

**TASK 1: MATCHING. SOURCE:** [https://www.examenglish.com/IELTS/IELTS\\_general\\_reading3.htm](https://www.examenglish.com/IELTS/IELTS_general_reading3.htm)

**Read the text and match each sentence (1-7) with the paragraph (A-I) in which the information appears. There are two extra paragraphs you do not need to use.**

### The Shock of the Truth



**A** Throughout history, there have been instances in which people have been unwilling to accept new theories, despite startling evidence. This was certainly the case when Copernicus published his theory - that the earth was not the centre of the universe.

**B** Until the early 16th century, western thinkers believed the theory put forward by Ptolemy, an Egyptian living in Alexandria in about 150 A.D. His theory, which was formulated by gathering and organizing the thoughts of the earlier thinkers, proposed that the universe was a closed space bounded by a spherical envelope beyond which there was nothing. The earth, according to Ptolemy, was a fixed and immobile mass, located at the centre of the universe. The sun and the stars, revolved around it.

**C** The theory appealed to human nature. Someone making casual observations as they looked into the sky might come to a similar conclusion. It also fed the human ego. Humans could believe that they were at the centre of God's universe, and the sun and stars were created for their benefit.

**D** Ptolemy's theory, was of course, incorrect, but at the time nobody contested it. European astronomers were more inclined to save face. Instead of proposing new ideas, they attempted to patch up and refine Ptolemy's flawed model. Students were taught using a book called The Sphere which had been written two hundred years previously. In short, astronomy failed to advance.

**E** In 1530, however, Mikolaj Kopernik, more commonly known as Copernicus, made an assertion which shook the world. He proposed that the earth turned on its axis once per day, and travelled around the sun once per year. Even when he made his discovery, he was reluctant to make it public, knowing how much his shocking revelations would disturb the church. However, George Rheticus, a German mathematics professor who had become Copernicus's student, convinced Copernicus to publish his ideas, even though Copernicus, a perfectionist, was never satisfied that his observations were complete.

**F** Copernicus's ideas went against all the political and religious beliefs of the time. Humans, it was believed, were made in God's image, and were superior to all creatures. The natural world had been created for humans to exploit. Copernicus's theories contradicted the ideas of all the powerful churchmen of the time. Even the famous playwright William Shakespeare feared the new theory, pronouncing that it would destroy social order and bring chaos to the world. However, Copernicus never had to suffer at the hands of those who disagreed with his theories. He died just after the work was published in 1543.

**G** However, the scientists who followed in Copernicus's footsteps bore the brunt of the church's anger. Two other Italian scientists of the time, Galileo and Bruno, agreed wholeheartedly with the Copernican theory. Bruno even dared to say that space was endless and contained many other suns, each with its own planets. For this, Bruno was sentenced to death by burning in 1600. Galileo, famous for his construction of the telescope, was forced to deny his belief in the Copernican theories. He escaped capital punishment, but was imprisoned for the rest of his life.

**H** In time however, Copernicus's work became more accepted. Subsequent scientists and mathematicians such as Brahe, Kepler and Newton took Copernicus's work as a starting point and used it to glean further truths about the laws of celestial mechanics.

! The most important aspect of Copernicus' work is that it forever changed the place of man in the cosmos. With Copernicus' work, man could no longer take that premier position which the theologians had immodestly assigned him. This was the first, but certainly not the last time in which man would have to accept his position as a mere part of the universe, not at the centre of it.

1. The public's reaction to the new theory \_\_\_\_\_
2. An ancient belief about the position of the earth \_\_\_\_\_
3. Copernicus's legacy to the future of science \_\_\_\_\_
4. How academics built on Copernican ideas \_\_\_\_\_
5. An idea which is attractive to humans \_\_\_\_\_
6. Out-dated teaching and defective research \_\_\_\_\_
7. Scientists suffer for their beliefs \_\_\_\_\_

**You are going to read a magazine article about an African film festival. For questions 1-7, choose the answer which you think best fits according to the text.**

### The Sahara Film Festival



After a bumpy 225km drive from a meagre airstrip in Tindouf, south western Algeria, a sprawling single-story town begins to emerge from the desert's dust. As the sun climbs in the cloudless sky, visitors are rewarded with their first glimpse of Dakhla refugee camp. It isn't the most obvious setting for a film festival, but for seven years, just before the glitz and glamour of Cannes, the Sahrawi people of Dakhla have hosted actors and film-makers from around the world for this six-day event. This year, for the first time, direct flights were laid on from London, giving the opportunity for overseas visitors to play a part in this extraordinary occasion. But despite the energy and excitement, the background to the film festival is a serious one, as the Sahrawi people have been living for thirty years in this isolated desert outpost, having been forced to flee their native Western Sahara.

Western Sahara, Africa's last colony, was taken over by Morocco when the Spanish withdrew in 1976, despite a ruling from the International Court of Justice. This was followed by a brutal 16-year war, during which time tens of thousands of Sahrawis fled across the Algerian border to refugee camps. In 1991, a ceasefire agreement was drawn up, in which a referendum on self-determination was promised to decide the fate of the country and its people. However, almost twenty years later, the gears of diplomacy have turned slowly and nothing has happened. Meanwhile the refugees have been left stranded in five refugee camps dotted around the vast, inhospitable desert.

Dakhla, home to nearly 30,000 of these refugees, is the most remote of these camps, being located 175 km from the nearest city. Unlike its namesake, the beautiful coastal city in Western Sahara, this Dakhla has no paved roads and is entirely dependent on outside supplies for food and water. Temperatures regularly top 120 degrees, there is minimal vegetation and there are frequent sandstorms. Locally it is known as the Devil's Garden. Despite these obvious setbacks, the town is clean and well organised, with wide sandy streets. Houses and tents are grouped in neat family compounds. There are hospitals, funded by aid agencies, and a good standard of education. For the duration of the festival, an articulated lorry is parked in the central compound, and a multiplex-sized screen is mounted on its side. Around it are stalls and tents housing workshops and exhibitions.

The aim of the festival is to raise international awareness on the plight of the refugees. However, it also offers a rare chance for the refugees to go to the movies and experience some educational opportunities. It is hoped that it might foster a new generation of Sahrawi film-makers, especially as this year, the festival also celebrated the opening of a permanent film, radio and television school in a neighbouring camp.

The program of films for this year included over forty films from around the world. Films range from international blockbusters to various works on and by the Sahrawi people. The themes mostly centre on experiences of struggle and hope, but there were lighter moments, such as an animated film for the children and a flash of Rachel Weisz's naked bottom during the ancient Egyptian epic *Agora* which proved to be a highlight for many older boys. However, the runaway favourite was 'a Victime', a documentary

about Ibrahim Leibeit, a 19-year-old Sahrawi who lost his leg to a land mine last year.

Films are screened at night, so the daytime is taken up with exhibitions, camel races and football matches. One afternoon the London-based charity 'Sandblast' put on a joint workshop with a film-maker, giving refugees the opportunity to learn about filmmaking and create their own video messages. These were put online so that their extended families in Western Sahara, from whom they have been separated for more than 33 years, could watch them. Helen Whitehead, a film-maker from London said, 'Working together really broke down language and cultural barriers. It was very rewarding, and we came across some real talent.'

More than 500 visitors flew into Tindouf on charter planes and braved the rough drive to the settlement. All the visitors to the festival stay with Sahrawi families, sharing their homes and partaking of their food. Living with these displaced people gives overseas participants an invaluable insight into the conditions in which the refugees live. Alongside the film buffs there are real celebrities such as actors Victoria Demayo and Helena Olano. They are mostly B and C listers from the Spanish film industry, although the real stars do take an interest. Director Javier Cardozo was a visitor last year, and Penelope Cruz is a long-term supporter, but pulled out of attending the festival this year at the last minute. Will the celebrity backing make a difference to the plight of the refugees? Possibly. Cardozo's suggestion that the Spanish, as the ex-colonial masters of Western Sahara, were responsible for the situation received significant coverage in the Spanish Media and put some pressure on the government to take some action. However, although the campaign in Spain is growing steadily, the focus of attention cannot only be on the Spanish government.

On the final day of the gathering, there is a dusty red-carpet ceremony in which the White Camel award for best picture is presented to Jordi Ferrer and Paul Vidal for 'El Problema', their 2009 film about Western Sahara. Actors, activists and festival organisers gather on stage in high spirits to show their solidarity with the refugees. But as the stalls are dismantled and the trucks are driven away, the thoughts of the visitors turn to the people they are leaving behind. They may never get the chance to see the world or fulfil their dreams of becoming actors or film-makers. For them, there is nowhere to go. Dakhla is essentially a desert prison.

**1. In the first paragraph, the writer emphasises:**

- A. the enthusiasm that the festival instils
- B. the sensational nature of the festival
- C. the festival's increasing media attention
- D. the festival's unlikely location

**2. According to the writer, the refugees have been in the desert for so long because:**

- A. International agencies do not know they are there
- B. the Moroccan government disagree with the UN
- C. a proposed vote is yet to take place
- D. there is a war in their home country

**3. What does the writer say about the original city of Dakhla?**

- A. It is by the sea.
- B. It has good health and educational facilities.
- C. It does not have proper roads
- D. It gets food and water from aid agencies.

**4. What is said about the films shown at the festival?**

- A. They mostly show the personal experiences of the Sahwari people.

- B. All of the films are serious in content.
- C. The variety of films suited a wide range of tastes
- D. The international films were more popular than the local films

**5. What was the British visitors' response to the workshops?**

- A. They were surprised by the refugee's film knowledge.
- B. The workshops enabled them to communicate with local people.
- C. The workshops taught the visitors a lot about local culture.
- D. They showed the local films to their families via the internet.

**6. What point does the writer make about celebrity guests?**

- A. The writer is disappointed that the more famous celebrities do not attend.
- B. The celebrities put too much blame on the Spanish Government.
- C. The celebrities' presence has succeeded in raising awareness already.
- D. Their actions are unlikely to put pressure on the decision-makers.

**7. What point does the writer highlight in the final paragraph?**

- A. There is a contrast between the visitors' freedom and the refugees' confinement
- B. The film festival only gives the refugees unattainable dreams
- C. The visitors only care about the refugees for the duration of the festival
- D. The festival is a poor copy of the more famous film festivals

You are going to read an extract from a magazine article. Six paragraphs have been removed from the extract. Choose from the paragraphs (A-G) the one which fits each gap (1-6). There is one extra paragraph which you do not need to use.

### Scottish Wildcat



On my living-room wall I have a painting of a wildcat by John Holmes of which I am extremely fond. It depicts a snarling, spitting animal, teeth bared and back arched: a taut coiled spring ready to unleash some unknown fury.

1) \_\_\_\_\_

However, the physical differences are tangible. The wildcat is a much larger animal, weighing in some cases up to seven kilos, the same as a typical male fox. The coat pattern is superficially similar to a domestic tabby cat but it is all stripes and no spots. The tail is thicker and blunter, with three to five black rings. The animal has an altogether heavier look.

The Scottish wildcat was originally distinguished as a separate subspecies in 1912, but it is now generally recognised that there is little difference between the Scottish and other European populations. According to an excellent report on the wildcat printed in 1991, the animals originally occurred in a variety of habitats throughout Europe.

2) \_\_\_\_\_

It was during the nineteenth century, with the establishment of many estates used by landowners for hunting, that the wildcat became a nuisance and its rapid decline really began; 198 wildcats were killed in three years in the area of Glengarry, for example. However, things were later to improve for the species.

3) \_\_\_\_\_

The future is by no means secure, though, and recent evidence suggests that the wildcat is particularly vulnerable to local eradication, especially in the remoter parts of northern and western Scotland. This is a cause for real concern, given that the animals in these areas have less contact with domestic cats and are therefore purer.

4) \_\_\_\_\_

Part of the problem stems from the fact that the accepted physical description of the species originates from the selective nature of the examination process by the British Natural History Museum at the start of the century, and this has been used as the type-definition for the animal ever since. Animals that did not conform to that large blunt-tailed 'tabby' description were discarded as not being wildcats. In other words, an artificial collection of specimens was built up, exhibiting the features considered typical of the wildcat.

The current research aims to resolve this potential problem. It is attempting to find out whether there are any physical features which characterise the so-called wild-living cats.

5) \_\_\_\_\_

But what of his lifestyle? Wildcat kittens are usually born in May/June in a secluded den, secreted in a gap amongst boulders. Another favourite location is in the roots of a tree.

6) \_\_\_\_\_

Rabbits are a favourite prey, and some of the best areas to see wildcats are at rabbit warrens close to the forest and moorland edge. Mice, small birds and even insects also form a large part of the diet, and the animal may occasionally take young deer.

The wildcat is one of the Scottish Highlands' most exciting animals. Catch a glimpse of one and the memory will linger forever.

## Paragraphs

A. The recruitment of men to the armed forces during the conflict in Europe from 1914 to 1918 meant there was very little persecution, since gamekeepers went off to fight. As the number of gamekeepers decreased, the wildcat began to increase its range, recolonising many of its former haunts. Extinction was narrowly averted.

B. The wildcat waits for a while in rapt concentration, ears twitching and eyes watching, seeing everything and hearing everything, trying to detect the tell-tale movement of a vole or a mouse. But there is nothing, and in another leap he disappears into the gloom.

C. The results, which are expected shortly, will be fascinating. But anyone who has seen a wildcat will be in little doubt that there is indeed a unique and distinctive animal living in the Scottish Highlands, whatever his background.

D. They probably used deciduous and coniferous woodland for shelter, particularly in winter, and hunted over more open areas such as forest edge, open woodland, thickets and scrub, grassy areas and marsh. The wildcat was probably driven into more mountainous areas by a combination of deforestation and persecution.

E. As the animals emerge, their curiosity is aroused by every movement and rustle in the vegetation. Later they will accompany their mother on hunting trips, learning quickly, and soon become adept hunters themselves.

F. This is what makes many people think that the wildcat is a species in its own right. Research currently being undertaken by Scottish Natural Heritage is investigating whether the wildcat really is distinct from its home-living cousin, or whether it is nothing more than a wild-living form of the domestic cat.

G. It is a typical image most folk have of the beast, but it is very much a false one, for the wildcat is little more than a bigger version of the domestic cat, and probably shows his anger as often.

## **ANSWER KEY**

### **MATCHING**

1F, 2B, 3I, 4H, 5C, 6D, 7G

### **MULTIPLE CHOICE**

1D, 2C, 3A, 4C, 5B, 5C, 7A

### **GAPPED TEXT**

1G, 2D, 3A, 4F, 5C, 6E