difficulty related with the recycling of polymers?

\_\_\_\_\_

TOTAL: \_\_\_\_\_ / 19 POINTS

## PART TWO - LECTURE AND NOTE-TAKING – MICROCREDIT

- This part of the exam aims at testing your note-taking ability from a lecture.
  - You are going to listen to a lecture about *microcredit*. Take notes on the following pages as you listen to the lecture. Your notes will not be marked.
  - At the end of the lecture, you will be given questions which you have to answer by using the notes you have made. You will have 15 minutes to answer the questions.
  - Listen to the lecture and take notes. You do not have to write down everything. Note down the important information as well as examples. Information is often repeated in the lecture. Therefore, you have enough opportunity to take notes.
  - You will hear the lecture only ONCE.
  - You now have 1 minute to look at the note-taking headings before the lecture starts.
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### NOTES:

Definitions:

Collateral:

Microcredit

**Conditions:**

**Muhammad Yunus**

**Benefits of microcredit**



**Advantages of clustering**

**Drawbacks**

**Problems related to microclutters**

**Effectiveness of microcredit in reducing poverty**

## PART TWO – LECTURE AND NOTE-TAKING – MICROCREDIT – QUESTIONS

Answer the following questions by using the notes you have made. You have 15 minutes to complete this part. Give precise answers. You will lose points if you include irrelevant information in your answer.

1. Why can poor people not get a regular bank loan?

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2. Define what microcredit is.

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3. Why is the repayment rate of microcredit loans higher than regular bank loans?

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4. Muhammad Yunus' bank has (a) \_\_\_\_\_ borrowers and a repayment rate of (b) \_\_\_\_\_.

5. What is one reason why Yunus initially wanted 50% of his borrowers to be women?

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6. How can microcredit reduce vulnerability among the poor?

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7. Give two examples of 'collective efficiency' that microcredit brings.

a. \_\_\_\_\_

b. \_\_\_\_\_

Please turn over = = >

8. What is one thing that makes the poorest of the poor a bad credit risk?

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9. What is one piece of data that shows a borrower's dependency on microcredit programs?

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10. Give one reason why microcredit might fail to end the poverty of the borrower.

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11. In what way are microcredit programs bad for female children?

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12. What is one reason why microclusters fail to specialize?

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13. How could parochialism cause businesses in a cluster to go out of business?

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14. What erases the positive effect of microcredit in poor countries like Bangladesh?

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15. Why does the speaker say microcredit cannot end world poverty?

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LISTENING TWO: \_\_\_\_ / 15 POINTS

PART ONE - SKIMMING (15%)

Duration: 20 minutes

- This part of the exam aims to test your ability to locate main ideas in a text.
- The text you are going to read is about search for life in the Solar System and how it can be done.
- Which paragraphs match with the following headings? Write the paragraph number beside the correct heading.
- The headings are not in the same order as the information in the text. One of the answers is given as an example.
- Before you begin answering the questions, it may be useful to spend a few minutes previewing the text.

Paragraph  
Number

Heading

6	<i>e.g. Conditions needed for organisms to photosynthesize food.</i>
	a) Chemical requirements for life to exist outside Earth.
	b) Evidence of life on Earth provided by analyzing radiation.
	c) The body in space which is most likely to contain life.
	d) An argument once used to show the existence of life on Mars.
	e) The bodies in the solar system which are most unlikely to contain life.
	f) The impossibility of the existence of life on the moon.
	g) The capacity of distant photography to reveal the existence of life on Earth.
	h) Searching for organisms on the Earth's surface.
	i) Difficulties in gaining reliable data from organic material.

\_\_\_\_ / 9 POINTS

## Search for Extraterrestrial Life in the Solar System

1. Life may exist or may have existed in the universe outside of Earth. The search for extraterrestrial life encompasses many fundamental scientific questions. What are the basic requirements for life? Could life have arisen elsewhere in the solar system? Are there other planets like Earth? How likely is the evolution of intelligent life? No one knows which aspects of living systems are necessary, in the sense that they are the result of evolutionary accidents and on a different planet a different sequence of events might have led to different properties of life. In this respect the discovery of even a single example of extraterrestrial life, no matter how elementary in form or substance, would represent a fundamental revolution in science. Are there a vast array of biological beings exist in the universe? Or is Earth's the only one around that supports life?
2. Life on Earth, structurally based on carbon, hydrogen, nitrogen, and other elements, uses water as its interaction medium. Phosphorus, as phosphate bound to an organic residue, is required for energy storage and transport; sulfur is involved in the three-dimensional configuration of protein molecules; and other elements are present in smaller concentrations. The question that needs to be answered is whether these particular atoms must be the atoms of life everywhere, or whether there might be a wide range of atomic possibilities in extraterrestrial organisms. In short, what are the general physical constraints on extraterrestrial life?
3. In approaching these questions, several criteria can be used. The major atoms should tend to have a high cosmic abundance. Structural molecules of organisms at the temperature of the planet in question should not be so extremely stable that chemical reactions are impossible, but neither should they be extremely unstable, or else the organism would fall to pieces. A medium for molecular interaction must be present. The medium, most likely a liquid but possibly a very dense gas, must be stable in a number of respects. It should have a large temperature range. The liquid should be difficult to vaporize and to freeze; in general, it should be difficult to change its temperature. The interaction medium needs to be an excellent solvent. A fluid phase must be present on the planet in question, for material must cycle to the organism as food and away from the organism as waste.
4. The planet should therefore have an atmosphere and some liquid near the surface, although not necessarily a water ocean. If the intensity of ultraviolet light or charged particles from its sun is intense at the planetary surface, then some area, perhaps below the surface, should be shielded from this radiation. Finally, it is imperative that conditions allow the existence of autotrophy (the ability of an organism to synthesize at least some of its own nutrients) or other means of net production of necessary compounds.
5. Thermodynamically, photosynthesis based on radiation from the sun may be the optimal source of energy for extraterrestrial life. Photosynthetic organisms and the radiation they receive are not in thermodynamic equilibrium. On Earth, for example, a green plant may have a temperature of about 300 K (23 °C, or 73 °F); the Sun's temperature is about 6,000 K. On the Kelvin scale, in which 0 K is absolute zero, 273 K is the freezing point of water, and 373 K is the boiling point, photosynthetic processes are possible because energy is transported from a hotter object (the Sun) to a cooler object (Earth). If the source of radiation were at the same or at a

colder temperature than the photosynthesizer, no photosynthetic activity would be possible. For this reason, the idea that a subterranean green plant will photosynthesize by use of thermal infrared radiation emitted by its surroundings is untenable. Equally unfeasible is the idea that a cold star, with a surface temperature similar to that of Earth, could sustain photosynthetic organisms.

6. The search for extraterrestrial life is most clearly grasped by imagining the reverse situation. For example, if humans were on Mars, examination of Earth for life using contemporary scientific instruments and knowledge would be illuminating. Both remote and in situ testing might be attempted. In remote testing, light of any wavelength reflected from or emitted by the target planet can be examined. Remote-sensing methods seek thermodynamic disequilibrium, especially in the fluid phases (atmosphere and hydrosphere) of the planet. With on site studies, samples of a planet must be acquired by instruments that land there and perform experiments.

7. Chemical, mechanical, or spectral disequilibria may also be sought. Earth's atmosphere contains large amounts of molecular oxygen and about 1.7–2 parts per million ( $10^6$ ) of methane, but in thermodynamic equilibrium the abundance of methane should be less than one part in  $10^{35}$ . This huge discrepancy implies that some process continuously and rapidly generates methane on Earth such that methane increases to a very large steady-state abundance before it can be oxidized. Although the methane disequilibrium mechanism need not be biological, a biological explanation seems more likely. As seen from Mars, the methane discrepancy could be considered as a preliminary positive test for life on Earth. Indeed, the methane abundance on Earth is due to bacteria. Some methanogenic bacteria live in wetlands, and others live in the intestinal tracts of cows and other ruminants. Similarly, the large amount of free oxygen gas might be considered a sign of life. The possibility that the photodissociation of water and the subsequent escape to space of hydrogen are the source of oxygen would need to be excluded. Also, spectroscopic detection of such relatively complex reduced organic molecules as terpenes (hydrocarbons given off by plants and found over forests) could be used as a test for life.

8. By contrast, photographic observations of the daytime Earth from Mars would not necessarily detect life. Even at a resolution of 100 metres (330 feet)—that is, an ability to discriminate fine detail at high contrast only if its components are more than 100 metres apart—cities, canals, bridges, the Great Wall of China, highways, and other large-scale achievements of Earth's technical civilization would be extremely difficult to detect. As resolution progressively improves, it becomes increasingly easy to distinguish the regular geometric patterns of cultivated fields, highways, and airports. However, these are products of recent civilization; thus, only 100,000 years ago no clear sign of life would have been visible with remote-sensing techniques. Today lights of the largest cities are detectable from Mars, as are seasonal changes in the colour of plants.

9. Scanning of the electromagnetic spectrum offers another technique for detecting life. Domestic television transmissions, the high-frequency end of the AM broadcast band, and radar defense networks make up some of the enormous amount of energy put out by Earth into space at certain radio frequencies. According to an estimate made by the Russian astrophysicist Iosif S. Shklovskii, if this radiation were to be interpreted as ordinary thermal emission, the implied temperature of Earth would be hundreds of millions of degrees. This radio “brightness

temperature” of Earth would have steadily increased over the last several decades. The frequency and the time variation of these signals are not purely random noise.

10. On site studies by vehicles that enter Earth's atmosphere and land on the surface could detect life at many places on Earth. However, there are many other places where large organisms are infrequent such that life-detection attempts based solely on television searches for large animals would be inconclusive. Of course, if such an experiment were successful—for example, if the camera recorded a cavorting dolphin, a strolling camel, or a flying peacock—it would provide quite convincing evidence of life. Although the open ocean, the Gobi Desert, and Antarctica are relatively devoid of large life-forms, they are full of microorganisms. A television camera coupled to an optical or electron microscope might be an optimal life detector. The 17th-century Dutch microscopist Antonie van Leeuwenhoek had no difficulty in identifying as alive the little “animalcules” he found in a drop of water, even though nothing similar had been seen before in human history.

11. Metabolic and chemical criteria might be used for detecting life with on site studies. The fixation of gas (such as carbon dioxide) when illuminated might be due to photosynthesis or chemosynthesis. Direct tests of soil or water for optical activity might be made. Organic molecules could certainly be sought with gas chromatography, mass spectrometry, or remote analytic chemistry. The detection of organic matter would then lead to experiments that would determine if it was biological in origin.

12. In general, many tests for life are intrinsically ambiguous. Even the detection of significant quantities of extraterrestrial organic matter can be misleading. Carbonaceous chondrite meteorites fall on Earth from the asteroid belt. They contain up to 4 percent organic matter by mass. This matter has been determined to be of nonbiological origin. Microscopic inclusions also have been detected. The most abundant of these inclusions are mineralogical in origin. Highly structured inclusions, such as filaments or microspheres with central dots, are rare and sometimes the result of obvious contamination (one inclusion contained ragweed pollen). Claims of the extraction of viable microorganisms from the interiors of carbonaceous chondrites were not supported by subsequent evidence. These meteorites have cheese-like holes and “breathe” air in and out during their entry into the atmosphere and during their storage prior to study. Significant opportunities exist for contamination after their arrival on Earth because of the ubiquity of microorganisms. Some bacteria extracted from a meteorite were facultative aerobes. As no planet in the solar system except Earth harbours significant quantities of oxygen gas, it is unlikely that the electron-transfer multienzyme pathways required for oxygen respiration evolved in the asteroid belt. Nevertheless, the large amounts of organic matter found in carbonaceous chondrites suggest that organic molecule production occurs with great efficiency in certain extraterrestrial locations. This production may serve as a natural precursor to life elsewhere.

13. No single unambiguous “life detector” exists. Instruments of great generality that make few ambiguous assumptions about the nature of extraterrestrial life require luck (e.g., an animal or protist must walk or swim by during the operating lifetime of the camera) or the solution of difficult instrumental problems (e.g., the acquisition and preparation of samples for remote electron microscopic examination). Highly sensitive instruments, such as metabolism detectors, are directed at organisms presumably vastly more abundant than animals. These instruments



critically depend on assumptions that are basically informed guesses (e.g., that extraterrestrial organisms eat sugars). Therefore, an array of both very general and very specific instruments is recommended to establish, or preclude, the existence of extraterrestrial life in the solar system. A brief survey of life's prospects on the moons and planets of the solar system follows. In the solar system there are many different environments that could contain significant clues to the origin of life and perhaps even life itself. However, there is not yet definitive evidence for or against extraterrestrial life on these planets.

14. The surface of Earth's only satellite is inhospitable to life of any sort. Daily temperatures range from about 100 K ( $-173^{\circ}\text{C}$ , or  $-279^{\circ}\text{F}$ ) to about 400 K ( $127^{\circ}\text{C}$ , or  $261^{\circ}\text{F}$ ). In the absence of either an atmosphere or a magnetic field, ultraviolet light and charged particles from the Sun reach the lunar surface. In less than an hour, they deliver a dose of radiation lethal to the most radiation-resistant bacteria known. The subsurface environment of the Moon is not nearly so rough. Ultraviolet light and solar protons do not penetrate more than 1 metre (3.3 feet) below the surface, and the temperature is maintained at a relatively constant value of about 230 K ( $-43^{\circ}\text{C}$ , or  $-45^{\circ}\text{F}$ ). Nevertheless, the absence of any surface fluid, atmosphere, or liquid to cycle matter and energy makes prospects for life dim.

15. The environment of Mercury is rather like that of the Moon. Its surface temperatures range from about 100 K to about 620 K ( $347^{\circ}\text{C}$ , or  $657^{\circ}\text{F}$ ), but, about 1 metre below the surface, the temperature is constant at roughly room temperature. However, the absence of any significant atmosphere, the unlikelihood of bodies of liquid, and the intense solar radiation make the prospect for life on Mercury remote.

16. Evidence for life on Mars has been claimed for more than a century. The first such argument was posed by a French astronomer, Étienne L. Trouvelot, in 1884. The seasonal changes on Mars have been reliably observed, not only visually but also photometrically. There is a noticeable springtime increase in the contrast between the bright and dark areas of Mars. Colour changes with season have also been reported. Space probes have found no vegetation on Mars, but seasonally variable dust storms provide a convincing explanation of the colour changes.

17. Historically, life on Mars was argued for on the basis of the "canals." This apparent set of thin straight lines across the Martian bright areas extends for hundreds, even thousands, of kilometres and changes seasonally. First systematically observed in 1887 by Italian astronomer Giovanni V. Schiaparelli, the lines were further catalogued and popularized about the turn of the 20th century by American astronomer Percival Lowell. From the unerring straightness of the lines, Lowell argued they could not be natural in origin. Instead he interpreted them as artificial constructs built by intelligent Martians. Lowell suggested they might be channels that carry water from the melting polar caps to the parched equatorial cities. However, many other astronomers were not able to see the canals, and the canals are now believed to be an optical illusion. Approximately rectilinear features do exist on the Martian surface, but these are natural features such as crater chains, terrain contour boundaries, faults, mountain chains, and ridges analogous to the suboceanic ridge features of Earth.

18. In July and August 1976 two U.S. probes, Viking 1 and 2, successfully landed on Mars with equipment designed to detect the presence or remains of organic material. Analyses of

atmospheric and soil samples yielded conclusive results; the data were interpreted as negative. At least around these probes, no evidence for life exists. In 1996 analysis of the Allan Hills Martian meteorite (ALH84001) yielded structures and sedimentary magnetite that some have interpreted as direct evidence for extremely small microbial life on Mars. However, most scientists are very skeptical that the Allan Hills meteorite actually contains traces of past Martian life. The culprits are more likely to be tiny carbonate crystals and abiogenic magnetite. The search for past and current life on Mars continues.

19. The average surface temperature of Venus is approximately 750 K (477 °C, or 891 °F). Even at the poles or on the tops of the highest Venusian mountains, surface temperatures do not fall below 400 K (127 °C, or 261 °F). The temperatures on Venus are too hot for Earth-style life. However, carbon dioxide, sunlight, and water (according to the results of the Venera space vehicles) are found in the clouds of Venus. These three are the prerequisites for photosynthesis. Molecular nitrogen also is expected at the cloud level, and some minerals are likely convectively raised to the cloud level from surface dust. The cloud pressures are about the same as those on the surface of Earth, and the temperatures in the lower clouds also are quite Earth-like. Although highly acidic by virtue of their sulfur, the lower clouds of Venus are the most Earth-like extraterrestrial environment known. No organisms on Earth lead a completely airborne existence, so most scientists dispute the possibility that organisms exist buoyed in the clouds of Venus.

20. The atmosphere of Jupiter is composed of hydrogen, helium, methane, ammonia, some neon, and water vapour. These are exactly the gases used in experiments that simulate the early Earth. Laboratory and computer experiments have been performed on the application of energy to simulated Jovian atmospheres. Immediate gas-phase products include significant quantities of hydrogen cyanide and acetylene. More-complex organic molecules, including aromatic hydrocarbons, are formed in lower yields. The clouds of Jupiter are vividly coloured, and their hue may be attributable to organic compounds. An apparent absorption feature near 260 nanometres in Jupiter's ultraviolet spectrum may be due to aromatic hydrocarbons or even due to nucleotide bases. Jupiter may be a vast planetary brew that has operated for 4.5 billion years as a laboratory of organic chemistry.

21. The other Jovian planets, Saturn, Uranus, and Neptune, resemble Jupiter, although less is known about them. Their cloud-top temperatures progressively decrease with distance from the Sun. Microwave studies of Saturn indicate that the atmospheric temperature increases with depth below the clouds. A similar situation is expected to exist on Jupiter, Uranus, and Neptune. These planets of the solar system are associated with many natural satellites. Some, such as Titan, a satellite of Saturn, and Io, a satellite of Jupiter, have atmospheres. Despite the relative suitability for life's preconditions, no evidence is known for life on the outer planets or their satellites.

22. Europa, the fourth largest satellite of Jupiter, may be the best candidate for extraterrestrial life in the solar system. The Galileo orbiter revealed a crust of water ice and a complex surface on this moon. Optical imaging, thermographic temperature probes, and magnetic field measurements support the strong inference that a liquid saltwater ocean surges beneath the frozen crust. A wisp of an oxygen atmosphere has also been detected by spectrographic techniques. Furthermore, since organic molecules including methane and nitrogen-rich gases such as ammonia abound on Jupiter and some of its other moons, such "prebiotic chemicals" are highly likely to be present on

Europa. The Galileo flyby also detected abundant sulfuric acid, a potential chemical power source, on the surface of Europa.

23. Io is the most volcanically active place in the solar system, and Ganymede and Callisto may also have water ice under their surfaces. The immense tidal influence of Jupiter regularly pumps energy into these planetary systems. Now that it has become clear that chemoautotrophic life-forms do not require sunlight as sources of energy, some scientists argue that a shift of focus from Mars and the other inner planets is in order. The outer planets' satellites, especially Europa and Saturn's Titan, promise new insights into the search for extraterrestrial life in the solar system. In 2008, for example, the Cassini spacecraft reported several hundred lakes and seas of organic materials on Titan, dozens of which contain more liquid hydrocarbon (such as methane and ethane) than all of Earth's oil and gas reserves combined.

24. Tens of thousands of comets, as well as some thousands of asteroids and asteroidal fragments revolving about the Sun between the orbits of Mars and Jupiter, contain organic molecules. The asteroids are the presumed sources of the carbonaceous chondrites' organic matter. Pluto has a predominantly nitrogen atmosphere covering a surface of frozen nitrogen, carbon dioxide, and methane. The intense cold and scarcity of solar radiation on Pluto and the lack of atmosphere and liquid waters on the asteroids argue against the likelihood of finding life on these bodies.

PART TWO – DETAILED READING QUESTIONS (25%)

Duration: 65 minutes

- This part of the exam aims to test:
  - your ability to identify the main ideas and important details of two texts with a similar theme,
  - your understanding of the relationship between two texts.
- There are three tasks:
  - Task 1 – Answer questions 1-5 about **Text A**.
  - Task 2 – Answer questions 6-10 about **Text B**.
  - Task 3 – Complete a short paragraph that compares some of the information from **Text A** and **Text B**.
- All questions are worth 1 point unless indicated otherwise.
- The questions are in the same order as the answers in the text.

**Task 1:** Read **Text A** below and answer questions 1-5.

1. What is one thing that made Dali's later career humiliating?

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2. Where did young Dali get his inspiration from?

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3. Who claims that Dali impressed others with his genius?

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4. What does Dali's method of "critical paranoiac" imply?

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5. Why was Dali left out of the Surrealist group?

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TOTAL: \_\_\_\_ / 5

**Task 2: Read Text B below and answer questions 6-11.**

6. Women stayed away from Picasso. T / F

7. What kept Picasso safe from Nazi's?

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8. What is one thing that made him the most influential artist of the 20<sup>th</sup> century?

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9. Why is Paris important in Picasso's art?

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10. What is the aim of Picasso's work?

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11. Why did Picasso paint variations of some 19<sup>th</sup> century paintings?

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**TOTAL: \_\_\_\_ / 5**

## **TEXT A**

## **DALI**

With some artists, death is only a ratification of decay: it releases them from the humiliations of their late careers. So it was with Salvador Dali, who when he died at 84, was perhaps the archetype of that 20th century phenomenon, the Embarrassing Genius. He was the first modern artist to exploit fully the mechanism of publicity. He appropriated the idea of the artist as demonic obsessive. He dealt with the question 'Why should your fantasies matter?' by insisting that he was such an extraterrestrial creature that he could not be ignored. He was a household name rivaling Picasso in fame, at least in the eyes of a mass public that knew him as an eccentric first and a painter second.

Unlike Picasso, however, Dali in the last few decades of his life produced little but kitsch. The perfunctory replays of images from his inventive youth -- the burning giraffes, androgynous St. Johns of the Cross and nudes with chewing-gum hips -- were printed in tens of thousands of "rare" or limited works; this was low art. Dali's last years, surrounded by people who took advantage of him (from whom he was, to put it mildly, not protected by his wife Gala, who died in 1982), were a horror. Several years ago, when his hands had long been too shaky to draw but could still scribble, he signed countless blank sheets that now bear forged "Dali lithographs," the pride and joy of suckers from New Jersey to Brisbane, Australia.

The early Dali was a different matter, an insecure and greedily aggressive young dandy, creating weird poetry not only from his own neurosis but also from the psychic inflammations of Europe in the 1920s and '30s. Like his fellow Catalan Joan Miro, Dali was deep-dyed with images of place, among them the contorted rocks and flat beaches of the coast near the town of Figueras, where he grew up, and the flowing, bizarre buildings of Barcelona's master of art nouveau, Antonio Gaudi.

From his art-student days (if one is to believe *The Secret Life of Salvador Dali*, his autobiography), he struck everyone, especially himself, as a prodigy. Around 1929, after moving to Paris and serving an apprenticeship in various realist and cubist styles, he saw that realism, when pressed to a photographic extreme, could challenge one's sense of reality. He therefore used what he called "tricks of eye fooling" to evoke "sublime hierarchies of thought."

His technique could make any vision, no matter how outrageous, seem persuasively real. It fitted the central claim of surrealism that dreams were superior facts, the materialization of desire and possibility. But it needed a system of images, and that is what Dali found through what he called his "critical-paranoiac" method. In essence, it meant looking at one thing and seeing another -- an extended version of the face seen in the fire. Heads turn into a distant city, a landscape resolves itself as a still life, inexplicable combinations are seen to lurk magically beneath the skin of the world.

Most vintage Dali was painted before his 35th birthday in 1939. In these canvases, like the familiar *The Persistence of Memory*, 1931, we are looking down the wrong end of the telescope at a brilliant, clear, shrunken and poisoned world whose deep mannerist perspective and sharp patches of shadow invite the eye but not the body. One could not imagine walking on that stretched, satiny beach among the oozing watches. This atmosphere of voyeurism lent force to Dali's obsessive imagery of impotence, violence and guilt.

Even in his most extreme moments of anticlerical shock, Dali remained a Spanish Catholic. He inherited from Spanish devotional art a paralyzing morbidity about flesh. He liked anything that was not erect: running Camembert, soft watches, sagging loaves of flesh held up by crutches. Naturally all this was much more shocking 50 years ago than it is today: Dali was regularly criticized by Fascists and Stalinists alike as a degenerate threat to youth. When he could no longer annoy either the bourgeoisie or the self-appointed guardians of the proletariat, he mortally offended the avant-garde by embracing Franco and the Pope, and was, as expected, expelled from the surrealist group for it.

Dali's reaction, natural in such an enfant terrible, was to become more royalist than the King and greedier than his Palm Beach and Hollywood patrons. If the net result was a cheap, caricature of Genius at Work, an embarrassment to most admirers, it is still inconceivable that Dali the bad boy will ever be expelled from the pantheon of modern imagination.

## TEXT B

## PICASSO

To say that Pablo Picasso dominated Western art in the 20th century is, by now, the simply stating the obvious. Before his 50th birthday, the little Spaniard from Malaga had become the very prototype of the modern artist as public figure. No painter before him had had a mass audience in his own lifetime. The total public for Titian in the 16th century or Velazquez in the 17th was probably no more than a few thousand people — though that included most of the crowned heads, nobility and intelligentsia of Europe. Picasso's audience — meaning people who had heard of him and seen his work, at least in reproduction — was in the tens, possibly hundreds, of millions. He and his work were the subjects of unending analysis, gossip, dislike, adoration and rumor.

He was a superstitious, sarcastic man, sometimes rotten to his children, often beastly to his women. He had contempt for women artists. His famous remark about women being "goddesses or doormats" has rendered him odious to feminists, but women tended to walk into both roles open-eyed and eagerly, for his charm was legendary. Whole cultural industries derived from his much mythologized power.

He was also politically lucky. Though to Nazis his work was the epitome of "degenerate art," his fame protected him during the German occupation of Paris, where he lived; and after the war, when artists and writers were thought disgraced by the slightest affiliation with Nazism or fascism, Picasso gave enthusiastic endorsement to Joseph Stalin, a mass murderer on a scale far beyond Hitler's, and scarcely received a word of criticism for it, even in cold war America.

No painter or sculptor, not even Michelangelo, had been as famous as this in his own lifetime. And it is quite possible that none ever will be again, now that the mandate to set forth social meaning, to articulate myth and generate widely memorable images has been so largely transferred from painting and sculpture to other media: photography, movies, television. Picasso was the last great beneficiary of the belief that the language of painting and sculpture really mattered to people other than their devotees. And he was the first artist to enjoy the obsessive attention of mass media. He stood at the intersection of these two worlds. If that had not been so, his restless changes of style, his constant pushing of the envelope, would not have created such controversy — and thus such celebrity.

Picasso's output was vast. This is not a virtue in itself, still, Picasso's work filled the world, and he left permanent marks on every discipline he entered. His work expanded, one image breeding new clusters of others, right up to his death. Moreover, he was the artist with whom virtually every other artist had to reckon, and there was scarcely a 20th century movement that he did not

inspire, contribute to or — in the case of Cubism, which he co-invented with Georges Braque — beget.

Picasso was regarded as a boy genius, but if he had died before 1906, his 25th year, his mark on 20th century art would have been slight. The so-called Blue and Rose periods, are not, despite their great popularity, much more than accessories to late 19th century Symbolism. It was the experience of modernity that created his modernism, and that happened in Paris. There, mass production and reproduction had come to the forefront of ordinary life: newspapers, printed labels, the overlay of posters on walls — the dizzily intense public life of signs, simultaneous, high-speed and layered. This was the cityscape of Cubism.

Long before any Pop artists were born, Picasso latched on to the magnetism of mass culture and how high art could refresh itself through common media. Cubism was hard to read, willfully ambiguous, and yet it also appealed to masses of people. It remains the most influential art dialect of the early 20th century. As if to distance himself from his imitators, Picasso then went to the opposite extreme of embracing the classical past, with his paintings of huge dropsical women dreaming Mediterranean dreams in homage to Corot and Ingres.

His "classical" mode, which he would revert to for decades to come, can also be seen as a gesture of independence. After his collaboration with Braque ended, Picasso remained a loner for the rest of his career. He didn't even form a friendship with Matisse until both artists were old. His close relationships tended to be with poets and writers.

Though the public saw him as the archetypal modernist, he was disconnected from much modern art. The idea that art evolved, or had any kind of historical mission, struck him as ridiculous. Interestingly, he also stood against the Expressionist belief that the work of art gains value by disclosing the truth, the inner being, of its author.

In his work, everything is staked on sensation and desire. His aim was not to argue coherence but to go for the strongest level of feeling. He conveyed it with tremendous plastic force, making you feel the weight of forms and the tension of their relationships mainly by drawing and tonal structure. He was never a great colorist, like Matisse or Pierre Bonnard. But through metaphor, he crammed layers of meaning together to produce flashes of revelation. In the process, he reversed one of the currents of modern art. Modernism had rejected storytelling: what mattered was formal relationships. But Picasso brought it back in a disguised form, as a psychic narrative, told through metaphors, puns and equivalences.

There seems little doubt that the greatest of Picasso's work came in the 30 years between *Les Femmes d'Alger* (1907) and *Guernica* (1937). But of course he did not decline into triviality. Consistently through the war years and the '50s, and even now and then in the '60s and '70s, he would produce paintings and prints of considerable power. Sometimes they would be folded into series of variations on the old masters and 19th century painters he needed to measure himself against, such as Velazquez and Goya, or Poussin, Delacroix, Manet and Courbet. In his last years particularly, his production took on a manic and obsessive quality, as though the creative act (however repetitious) could prevent death. Which it could not. His death left the public with a nostalgia for genius that no talent today, in the field of painting, can satisfy.



### Task 3

- The paragraph below highlights the similarities and differences between Dali and Picasso. Use the information from one, or both, of the texts to complete the paragraph.
- The first question (12) has been done for you.
- You can write one word or more than one word.
- Each answer is worth 0.5 point.

#### Dali vs Picasso

Born only twenty years apart, Pablo Picasso and Salvador Dali were both modern Spanish artists. Each was also a leader among unusual artistic movements: Picasso, the father of (12) Cubism; Dalí, a leader of the Surrealist Movement. These two geniuses have some similarities although they led surprisingly different lives.

One similarity is the importance of (13) \_\_\_\_\_ in their art. Picasso painted works that were more similar to Symbolism until he moved there. Once he was there he experienced the fast life of the media, and this inspired him to create his own movement, Cubism. Dali, on the other hand, worked with artists who were followers of (14) \_\_\_\_\_ movements and saw that realism is something that can be played with. And that was the beginning of his Surrealism.

Their art was totally different and aimed for different sensations. Dali wanted to play with people's (15) \_\_\_\_\_: people would look at one thing and see something different. Picasso's aim was different: he wasn't interested in colors. He didn't care if there was no (16) \_\_\_\_\_ in his work. He wanted to appeal to people's feelings. That's why people looking at a Picasso painting may not be able to follow the figures, but they are still lost in the strength of the meaning.

Their careers ended differently. Both of them produced their best work in their early years, but their later years are complete different stories. Dali kept repeating images from his youth and signing blank sheets. He was more into (17) \_\_\_\_\_ than anything else. He wanted people to know him and exploited the media. Picasso, on the other hand, was more interested in (18) \_\_\_\_\_ with the hope that it can stop death.

Different, yet similar, these two artists will not be forgotten. Maybe no other artists will ever as famous and influential as they were.

TOTAL: \_\_\_\_ / 3