HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

A

COMPULSORY

MOCK TEST 40
ENGLISH LANGUAGE PAPER 1

PART A
Reading Passages

1 hour 30 minutes

(for both Parts A and B)

GENERAL INSTRUCTIONS

(1) There are two parts (A and B) in this paper. All candidates should attempt Part A. In Part B, you should attempt either Part B1 (easier section) OR Part B2 (more difficult section). Candidates attempting Parts A and B2 will be able to attain the full range of levels, while Level 4 will be the highest level attainable for candidates attempting Parts A and B1.

(2) After the announcement of the start of the examination, you should write your Candidate Number on the appropriate pages of the Part A Question-Answer Book and the Part B Question-Answer Book which you are going to attempt.

(3) Write your answers in the spaces provided in the Question-Answer Books. Answers written in the margins will not be marked.

(4) For multiple-choice questions, you are advised to blacken the appropriate circle with a pencil so that wrong marks can be completely erased with a clean rubber. Mark only **ONE** answer to each question. Two or more answers will score **NO MARKS**.

(5) Supplementary answer sheets will be supplied on request. Write your Candidate Number and mark the question number box on each sheet.

(6) No extra time will be given to candidates for filling in the question number boxes after the 'Time is up' announcement.

(7) The two Question-Answer Books you have attempted (one for Part A and one for Part B) will be collected together at the end of the examination.

(8) The unused Question-Answer Book for Part B will be collected separately at the end of the examination. This will not be marked. Do not write any answers in it.

INSTRUCTIONS FOR PART A

(1) The Question-Answer Book for Part A is inserted after this Reading Passages booklet.

(2) Attempt ALL questions in Part A. Each question carries ONE mark unless otherwise stated.

Not to be taken away before the end of the examination session

PART A

Read Texts 1–2 and answer questions 1–23 in the Question-Answer Book for Part A.

Text 1

Our 'grue' planet

[1] As you're reading this in English, the odds are that if you were to look up at the sky and then down on a field of grass, you'd perceive them as being of two distinctly different colours. Linguistic analysis has shown, however, that in many of the world's languages, the colours blue and green aren't seen as separate but are instead denoted by a single term, the equivalent of 'grue' in English—or, perhaps, if you prefer, 'bleen'.

[2] Most of the languages spoken around the world have just five basic terms for colour; in addition to 'grue', they typically have words to denote dark, light, red and yellow. This system is shared by cultures as diverse as the Himba of Namibia and the Berinmo of Papua New Guinea—and if we go back a few centuries we can even find 'grue' equivalents in Japanese and Chinese—but to the rest of us it will likely seem peculiar and inadequate. Even if we were to limit our vocabulary to 'all the colours of the rainbow', that's already a rather more respectable seven.

[3] Speakers of Russian, Greek and Turkish are bound to be especially unimpressed with the five-term system, as these languages all have two different terms just for describing the colour blue, one referring only to lighter shades and one exclusively to darker ones. Interestingly, Greek immigrants to the UK who start using English as their primary language tend eventually to see these shades as more similar. In other words, language really does have the power to shape our perception of the world around us.

Text 2

How green became green

[1] The original Earth Day Proclamation in 1970 refers to "our beautiful blue planet," and the first earth day flag consisted of a NASA photo of the Earth on a dark blue background. But the colour of fields and forests prevailed, and today when we think of ecology and environmentalism, we think green not blue.

[2] The connection of the colour green to growing things is found in nature, of course, and the word green has "associations with verdure, freshness, newness, health, and vitality [that] are widespread among the Germanic languages," according to the Oxford English Dictionary (OED). So in Old and early Middle English, we find forms of the word used to refer to the colour of living vegetation, grass, and to grassy areas or leafy trees.

[3] The meaning was extended to refer especially to tender or unripe vegetation and then more generally. The expression "green cheese," for example, from the late fourteenth century, refers to cheese that still needed to be aged. The notion of green as unripe provided the basis for its later extension to people, so by the mid-sixteenth century, green could be used to refer to immaturity, rawness or inexperience.

[4] In medieval and Renaissance literary symbology, green retained that sense of immaturity. Green became the colour of young love as well, and sometimes of fickleness, and it was the colour of both the sea and of fortune. Green was also associated with "greensickness," referring to the jaundice of chlorosis, a type of anemia common in young women.

[5] By William Shakespeare's time, green had a variety of symbolic possibilities, and he used most of them in his plays. In *Love's Labour's Lost*, Don Armando's page Moth jokes with his master, who is discoursing on famous loves:

[6] Armando: O well-knit Samson, strong-jointed Samson! […] I am in love too. Who was Samson's love, my dear Moth?

[7] Moth: A woman, master.

[8] Armando: Of what complexion?

[9] Moth: Of all the four, or the three, or the two, or one of the four.

[10] Armando: Tell me precisely of what complexion.

[11] Moth: Of the sea-water green, sir.

[12] Armando: Is that one of the four complexions?

[13] Moth: As I have read, sir, and the best of them, too.

[14] Armando: Green indeed is the colour of lovers; but to have a love of that colour, methinks Samson had small reason for it. He surely affected her for her wit.

[15] Moth: It was so, sir, for she had a green wit. (I. ii. 72–89)

[16] The four complexions mentioned are the four humours of Hippocrates and green refers to the phlegmatic type. The expression the "green wit" could indicate an immature wit or one that remains fresh, and Shakespeare is likely punning on the "green withs" or fresh vines with which Delilah bound Samson in the Biblical tale.

[17] In other plays, Shakespeare used green to refer to youth (Cleopatra refers to "My salad days, when I was green in judgement") or freshness (Claudius tells his court "Though yet of Hamlet our dear brother's death, the memory be green"). When Lady Macbeth chides her husband for cowardice, she perhaps refers to the greensickness associated with young women:

[18] "Was the hope drunke, Wherein you drest your selfe? Hath it slept since? And wakes it now to looke so greene, and pale, At what it did so freely?"

[19] And of course, Shakespeare draws on an association of green with envy and jealousy, in expressions like "green-eyed jealousy" and "the green-eyed monster which doth mock the meat it feeds on."

[20] For writers like Shakespeare, the colour green was full of potential, but it shows up in popular neology as well. In the nineteenth century, we find expressions like "greenhorn" with a first OED citation of 1824, referring initially to immature cattle and then to inexperienced soldiers. The Civil War brought "greenbacks" for the paper money backed by government credit. In the early nineteenth century, red and green signals were used on railways for nighttime visibility, leading to the association of green and go.

[21] The early twentieth century saw the gardening expression "green thumb," from 1937, and by the 1960s the term "green revolution" was being used to refer to the transformation of agricultural practices for increased food production. From 1979 on, green refers to environmentalism broadly, though sometimes writers would signal that they were using the word in a novel way by placing it in scare quotes.

[22] The OED noted these new compounds over the last forty years: green fuel (1979), green-minded (1984), green economy (1986), green marketing (1988), green consumerism (1988), green electricity (1989), green chemistry (1989), green audits (1989), and green burial (1991). The association of green with ecology is here to stay.

[23] And to think it might have all been blue. Happy Earth Day.

END OF READING PASSAGES

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**MOCK TEST 40
ENGLISH LANGUAGE
PAPER 1 PART A
QUESTION-ANSWER BOOK**

A

COMPULSORY

Please stick the barcode label here.

Write your Candidate Number in the space provided on this page.
Read Texts 1–2 and answer questions 1–23. *(41 marks)*

Text 1

1   What does 'seven' (line 11) refer to?

<u>colours (of the rainbow)</u>

2   Some of the comments below are from speakers of the languages mentioned in Text 1. Match each
comment with a language in Text 1. *(3 marks)*

(i)   This distinction between different shades of blue may not seem
important to speakers of other languages, but to me it definitely is.

A   English
B   Berinmo
C   Greek   A   B   C   D
D   Does not match any language   ○   ○   ●   ○

(ii)   Personally, I think I'd rather use the word 'bleen' than 'grue'.

A   English
B   Berinmo
C   Greek   A   B   C   D
D   Does not match any language   ●   ○   ○   ○

(iii)   I actually tend to find five words sufficient.

A   English
B   Berinmo
C   Greek   A   B   C   D
D   Does not match any language   ○   ●   ○   ○

Go on to the next page

3 For each word given below, find a word which has a similar meaning in the specified paragraph.

(3 marks)

(i) 'chances' (Paragraph 1) <u>odds</u>

(ii) 'represent' (Paragraph 2) <u>denote</u>

(iii) 'main' (Paragraph 3) <u>primary</u>

4 Match the following subheadings to the correct paragraph of the text. Write the paragraph number in the box next to the subheadings. One is **NOT** used and should be marked with an '**X**'. *(3 marks)*

Subheading		Paragraph number
i)	Why use two when one will do?	1
ii)	Do we need more words for colours?	X
iii)	Shades of difference	3
iv)	Making do with less	2

5 Which of the following is the best alternative title for this article?

A Where the grass is greener

B The importance of making distinctions

C An inadequate description

D How language shapes our view of the world

	A	B	C	D
	○	○	○	●

Text 2

6 What does 'the word' refer to in line 7?

<u>green</u>

7 According to paragraphs 1–3, are the following statements True (**T**), False (**F**) or Not Given (**NG**)?

(4 marks)

	Statements	T	F	NG
(i)	The first Earth Day was organized by NASA.	○	○	●
(ii)	The colour that represents environmentalism has changed over the years.	●	○	○
(iii)	The connection between green and nature is unique to English.	○	●	○
(iv)	The expression 'green cheese' first appeared in the 1400s.	○	●	○

8   Which one of the following is NOT a medical condition?

A   fickleness

B   jaundice

C   chlorosis   A   B   C   D

D   anemia   ●   ○   ○   ○

9   What does 'them' (line 17) refer to?

the symbolic possibilities (of green)

10   What is *Love's Labour's Lost*?

a play by (William) Shakespeare

11   Complete the summary of paragraphs 6–15 by choosing a word from the ten options given below.
     Write the correct word in the space provided. Each word can be used ONCE only.   *(5 marks)*

cleverness	maturity	affected	skin	famous
loved	attitude	powerful	love	personality

Don Armando expressed astonishment at the fact that someone as (i) powerful

as Samson could be brought down by (ii) love_____, and then explained that he

himself was similarly (iii) affected_____. He asked Moth about the

(iv) personality_____ of Samson's lover, and then argued that Samson must

have loved her for her childish (v) cleverness_____.

12   In what book did the characters Samson and Delilah first appear?

the Bible

Go on to the next page

13 Find a word in paragraph 16 which means 'not easily made angry or upset'.

phlegmatic

14 Why does Shakespeare use 'salad days' (line 36) to refer to youth?

because salad is green and the colour green is associated with youth

15 Why do you think Shakespeare chose the colour green to represent jealousy?

because green is associated with sickness and perhaps he saw jealousy as a type of greensickness

16 Which figure of speech is Shakespeare using when he says that jealousy is 'the green-eyed monster which doth mock the meat it feeds on'?

A metaphor

B personification

C paradox

D simile

A   B   C   D
●   ○   ○   ○

17 Find two examples of nineteenth-century neologies in paragraph 20.   *(2 marks)*

(i) greenhorn

(ii) greenbacks

18 Complete the following sentence using the information in paragraph 20.

Modern traffic lights use the colours they do because in the early nineteenth century red and green

signals were used on railways for nighttime visibility (leading to the association of green and go) .

19 Find a word in paragraph 21 that can be replaced by 'new'.

novel

20 Which of the following can be inferred from paragraph 22?

A The OED is the world's most influential dictionary.

B Compound nouns only started to appear 40 years ago.

C Environmentalism has become a bigger issue over the last 40 years.

D The word 'ecology' was only recently added to the OED.

A   B   C   D
○   ○   ●   ○

Answers written in the margins will not be marked.

21 Complete the table below using information from Text 2. *(5 marks)*

Year	What happened?
1550	(i) Green could be / started being used to refer to immaturity, rawness or inexperience.
(ii) 1824	The word 'greenhorn' appeared in the Oxford English Dictionary.
1970	(iii) The original Earth Day Proclamation was made. // The first Earth Day was held.
1979	(iv) Green started referring to environmentalism broadly. // The words / compound noun 'green fuel' first appeared in / was included in the Oxford English Dictionary / OED.
(v) 1989	The compound noun 'green electricity' was included in the Oxford English Dictionary.

22 Do you think the writer believes the colour blue would better represent the Earth and environmentalism? Provide evidence from the text to support your answer.

No, because he says the 'association of green with ecology is here to stay' / 'the connection of the

colour green to growing things is found in nature'.

23 Which of the following best describes the intention of the writer of Text 2?

A   To defend his point of view.

B   To present some new research.

C   To educate the reader.

D   To promote the Oxford English Dictionary.

A   B   C   D

○   ○   ●   ○

END OF PART A

This mock test may be adapted by teachers. OUP accepts no responsibility for changes made to original materials.

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Answers written on this page will not be marked.

HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

B1

EASY SECTION

MOCK TEST 40
ENGLISH LANGUAGE PAPER 1

PART B1
Reading Passages

1 hour 30 minutes

(for both Parts A and B)

GENERAL INSTRUCTIONS

(1)   Refer to the General Instructions on Page 1 of the Reading Passages booklet for Part A.

INSTRUCTIONS FOR PART B1

(1)   The Question-Answer Book for Part B1 is inserted after this Reading Passages booklet.

(2)   Candidates who choose Part B1 should attempt all questions in this part. Each question carries ONE mark unless otherwise stated.

(3)   Hand in only ONE Question-Answer Book for Part B, either B1 or B2.

Part B1

Read Texts 3–4 and answer questions 24–47 in the Question-Answer Book for Part B1.

Text 3

With *Aquaman*, things are finally going swimmingly for DC Comics
by Amanda Yeung

[1] Compared to the continual soaring success of the films coming out of the Marvel Cinematic Universe, DC Comics' recent releases have mostly been a series of disappointments. Yes, *Wonder Woman* was entertaining—not to mention groundbreaking, as it was the first female-led film to be released by either studio—but it came nowhere near Marvel offerings such as *Avengers: Infinity War* in terms of box-office takings. *The Dark Night* and *The Dark Knight Rises* were both critical and commercial hits, and are so far the only two DC films to place among the top-ten highest-grossing superhero films of all time. But they were released in 2008 and 2012, respectively.

[2] Anyone who watches *Aquaman*, however, must surely admit that the comic-book powerhouse has finally found its cinematic feet. With James Wan at the helm, this engaging origin story is a non-stop 143-minute thrill ride to rival the very best Marvel has to offer.

[3] To be fair, the basic plotline is rather conventional and straightforward. In a nutshell, and without giving too much away, the story follows Aquaman's alter ego Arthur Curry from his birth, through his childhood and his efforts to come to grips with his superhuman powers, through a reluctant quest to recover a lost magical artefact, to his fighting off a succession of bad guys and finally saving mankind and winning the woman he loves.

[4] So far, so ordinary. But what other superhero film can claim as its titular hero the offspring of a human lighthouse keeper and the amphibian Queen Atlanna of Atlantis? And what other superhero film is set primarily in an underwater world? Not to mention one rendered so stunningly glorious through the use of cutting-edge CGI.

[5] The performances are also top-notch. Hawaiian native Jason Momoa, of *Game of Thrones* fame, may not look anything like the blond hero of the comic book, but it's hard to imagine an actor better suited to the role. As the formidable Princess Mera, Amber Heard is much more than just a love interest. And that Nicole Kidman puts in a scene-stealing performance as Queen Atlanna almost goes without saying. What is especially refreshing is that both of these women are portrayed as powerful superheroes in their own right rather than as victims for the hero to rescue.

[6] Of course, no superhero film would be complete without an intimidating supervillain, and in King Orm (played with brilliant menace by Patrick Wilson) and Black Manta (played by relative newcomer Yahya Abdul-Mateen II), *Aquaman* has not one, but two.

[7] As hinted at, though, where the film truly excels is in the settings. The lost undersea kingdom of Atlantis is brought to life with mind-boggling imagination, complete with amphibian warriors riding great white sharks and—in an uncharacteristically comedic moment for DC—an octopus playing the drums.

[8] Even on land, though, the visuals are stunning. In an ingeniously choreographed chase scene set in Sicily, Wan's camera moves in and out of ancient buildings, over rooftops and through the walls of restaurants and the homes of startled civilians. It's an experience that's even more memorable when enjoyed in IMAX.

[9] Before *Aquaman*, Marvel had every right to consider themselves the kings of the superhero genre. Now, however, it appears there may be a challenger to the throne.

Text 4

COMMENTS | 21 December

[1] Based on your recent rave review, I went to check out the film *Aquaman* on its Hong Kong release yesterday. I was led to believe I'd be treated to an experience I wouldn't soon forget. And true, I probably won't forget it any time soon—but not for the reasons you gave. To put it as diplomatically as I can, I thought the film was utterly dreadful, possibly the worst superhero film I've seen all year (and I've pretty much seen them all!).

[2] You said the plotline was conventional. I think the word you were looking for is 'plagiarized'. I mean, it's basically the story of King Arthur set underwater (the hero is even *named* Arthur, for heaven's sake!). And that 'imaginative' setting? It just looks like an underwater version of Pandora from the film *Avatar*.

[3] You also praised the use of CGI in the film. It may very well be 'cutting-edge', as you describe it, but it's also entirely over the top. If I'd wanted to watch a video game, I would have just stayed at home and played Fortnite.

[4] Regarding the acting, I thoroughly enjoyed Jason Momoa's turn as Khal Drogo in *Game of Thrones*. But as you pointed out, he bears no resemblance whatsoever to the Aquaman of the comics. So how can you claim with a straight face that 'it's hard to imagine an actor better suited to the role'? I could probably name about 200 just off the top of my head. What's more, the film's dialogue can only be described as painful, and the attempts at so-called 'comedy' (drumming octopus very much included) just fall completely flat.

[5] You described *Aquaman* as a 'non-stop thrill ride'. Well, I'm grateful that it did in fact eventually stop, but that's probably the nicest thing I can say about it.

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END OF READING PASSAGES

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**MOCK TEST 40
ENGLISH LANGUAGE
PAPER 1 PART B1
QUESTION-ANSWER BOOK**

B1
EASY SECTION

Write your Candidate Number in the space provided on this page.
Read Texts 3–4 and answer questions 24–47.   *(41 marks)*

Text 3

24 Who is Amanda Yeung?

a journalist // a (film) critic // the writer of this text / (film) review

25 What was 'groundbreaking' (line 3) about the film *Wonder Woman*?

it was the first female-led film to be released by either studio / Marvel or DC Comics

26 What is the main idea of paragraph 1?

   A   DC Comics films are worse than Marvel films.

   B   DC Comics films have been less successful than Marvel films.

   C   DC Comics has produced fewer films recently than Marvel.   A   B   C   D

   D   DC Comics films are more groundbreaking than Marvel films.   ○   ●   ○   ○

27 Find a word in paragraph 2 which has a similar meaning to 'measure up to'.

rival

28 (i)   What phrase does the writer use to refer to DC Comics in paragraph 2?   *(1 mark)*

(the) comic-book powerhouse

   (ii)   What does this imply?   *(1 mark)*

      A   It is an influential company.

      B   It is a company that will grow bigger.

      C   It is a reliable company.   A   B   C   D

      D   It is stronger than Marvel.   ●   ○   ○   ○

29 Find a word or phrase in paragraph 3 that can be replaced by 'start to understand'.
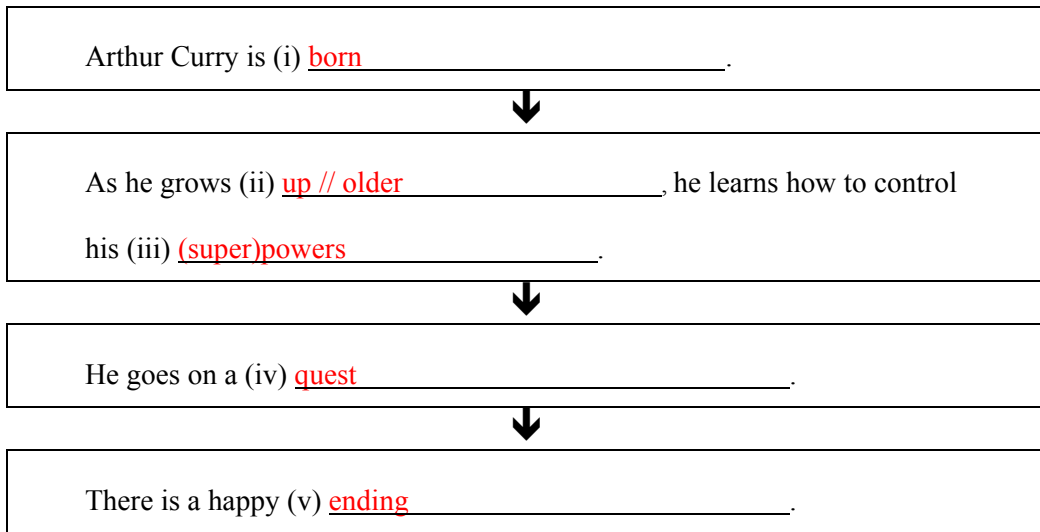
come to grips with

Answers written in the margins will not be marked.

Answers written in the margins will not be marked.

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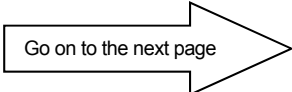
30 This flow chart shows the sequence of some of the events in the plot of *Aquaman* described in paragraph 3. Fill in each blank with ONE word. Make sure your answers are grammatically correct.

(5 marks)

Arthur Curry is (i) born _____.

⬇

As he grows (ii) up // older _____, he learns how to control

his (iii) (super)powers _____.

⬇

He goes on a (iv) quest _____.

⬇

There is a happy (v) ending _____.

31 What two things make *Aquaman* different from other superhero films?   *(2 marks)*

(i) the hero (is the offspring of a human lighthouse keeper and the amphibian Queen Atlanna of Atlantis)

(ii) it is set (primarily) in an underwater world // the setting

32 Find a word in paragraph 5 that can be replaced by 'save'.

rescue

33 What does 'two' (line 28) refer to? (intimidating) supervillains

34 Based on paragraphs 2–6, complete the following fact file about *Aquaman*.   *(6 marks)*

Running time:	(i) 143 minutes
Director:	(ii) James Wan
Cast:	Jason Momoa
	(iii) Amber Heard
	(iv) Nicole Kidman
	(v) Patrick Wilson
	(vi) Yahya Abdul-Mateen II

35 What does 'an uncharacteristically comedic moment for DC' (line 31) suggest about their earlier films?

they weren't funny / comedic

36 Find a word in paragraph 8 which means 'surprised'.

startled

37 According to the writer, what is the best way to see *Aquaman*?

in (an) IMAX (theatre / cinema)

Text 4

38 What does 'them' refer to in line 5?

superhero films (of the year)

39 Find a word in paragraph 1 which can be replaced by 'glowing'.

rave

40 What does the writer compare the visual effects of *Aquaman* to?

a video game // Fortnite

41 Does the writer think Jason Momoa was a good choice for the leading role? Provide evidence from the text to support your answer.

No, because the writer says that he 'bears no resemblance whatsoever to the Aquaman of the comics' /

that 'how can you claim with a straight face that "it's hard to imagine an actor better suited to the

role"' / because the writer can think of 200 actors better suited to the role.

42 What does '200' (line 15) refer to?

actors (better suited to the role)

43 According to Text 4, are the following statements True (**T**), False (**F**) or Not Given (**NG**)?

(3 marks)

Statements	T	F	NG
(i) The writer read the review after he/she watched *Aquaman*.	○	●	○
(ii) The writer was already familiar with Jason Momoa's work.	●	○	○
(iii) The writer does not enjoy comedies.	○	○	●

44 Which of the following is the best title for Text 4?

A *Aquaman* leaves many questions unanswered

B *Aquaman* is a step in the right direction

C *Aquaman* doesn't swim—it sinks

D *Aquaman*'s success is a complete mystery

A	B	C	D
○	○	●	○

45 Complete the table below by identifying how the writers of the two texts differ in their opinions about *Aquaman* using information from Texts 3 and 4. *(4 marks)*

	Opinion of the writer of Text 3	**Opinion of the writer of Text 4**
The story is …	(i) <u>conventional // straightforward</u>	stolen from (ii) <u>(the story of) King Arthur</u>
The use of CGI …	makes the underwater world look (iii) <u>(stunningly) glorious</u>	is (iv) <u>(entirely) over the top // exaggerated</u>

46 Which of the two opinions expressed about CGI in films most closely matches your own? Explain your answer.

<u>The opinion of the writer of Text 3, because I also think CGI can make films visually stunning. //</u>

<u>The opinion of the writer of Text 4, because I also think the CGI is often over the top.</u>

47 Which of the following best describes the tone of the two texts? Blacken ONE circle only for each text. *(2 marks)*

	Enthusiastic	Defensive	Arrogant	Scathing
(i) Text 3	●	○	○	○
(ii) Text 4	○	○	○	●

END OF PART B1

HONG KONG DIPLOMA OF SECONDARY EDUCATION EXAMINATION

B2

DIFFFICULT SECTION

MOCK TEST 40
ENGLISH LANGUAGE PAPER 1

PART B2
Reading Passages

1 hour 30 minutes

(for both Parts A and B)

GENERAL INSTRUCTIONS

(1)   Refer to the General Instructions on Page 1 of the Reading Passages booklet for Part A.

INSTRUCTIONS FOR PART B2

(1)   The Question-Answer Book for Part B2 is inserted after this Reading Passages booklet.

(2)   Candidates who choose Part B2 should attempt all questions in this part. Each question carries ONE
       mark unless otherwise stated.

(3)   Hand in only ONE Question-Answer Book for Part B, either B1 or B2.

Part B2

Read Text 5 and answer questions 48–70 in the Question-Answer Book for Part B2.

Text 5

Stan Lee on what is a superhero

[1] The following essay by legendary comic book writer, editor, publisher, and producer Stan Lee is extracted from *What is a Superhero?* and entitled "More Than Normal, But Believable".

[2] A superhero is a person who does heroic deeds and has the ability to do them in a way that a normal person couldn't. So in order to be a superhero, you need a power that is more exceptional than any power a normal human being could possess, and you need to use that power to accomplish good deeds. Otherwise, a policeman or a fireman could be considered a superhero. For instance, a good guy fighting a bad guy could be just a regular police story or detective story or human-interest story. But if it's a good guy with a superpower who is fighting a bad guy, it becomes a superhero story. If the good guy is doing something that a normal human being couldn't do, couldn't accomplish, then I assume he becomes a superhero.

[3] Not surprisingly, then, the first thing I would think of when trying to create a character is, what superpower will I give him or her? I'll make somebody who can throw fireballs and fly in the air. I'll have somebody who can crawl on walls and shoot webs like a spider. So, automatically, those characters become superheroes. Of course, if they were evil, they would be supervillains, because the same rule applies: to be a supervillain, you have to be a villain, but you also have to have a superpower, just like a superhero has to. The word super is really the key.

[4] But there's no formula for creating characters. With Iron Man, I knew I wanted someone in an iron suit, and so his powers came from that. With Spider-Man, I knew I wanted someone with spider powers, so the name and costume came with that. It doesn't matter whether you start with the character's code name, his powers, or his costume; none of these conventions of the genre works better than the others as a starting place for creating a superhero. It just depends on whether you get lucky and what sells.

[5] There doesn't necessarily have to be a connection between the personality of the alter ego and the powers of the superhero. When we created the Fantastic Four, I knew that I wanted each of them to have distinct powers. Even though Reed is mentally bright and flexible, Johnny is a bit of a hothead, Sue is a shrinking violet, and Ben is a big lug—which fits with their powers—I could have made Sue go on and on and speak with big words, or made Johnny the intellectual, or given Reed a temper. The powers of the characters don't necessarily have to reflect the personalities of the characters, and the Fantastic Four would have been just as successful if there had been no link between their personalities and their powers. It just depends on how it works out. That's the way things were back then.

[6] The problem with telling superhero stories is that it naturally follows that you need a supervillain. You need a foe who can make the story interesting, someone who's at least as powerful as—and hopefully even more powerful than—the hero, because that makes the story fun. The viewer or the reader has to think to himself or herself, how is our hero ever going to get out of this? How is he ever going to beat the villain? We have to keep the reader on the edge of his or her seat. So the most important thing is to have a supervillain who is equally as colorful as and even more powerful than the hero apparently is.

[7] I try to make the characters seem as believable and realistic as possible. In order to do that, I have to place them in the real world, or, if the story is set in an imaginary world, I have to try to make that imaginary world as realistic-seeming as possible, so the character doesn't exist in a vacuum. He has to have friends, enemies, people he's in love with, people he doesn't love—just like any human being. I try to take the superhero and put him in as normal a world as possible, and the contrast between him and his power and the normal world is one of the things that make the stories colorful and believable and interesting.

[8] Superman was the start of the whole superhero thing. He had the superpowers and wore that costume with the bright colors and silly cape. It's the costume that was different. Zorro didn't have superpowers, Doc Savage didn't have superpowers; they could just do things a little better than the rest of us. The Shadow could be a superhero because he could make himself unseen, and if he appeared in a comic book today, he might be a superhero, though he doesn't really wear a costume. I'm not an expert on the Shadow, but I think he just had a dark business suit and a sort of raincoat and a slouch hat. Superman's costume was different because of the bright colors, that silly cape, those red boots, his belt, and his chest symbol. I mean, it's ridiculous, because you really don't need a costume to fly or fight bad guys. If I had superpowers, I wouldn't wear a costume.

[9] But it does serve as a way of colorfully identifying the superhero, and it also announces him. When he gets into a fight with a bad guy, the costume sort of explains that he's the good guy.

[10] Although a costume isn't required of superheroes, the fans love costumes. The characters are more popular if they wear costumes. (Don't ask me why.) In the first issue of the Fantastic Four, I didn't have them wear costumes. I received a ton of mail from fans saying that they loved the book, but they wouldn't buy another issue unless we gave the characters costumes. I didn't need a house to fall on me to realize that—for whatever reason—fans love costumed heroes.

[11] I think people are fascinated by superheroes because when we were young we all liked fairy tales, and fairy tales are stories of people with superpowers, people who are super in some way—giants, witches, magicians, always people who are bigger than life. Well, as we got older, we outgrew fairy tales. Most people don't read fairy tales when they're grown-ups, but I don't think we ever outgrow our love for those kinds of stories, stories of people who are bigger and more powerful and more colorful than we are. So superhero stories, to me, are like fairy tales for grown-ups. I don't know why, but the human condition is such that we love reading about people who can do things that we can't do and who have powers that we wish we had.

END OF READING PASSAGES

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**MOCK TEST 40
ENGLISH LANGUAGE
PAPER 1 PART B2
QUESTION-ANSWER BOOK**

B2

DIFFICULT SECTION

Write your Candidate Number in the space provided on this page.

Read Text 5 and answer questions 48–70. *(41 marks)*

Text 5

48 *What is a Superhero?* is most likely …

    A   a comic.

    B   an essay.

    C   an academic paper.

    D   an anthology.

    A B C D
    ○ ○ ○ ●

49 Why wouldn't a policeman be considered a superhero?

    because he does not have superpower(s) / he does not possess a power that is more exceptional than any power a normal human being could possess

50 Does Stan Lee believe only superheroes can be heroic? Provide evidence from the text to support your answer.

    No, because he says that ordinary people can do good and heroic deeds / be good guys who fight bad guys.

51 Based on the information in paragraph 3, complete the summary by writing ONE word in each blank. You should make sure that your answers are grammatically correct. *(4 marks)*

    The design process of both a (i) superhero and a (ii) supervillain begins

    with their (iii) superpower(s), such as having the ability to (iv) fly.

Answers written in the margins will not be marked.

Go on to the next page

52   What does 'these conventions of the genre' refer to in line 19?

(the character's) code name, powers, costume

53   Does Stan Lee consider comic-book writing an exact science? Provide evidence from the text to support your answer.

No, he doesn't. He says there's no formula for creating characters (and that it just depends on whether

you get lucky and what sells) .

54   Complete the following sentence using the information in paragraph 5.

A superhero's alter ego is the person they are in everyday life / reality   .

55   Match each of the characters mentioned in paragraph 5 to the descriptions below. Write the name of the character next to the description.   *(4 marks)*

(i)   demure   Sue

(ii)   volatile   Johnny

(iii) cerebral   Reed

(iv)   uncouth   Ben

56   Below are some quotes on the personalities of superheroes. Which one most closely matches Stan Lee's opinion?

A   'The personality is dependent on the superpower.'

B   'The personality can be unrelated to the superpower.'

C   'The personality is more important than the superpower.'   A   B   C   D

D   'The superpower is more important than the personality.'   ○   ●   ○   ○

57   (i)   According to paragraph 6, why is there a need for a supervillain in a superhero story?

There needs to be someone who is as powerful as the (super)hero so the reader has to think to

himself or herself, how is our hero going to get out of this.

(ii)   Why do you think Stan Lee describes this as a 'problem' (line 29)?

because it might be difficult to come up with a good supervillain / a supervillain who is equally

as colourful as and even more powerful than the (super)hero is

58 What does 'that' refer to in line 31?

(having) a foe / supervillain who is at least as powerful as the (super)hero

59 Find two words in paragraph 6 that have a similar meaning to 'antagonist'.   *(2 marks)*

(i) (super)villain

(ii) foe

60 Find a word or phrase in paragraph 6 that can be replaced by 'enthralled'.

on the edge of his or her seat

61 What is the main idea of paragraph 7?

A The key to making a character believable is to place them in believable surroundings.

B The most interesting character is one who has a love interest.

C The character has to be just like any human being.

D The character's superpower has to contrast with the imaginary world.

A	B	C	D
●	○	○	○

62 What two superpowers are mentioned in paragraph 8?   *(2 marks)*

(i) the ability to make yourself unseen / invisible // invisibility

(ii) the ability to fly

63 Which of the following best describes Stan Lee's tone when talking about Superman's costume?

A bemused

B reverent

C derisive

D deferential

A	B	C	D
○	○	●	○

64 According to paragraph 8, are the following statements True (**T**), False (**F**) or Not Given (**NG**)?

(3 marks)

Statements	T	F	NG
(i) There were no superheroes before Superman.	●	○	○
(ii) Zorro and Doc Savage were no different from ordinary people.	○	●	○
(iii) The characters Zorro and Doc Savage do not exist any more.	○	○	●

Answers written in the margins will not be marked.

Go on to the next page

65 (i)   What question is implied in paragraph 10?   *(1 mark)*

Why do fans love costumed superheroes? // Why are the superheroes / characters more popular

if they wear costumes?

    (ii) What might be the answer to this question?   *(1 mark)*

Perhaps fans prefer costumed superheroes because it is another thing that sets them apart from

ordinary people / because they think they look cool.

66 What does Stan Lee mean when he describes fairy tale characters as 'bigger than life' (line 59)?

    A   They are not realistic.

    B   They are tall in stature.

    C   They are unusually interesting.   A   B   C   D

    D   They have superpowers.   ○   ○   ●   ○

67 How do characters in the stories referred to in paragraph 11 differ from ordinary people? Find ideas
    mentioned in paragraph 11 and match them with the examples given in the column on the right.

                                                                                        (3 marks)

Idea mentioned in paragraph	**Examples**
(e.g.) *They are people with superpowers.*	They can fly.
(i) They are more powerful than we are.	They can stop a moving train.
(ii) They are bigger than we are.	A human can fit in the palm of their hand.
(iii) They are more colourful than we are.	They have controversial personal lives.

68 Why do you think people outgrow fairy tales but not superhero stories?

The intended readers of fairy tales are children. // Fairy tales are written for children, while superhero

stories are targeted at an adult audience.

69 Below are comments made by some of the characters mentioned in Text 5. Match each character with one comment. Use each letter ONCE only. One comment is not used and you should select 'Not Applicable'. *(5 marks)*

A. Spider-Man	B. The Shadow	C. Iron Man
D. Superman	E. Not Applicable	

Comments:	**Character**
(i) I actually think I look rather dashing.	D
(ii) I don't think I need a costume to be considered a superhero.	B
(iii) It should be pretty obvious where I got my name from.	A
(iv) My actions speak louder than my words.	E
(v) I may not have innate powers but I'm definitely super.	C

70 Which of the following is the best alternative title for this essay?

A   Superhuman, but still humane

B   Powerful, but not implausible

C   Unrealistic, but exciting   A   B   C   D

D   Imaginary, but imaginable   ○   ●   ○   ○

END OF PART B2

This mock test may be adapted by teachers. OUP accepts no responsibility for changes made to original materials.

Do not write on this page.

Answers written on this page will not be marked.