

## USE OF ENGLISH AS-LEVEL SECTION C READING AND LANGUAGE SYSTEMS

### Question-Answer Book

10.30 am – 12.00 noon (1½ hours)

Q.P. Code: 5013

### INSTRUCTIONS

1. After the announcement of the start of the examination, you should first write your Candidate Number and stick a barcode label in the space provided on Page 8.
2. Read carefully the instructions on the multiple-choice Answer Sheet. Stick a barcode label and insert the information required in the space provided.
3. **ANSWER ALL QUESTIONS.** Marks will not be deducted for wrong answers.
4. This Question-Answer Book contains the questions for Parts 1 and 2. **Answers to all of Part 1 Questions 1 - 16 and to Part 2 Questions 17 - 45 should be marked on the multiple-choice Answer Sheet. Answers to Part 2 Questions 46 - 97 should be written on Pages 8 to 11 of this Question-Answer Book.**
5. For multiple-choice questions, mark only **ONE** answer to each question. Two or more answers will score **NO MARKS**.
6. You are advised to use an HB pencil to mark all the answers on the multiple-choice Answer Sheet so that wrong marks can be completely erased with a clean rubber. You must mark the answers clearly; otherwise you will lose marks if the answers cannot be captured.
7. Supplementary Answer Sheets will be supplied on request. Write your Candidate Number and stick a barcode label on each sheet and fasten them with string inside Pages 9 and 10 of this Question-Answer Book.
8. You are advised to spend approximately 20 minutes on Part 1 (Reading) and approximately 70 minutes on Part 2 (Language Systems).
9. Pages 1 - 7 of this Question-Answer Book will not be collected at the end of the examination. **YOU SHOULD HAND IN PAGES 8 - 11 ONLY.** Page 8 is orange in colour.
10. No extra time will be given to candidates for sticking the barcode labels or filling in the question number boxes after the 'Time is up' announcement.

**PART 1**                      **READING**                      (6% of the subject mark)

Read the following article and then answer questions 1 - 16. From the four choices given, choose the option which best answers each question. You should mark your answers to questions 1 - 16 on the multiple-choice Answer Sheet.

**The creative ethos**

[1] Powering the great ongoing changes of our time is the rise of human creativity as the defining feature of economic life. Creativity has come to be valued – and systems have evolved to encourage and harness it – because new technologies, new industries, new wealth and all other good economic things flow from it. And as a result, our lives and society have begun to resonate with a creative ethos. An ethos is defined as ‘the fundamental spirit or character of a culture’. It is our commitment to creativity in its varied dimensions that forms the underlying spirit of our age.

[2] First, creativity is *essential* to the way we live and work today. From the early days of the Industrial Revolution to modern times, much of the growth in productivity and material wealth in the industrial nations came not just from creative inventions like the steam engine, but from the widespread application of hard-nosed, ‘cooking in quantity’ business methods like massive division of labour, concentration of assets, vertical integration and economies of scale. These methods were creative developments, the new corporate models of their time, seldom used before and never in such forms or on such a scale.

[3] Factories with massive division of labour were a radical departure from the small-shop craftsmanship of the 1700s. In the late 1800s, when Andrew Carnegie built his highly integrated steel empire, he was hailed as one of the first to truly understand the power of such integration. Since then creativity has become even more important. Traditional economic factors such as land and natural resources, physical labour and capital have become either less crucial or more readily obtainable. Moreover, new ways of eliciting and applying creativity have become ingrained features of our economic life. As the Stanford University economist Paul Romer once said, the big advances in standard of living – not to mention the big competitive advantages in the marketplace – have always come from ‘better recipes, not just more cooking’.

[4] Second, human creativity is multifaceted and multidimensional. It is not limited to technological innovation or new business models. It is not something that can be kept in a box and trotted out when one arrives at the office. Creativity involves distinct kinds of thinking and habits that must be cultivated both in the individual and in the surrounding society. Thus, the creative ethos pervades everything from our workplace culture to our values and communities, reshaping the way we see ourselves as economic and social actors – our very identities. It reflects norms and values that both nurture creativity

and reinforce the role that it plays. Furthermore, creativity requires a supportive environment that provides a broad array of social and cultural as well as economic stimuli. It is thus associated with the rise of new work environments, lifestyles, associations and neighbourhoods, which in turn are conducive to creative work. Such a broadly creative environment is critical for generating technological creativity and the commercial innovations and wealth that flow from it.

[5] Third, perhaps the biggest issue at stake in this emerging age is the ongoing tension between creativity and organisation. The creative process is social, not just individual, and thus forms of organisation are necessary. But elements of organisation can, and frequently do, stifle creativity. A defining feature of life in the early to mid-twentieth century – a period referred to as the organisational age – was the dominance of large-scale and highly specialised bureaucratic organisations.

[6] The rise of creativity as an economic force over the past few decades has brought new economic and social forms into existence that mitigate this tension to some degree, but they have not fully resolved it. Everything from the rise of the entrepreneurial startup company and the formal venture capital system to the loosening of traditional cultural norms regarding work and life reflects attempts to elude the restrictions of organisational conformity. Of course, large organisations still play dominant roles in our society, and are required to do many things. Whereas one person can write brilliant software, it takes large organisations to consistently upgrade, produce and distribute that software. And though many larger organisations have become more nimble and flexible, they remain large-scale bureaucracies. As a result, organisations are evolving too – developing new ways to foster creativity while providing a structure in which to produce and manage work.

[7] This does not mean that creativity has won the day and now powers everything we do. Our new creative economic system is far from fully formed and continues to evolve. Furthermore, it is not a panacea for the myriad social and economic ills that confront modern society. It will not somehow magically alleviate poverty, eliminate unemployment, overcome the business cycle and lead to greater happiness and harmony for all. In some respects, left unchecked and without appropriate forms of human intervention, this creativity-based system may well make some of our problems worse.

1. According to paragraph 1, creativity...
  - A. causes good economic things.
  - B. is a result of good economic things.
  - C. is more valuable than good economic things.
  - D. has become as valued as a good economic thing.
2. In lines 7-8, the best meaning of 'to resonate with' is to...
  - A. be characterised by.
  - B. point towards.
  - C. evolve into.
  - D. be part of.
3. In paragraph 2, what is an example of a creative development?
  - A. material wealth
  - B. mass production
  - C. the steam engine
  - D. the Industrial Revolution
4. What was Andrew Carnegie credited with?
  - A. building steel factories
  - B. improving the quality of steel
  - C. promoting small-shop craftsmanship
  - D. controlling multiple parts of steel production
5. In line 39, what is meant by 'better recipes'?
  - A. more resources
  - B. more capital
  - C. better ideas
  - D. better employees
6. According to paragraph 3, creativity is more important than traditional economic factors because...
  - A. it is ingrained in the culture.
  - B. it leads to prosperity and market competition.
  - C. it is a radical departure from the business model of the 1700s.
  - D. land and natural resources are significantly decreasing.
7. In lines 41-42, 'technological innovation' refers back to...
  - A. creative developments.
  - B. inventions like the steam engine.
  - C. growth in productivity and material wealth.
  - D. structures for eliciting and applying creativity.
8. In lines 42-44, 'It is not something that can be kept in a box and trotted out when one arrives at the office' suggests that creativity is something that you ...
  - A. can demonstrate.
  - B. can teach someone.
  - C. cannot teach someone.
  - D. cannot switch on and off.
9. In line 47, the best meaning of 'pervades' is...
  - A. affects.
  - B. compares.
  - C. encourages.
  - D. supercedes.
10. In line 52, 'it' refers to...
  - A. the way we see ourselves.
  - B. the surrounding society.
  - C. the creative ethos.
  - D. creativity.
11. What is the main idea in paragraph 5?
  - A. Creativity can have a negative effect on organisation.
  - B. Organisation can have a negative effect on creativity.
  - C. Creativity can be a social or an individual phenomenon.
  - D. There cannot be both creativity and organisation.
12. In line 73, the meaning of 'mitigate' is...
  - A. solve.
  - B. cause.
  - C. reduce.
  - D. increase.
13. What is the main point of paragraph 6?
  - A. Organisations will continue to play a dominant role in our society.
  - B. It is likely that more organisational control will tend to discourage creativity.
  - C. For creativity to be most effective, organisations need to both encourage and control it.
  - D. Many examples of creativity have attempted to avoid organisational restrictions.
14. In line 93, the meaning of 'a panacea' is...
  - A. a solution.
  - B. a system.
  - C. a reason.
  - D. an excuse.
15. In line 99, what is meant by 'appropriate forms of human intervention'?
  - A. creative ethos
  - B. new business methods
  - C. bureaucratic regulations
  - D. organisational management
16. Which of the following is the best summary of this text?
  - A. The creative ethos is the fundamental spirit and character of modern culture.
  - B. The rise of creativity may well make some of our problems worse.
  - C. Creativity is the basis for economic and social change but there are limits to what it can achieve.
  - D. Creativity has come to be valued very highly by society and will probably continue to be so.

From the four choices for questions 17 - 33, choose the option which would best complete the article if inserted in the blank.

You should mark your answers to questions 17 - 33 on the multiple-choice Answer Sheet.

### Rumour detectives: true story or online hoax?

With her bemused tone and a habit of peering over her (17), Barbara Mikkelson has the air of a night-shift detective who has seen it all, and in a way, she has. Barbara, 49, and her husband, David, 48, run Snopes.com, the Internet's pre-eminent resource for (18) and debunking rumours, ridiculous claims, and those e-mail chain letters your friends can't stop (19). Whether it's an urban legend, a warning (20) the latest computer virus, or that bizarre photo (21) of 'Hercules, the world's biggest dog', chances are Snopes has checked it out and rated it as 'true', 'false' or 'undetermined'.

What began in 1995 as a hobby for a pair of amateur folklorists (22) into one of the Internet's most trusted authorities — and a full-time profession for the Mikkelsons. Each month, 6.2 million people visit Snopes, according to Quantcast.com, (23) tracks Internet traffic. The *New York Times* recently put Snopes on its shortlist of essential websites that every computer user (24) know about.

Snopes' world headquarters is actually just Barbara and David (25) around their modest home on a shady hillside outside Los Angeles. Their two home offices are

stacked to the ceiling with their (26) research tools: dictionaries, almanacs, VHS tapes, encyclopaedias, atlases, and hundreds of books (27) *UFO's: A Scientific Debate* and *Organ Theft Legends*.

A passion for (28) around is what brought the Mikkelsons together, and it's still their prime motivation. 'Our first date was me taking Barbara to the library at UCLA to go through old magazines,' David says, laughing. The couple now earn a very (29) income from advertising on the site.

Though the Mikkelsons are established figures on the Web, they still prefer old-fashioned research — poring over vintage catalogues, thumbing (30) four newspapers a day — (31) finding quick answers online. 'I might use Google or Wikipedia as a starting (32),' David says. 'But that's not research.' For fun, the Mikkelsons go to places like the Coca-Cola museum in Atlanta and the Library of Congress.

'You can't make this stuff up,' Barbara says, and then quickly catches herself. 'Well, I guess you could. But if you did, I'm sure we (33) get to the bottom of it.'

17. A. husband  
B. keyboard  
C. shoulders  
D. spectacles
18. A. verify  
B. verified  
C. verifying  
D. verification
19. A. forward  
B. to forward  
C. forwarding  
D. from forwarding
20. A. to  
B. by  
C. for  
D. about
21. A. circulate  
B. circulates  
C. circulated  
D. circulating
22. A. grows  
B. has grown  
C. had grown  
D. have grown
23. A. which  
B. that  
C. who  
D. it
24. A. can  
B. could  
C. should  
D. might
25. A. sit  
B. sits  
C. sitting  
D. seated
26. A. trusty  
B. trusting  
C. trustful  
D. trustworthy
27. A. like  
B. called  
C. entitled  
D. known as
28. A. going  
B. nosing  
C. mucking  
D. hanging
29. A. wonderful  
B. handsome  
C. enormous  
D. superb
30. A. for  
B. into  
C. over  
D. through
31. A. by  
B. for  
C. over  
D. from
32. A. site  
B. point  
C. source  
D. location
33. A. would  
B. shall  
C. must  
D. can

The following article consists of seven paragraphs. The beginning of each paragraph is indicated by ¶. From the four choices for each question, choose the best option to complete the article. You should read the whole text before beginning to make your choices.

Mark your answers to questions 34 - 45 on the multiple-choice Answer Sheet.

### The origins of the Italian language

¶ As I will find out over the next few months, there are actually some good reasons why Italian is the most seductively beautiful language in the world, and why

34. A. I am the only person who  
B. I am not the only person who  
C. not one Italian  
D. everybody in the world

thinks so. To understand why, you have to first understand that Europe was once a mass of Latin-derived dialects that gradually, over the centuries, evolved into a few separate languages – French, Portuguese, Spanish, Italian. What happened in France, Portugal and Spain was an organic evolution: the dialect of the most prominent city gradually became the accepted language of the whole region. Therefore, what

35. A. is spoken in Paris  
B. we call French today  
C. people like to speak  
D. the most popular language is

is really a version of medieval Parisian. Portuguese is really Lisboan. Spanish is essentially Madrileño. These were victories for the strongest city, which ultimately determined the language of the whole country.

¶ Italy was different. One critical difference was that, for the longest time, Italy

36. A. wasn't even a country.  
B. was an independent country.  
C. did not have its own language.  
D. was the centre of European culture.

It didn't become unified until 1861 and, until then, was a peninsula of warring city-states dominated by proud local princes or other European powers. Parts of Italy belonged to France, parts to Spain, parts to the Church, parts to

37. A. the builders of  
B. those who destroyed  
C. whoever could occupy  
D. those who were imprisoned in

the local fortress or palace.

¶ The Italian people were either humiliated by, or indifferent to, all this domination. Most didn't much like being colonised by

38. A. their countrymen,  
B. their sworn enemies,  
C. their fellow Europeans,  
D. other parts of France,

but there were always certain people who said, '*Franza o Spagna, purchè se magna*' which means, in dialect, 'France or Spain, as long as I can eat.'

¶ All this internal division meant that Italy never properly united, and

39. A. Italy  
B. Italian  
C. the Church  
D. Europe

didn't either. So it's not surprising that, for centuries, Italians wrote and spoke in local dialects that were

40. A. similar to Latin.  
B. understood by all.  
C. from all over Italy.  
D. mutually incomprehensible.

¶ In the sixteenth century, some Italian intellectuals got together and decided that this situation was unacceptable. The Italian peninsula needed an Italian language, at least in the written form, which

41. A. would be recognised by the rest of Europe.  
B. would have many different dialects.  
C. could be spoken, as well as written.  
D. everyone could agree upon.

So this gathering of intellectuals did something which had never been done before in Europe; they handpicked the most beautiful of all the

42. A. books in Italy  
B. national poetry  
C. local dialects  
D. European languages

and called it *Italian*.

**Questions 43 - 45 are found on Page 7.**

¶ What these intellectuals decided would from then on be considered proper Italian was the personal language of the great Florentine poet Dante Alighieri. When Dante published his *Divine Comedy* in 1321, he shocked the literate world by not writing in Latin.

43. A. Instead,  
B. As a result,  
C. In addition,  
D. On the other hand,

Dante turned back to the streets, picking up the real Florentine language spoken by

44. A. those who had read his *Divine Comedy*,  
B. those who could speak Latin,  
C. fourteenth-century Italians,  
D. the residents of his city,

who included such famous people as Boccaccio and Petrarch, and used that language to write his book.

¶ He wrote his masterpiece in what he called *il dolce stil nuovo*, the 'sweet new style' of the language, and he shaped that language even

45. A. as he was writing it,  
B. more than others did,  
C. when he copied the style,  
D. while people were reading it,

affecting it as personally as Shakespeare would someday affect Elizabethan English.

And it actually *worked*.

**End of multiple-choice questions. Go to Pages 8 - 11 for questions 46 - 97.**

Sources of materials used in this paper will be acknowledged in the *Examination Report and Question Papers* published by the Hong Kong Examinations and Assessment Authority at a later stage.

Candidate Number							
------------------	--	--	--	--	--	--	--

Please stick the barcode label here.

Write your answers to ALL the remaining questions (46 - 97) in this Question-Answer Book.

For questions 46 - 58, pair the statements in Column A with those in Column B so that the second statement follows naturally from the first. The two correctly matched statements from Column A and Column B form a pair, but if all the statements in the exercise are put together, they DO NOT form a complete passage. Write the letters of the statements from Column B in the spaces provided in the Answers column as shown in example (a). Each letter should be used ONCE ONLY.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Column A	Answers	Column B
(a) Music has been part of human culture for a very long time.	(a) N	A. Advertisers use music to make a soft drink or a car seem more popular than their competitors' products.
46. Music is an art form whose medium is sound organised in time.	46. _____	B. Or does it trigger sensory pleasure responses in the brain?
47. Some of the oldest physical artifacts found in human excavation sites are musical instruments.	47. _____	C. There are now those who perform music and those who listen to it.
48. A couple of generations ago, before television, many families would sit around and play music together for entertainment.	48. _____	D. These include classical, rock, jazz, blues, folk and, more recently, hip hop and rap.
49. The music industry is one of the largest in the United States, employing hundreds of thousands of people.	49. _____	E. Common elements of music are pitch, rhythm and dynamics.
50. I would say that most people qualify as expert music listeners.	50. _____	F. No known human culture now or anytime in the recorded past lacked music.
51. Music is often divided into various types or genres.	51. _____	G. Why do some songs move us so and others leave us cold?
52. What is music and where does it come from?	52. _____	H. Examples of such are bone flutes and animal skins stretched over tree stumps to make drums.
53. Only relatively recently in our own culture has a distinction arisen that cuts society into two.	53. _____	I. Album sales alone bring in \$30 billion a year, and this figure doesn't even account for the concert ticket sales.
54. The power of music to evoke emotions is harnessed by those who want to sell their products.	54. _____	J. Think of a typical chase scene, or the music that might accompany a lone woman climbing a staircase in a dark old mansion.
55. Film directors use music to tell us how to feel during particularly dramatic moments.	55. _____	K. As far back in time as we can imagine, mothers throughout the world have used soft singing to soothe their babies to sleep.
56. Music is often used in the most intimate of moments.	56. _____	L. They have the cognitive ability to detect wrong notes, to find music they enjoy, and to remember hundreds of melodies.
57. Does music simply satisfy an urge?	57. _____	M. Nowadays, there is a greater emphasis on technique and skill, and on whether a musician is 'good enough' to play for others.
58. Music is unusual among all human activities for its ubiquity and its antiquity.	58. _____	N. The traditional music of China, for instance, has a history stretching back for around three thousand years.

Answers written in the margins will not be marked.



*The article below has been produced in two versions. Version 2 has some missing words. Read Version 1 and then fill in the blanks in Version 2 for questions 59 - 75 in such a way that the meaning of Version 1 is preserved.*

## **Version 1**

### **Psychic entropy**

Why is solitude such a negative experience? The answer is that keeping order in the mind from within is very difficult. We need external goals, external stimulation and external feedback to keep our attention directed. And when external input is lacking, attention begins to wander, and thoughts become chaotic – resulting in the state called ‘psychic entropy’.

It is for this reason that television proves such a boon to so many people. Although watching television is far from being a positive experience – generally people report feeling passive, weak, rather irritable, and sad when doing it – at least the flickering screen brings a certain amount of order to consciousness. The predictable plots, familiar characters, and even the redundant commercials provide a reassuring pattern of stimulation. The screen invites attention to itself as a manageable aspect of the environment. While interacting with television, the mind is protected from personal worries. In other words, the information passing across the screen keeps unpleasant concerns out of the mind.

The ultimate test for the ability to control the quality of experience is what a person does in solitude, with no external demands to give structure to attention. It is relatively easy to become involved with a job, to enjoy the company of friends, or to be entertained in a theatre or at a concert. But what happens when we are left to our own devices? Are we able to occupy our time with activities that are not only enjoyable, but also help us to grow?

Filling free time with activities that require concentration, that increase skills, and that lead to a development of the self, is not the same as killing time by watching television or playing computer games. Although both strategies might be seen as different ways of coping with the same threat of chaos, as defences against philosophical anxiety, the first one leads to growth, while the second merely serves to keep the mind from wandering. A person who rarely gets bored, who does not constantly need a favourable external environment to enjoy the moment, has passed the test for having achieved a creative life.

Learning to use time alone, instead of escaping from it, is especially important in our early years. Teenagers who can’t bear solitude disqualify themselves from later carrying out adult tasks that require serious mental preparation. To study means to concentrate on difficult patterns of information, and sooner or later even the most disciplined mind drifts away from the relentless templates on the page to pursue more pleasant thoughts. But it is difficult to summon up pleasant thoughts at will. Instead, their minds are typically besieged by unwelcome notions. Teenagers begin to worry about their looks, their popularity and their chances in life. To repel these intrusions they must find something else to occupy their consciousness. Studying won’t do, because it is too difficult. Adolescents are ready to do almost anything to take their minds off this situation – provided it does not take too much psychic energy. The normal solution is to turn back to television, music and friends.

Use **ONE** word to fill in each blank for questions 59 - 75. Note that the most suitable word **MAY** or **MAY NOT** appear in Version 1. You should make sure that your answers are **grammatically correct**, paying attention to tenses, plurals, etc. Hyphenated or contracted words count as one.

## Version 2

'Psychic entropy' is a state of mind that is characterised by random thoughts and an inability to focus. It is caused by (59) \_\_\_\_\_ external input. It is very difficult to keep the mind focussed if the only stimulus comes from within. For a healthy mind, we need constant stimulation and feedback from our (60) \_\_\_\_\_.

The television can provide this external stimulation and can therefore prevent psychic entropy in many people. Even though watching TV can be a (61) \_\_\_\_\_ for most viewers, the familiar situations, storylines and characters provide reassurance and positive stimulation. The TV attracts attention because it can (62) \_\_\_\_\_ worries creeping into the mind of the viewer.

The (63) \_\_\_\_\_ to see how well we can control our ability to experience our surroundings is to look at how we behave when we are all alone. It is quite easy to lose ourselves in a task, to relax with friends or to sit back and let others (64) \_\_\_\_\_. But when we are alone, it is important to fill our time with activities that are pleasurable and that aid in personal (65) \_\_\_\_\_.

It is important to (66) \_\_\_\_\_ between filling time and killing time. Engaging in activities that require us to concentrate, that teach us skills, and that result in growth is quite different from spending time in front of the (67) \_\_\_\_\_. Even though both can be viewed as alternative ways of dealing with disorder and anxiousness, the (68) \_\_\_\_\_ actively promotes intellectual and spiritual development while the latter simply prevents us from losing concentration. Someone who does not get bored (69) \_\_\_\_\_ and does not need constant external stimulation to be happy is someone who is leading a creative life.

Making good use of time when alone is particularly important when we (70) \_\_\_\_\_. Teenagers who learn how to do this will find it very helpful in later life. However, even those who are good at concentrating will sometimes lose focus and start (71) \_\_\_\_\_ about more pleasant things. Alternatively, the unfocussed mind might be invaded by unpleasant thoughts and worries. In the case of teenagers, these might include their appearance, popularity, or future. In order to get rid of these negative emotions, they might try (72) \_\_\_\_\_ them with other things that will fill their minds. Nevertheless, they are (73) \_\_\_\_\_ to study because that would not be easy enough. As long as it does not expend too much psychic energy, typical teenagers are prepared to go to almost any lengths (74) \_\_\_\_\_ studying and choose the familiar company of TV, music and friends as a (75) \_\_\_\_\_.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Proofread the following article. There is **one** error in each numbered line. Identify and correct the errors for questions 76 - 97. Do not make any unnecessary changes, or add or delete punctuation marks. Corrections **MUST** be done **EXACTLY** as follows.

1. **Wrong word:** underline the wrong word and write the correct word above it (see example [a]).
2. **Missing word:** mark the position of the missing word with a **Λ** and write the missing word above it (see example [b]).
3. **Extra word:** cross out the extra word (see example [c]).

### The importance of family dinners

	<i>Finding</i>
a	<u>Find</u> time to eat dinner as a family has a host of benefits
b	that go far beyond nutrit on. Kids <sup>who</sup> eat with their family
c	do <del>more</del> better in school and are less likely to snoke, drink,
76	do drugs or get into fights than those who left to
77	their own devices. But with the two-career households and
78	demanding schedules, who have the time? You do, if you
79	remember some key main rules.
80	In addition all its other benefits, 'having dinner together
81	is probably single most important way to promote good
82	health and diet nutrition,' says Dr David Ludwig, an
83	associate professor for paediatrics at Harvard Medical
84	School but author of <i>Ending the Food Fight</i> . However, experts
85	agree that the family meal isn't equivalent Mum, Dad and
86	all the kids were sitting in the dining room at six o'clock,
87	five nights for a week, eating a home-cooked meal.
88	Surprising new researches from the University of Minnesota
89	School of Public Health shows that even if their meal served
90	less formally, kids eat more healthy than when they eat on
91	their own. In other words, when a family did dine together,
92	they eat better. 'Eating together, no matter whatever you eat,
93	slows down the process, extend family time,' says Dr Ludwig.
94	If a family dinner just is not work, try breakfast or weekend
95	brunch. The point is to create a routine and stick to them.
96	If you miss a day, pick where you left off. Share a meal with
97	your children and they'll share informations about their lives.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

END OF PAPER

## 2010 AS Us of English

### Section C Marking Scheme

#### Part 1 Reading

- |           |           |            |            |
|-----------|-----------|------------|------------|
| 1. A (61) | 5. C (88) | 9. A (69)  | 13. C (66) |
| 2. A (25) | 6. B (43) | 10. D (21) | 14. A (67) |
| 3. B (47) | 7. B (55) | 11. B (64) | 15. D (58) |
| 4. D (45) | 8. D (38) | 12. C (63) | 16. C (67) |

#### Part 2 Language Systems

- |            |            |            |            |            |            |
|------------|------------|------------|------------|------------|------------|
| 17. D (23) | 22. B (42) | 27. A (59) | 32. B (62) | 37. C (48) | 42. C (41) |
| 18. C (84) | 23. A (69) | 28. B (19) | 33. A (52) | 38. C (49) | 43. A (34) |
| 19. C (54) | 24. C (57) | 29. B (14) | 34. B (61) | 39. B (74) | 44. D (33) |
| 20. D (37) | 25. C (66) | 30. D (33) | 35. B (46) | 40. D (56) | 45. A (20) |
| 21. D (34) | 26. *      | 31. C (19) | 36. A (67) | 41. D (44) |            |

\* This item was deleted.

*Note: Figures in brackets indicate the percentages of candidates choosing the correct answers.*

- |       |       |       |       |
|-------|-------|-------|-------|
| 46. E | 50. L | 54. A | 58. F |
| 47. H | 51. D | 55. J |       |
| 48. M | 52. G | 56. K |       |
| 49. I | 53. C | 57. B |       |

59. a/the lack of // an/the absence of // a/the shortage of // not having enough
60. surroundings // environment
61. negative experience // passive activity/experience
62. prevent // stop
63. ultimate test/way // best way/means
64. entertain us
65. growth // development // improvement
66. distinguish // differentiate
67. television/TV and/or computer // computer and/or television/TV // computer playing games
68. former // first
69. easily // frequently // often // constantly // much
70. are young/little/small/teenagers/adolescent(s) // are growing/developing
71. thinking // (day)dreaming // contemplating
72. replacing // substituting
73. unwilling // reluctant // loathe
74. to avoid/escape/evade
75. solution // substitute

76. those who <sup>are</sup> left to // those ~~who~~ left to
77. But with ~~the~~ two-career households
78. who <sup>has</sup> have the time?
79. remember some ~~key~~ main rules // remember some key ~~main~~ rules
80. In addition <sup>to</sup> all its other benefits
81. probably <sup>the</sup> single most important way // probably <sup>the</sup> single most important way
82. health and diet ~~nutrition~~ // health and ~~diet~~ nutrition
83. associate professor <sup>of</sup> for paediatrics // associate professor <sup>in</sup> for paediatrics
84. School <sup>and</sup> but author of *Ending the Food Fight*
85. the family meal isn't equivalent <sup>to</sup> Mum
86. all the kids ~~were~~ sitting in the dining room
87. five nights ~~for~~ a week
88. Surprising new <sup>research</sup> researches from the University of Minnesota
89. even if their meal <sup>is</sup> served
90. kids eat more <sup>healthily</sup> healthy than when they eat on
91. a family <sup>do</sup> did dine together // a family <sup>does</sup> did dine together // a family ~~do~~ dine together
92. no matter <sup>what</sup> whatever you eat
93. slows down the process, <sup>extending</sup> extend family time
94. dinner just <sup>does</sup> is not work // dinner just is not <sup>working</sup> work // dinner just <sup>will</sup> is not work
95. create a routine and stick to <sup>it</sup> them
96. pick <sup>up</sup> where you left off // <sup>start</sup> pick where you left off
97. they'll share <sup>information</sup> informations about their lives