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Svarshäfte nr.

## BLOCK 4

DELPROV 7

ELF f

### Anvisningar

### Provet innehåller 20 uppgifter

Detta prov innehåller ett antal engelskspråkiga texter av olika längd.

Till varje text hör en eller flera uppgifter, var och en med fyra svarsförslag. Endast ett är rätt, nämligen det som passar **bäst** i det givna sammanhanget.

*Observera att du ska lösa uppgifterna med ledning av den information som ges i respektive text.*

Alla svar ska föras in i svarshäftet. Det ska ske **inom** provtiden.

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## THE GHOST OF MAIDEN LANE

The London theatres are awash with ghosts. Most of them are strange wraiths from the past about whom very little is known, but the ghost of Maiden Lane was very much a flesh and blood person and a most appealing one. Athletic, stylish and handsome—an actor par excellence—William Terriss (1847 - 1897) died in melodramatic circumstances, oddly fitting really for a man who made his fame and fortune performing melodramas. Terriss always played the hero. Popular with his contemporaries he was known as 'Breezy Bill' which may have had something to do with the fact that he was formerly a sailor before the acting bug bit him, at the age of twenty. Like many a young actor, he expected immediate stardom. When he didn't get it, he decided to give up. Thinking he would rather not be too near the centre of London, he packed up his traps and with his wife, Amy, left for the Falkland Islands. Why he went to such lengths I am unable to ascertain, but he didn't totally enjoy life as a sheep farmer, returning to England with Amy and his baby daughter Ellaline in 1873. He went back to the theatre where this time he became a hit—working with Ellen Terry and Henry Irving, and eventually starting his own company at the Adelphi Theatre.

Life was good for William Terriss, the idol of London if ever there was one. A man without an enemy in the world he possessed a charm and a smile which women could not resist and all men envied.

It was in *One Of The Best*, a play written by his son-in-law, that Terriss engaged a super by the name of Richard Prince. He was not a prepossessing character, being short of

stature, with a slight cast in his right eye and a heavy dark moustache. He had procured the engagement through the influence of a female relative—a frequenter of the notorious Empire promenade—who was on intimate terms with one of the principal actors at the Adelphi. This actor, as a practical joke, had persuaded Prince that he had great talent and the makings of a star—similar to his boss William Terriss. He even went so far as to get a copy of the script so that Prince could learn the leading role in the event of something happening to Terriss. Prince became obsessed with the idea of taking over the part and was shattered when the run came to a close and he was thrown out of work.

Short of cash, Prince applied to the Actors' Benevolent Fund for relief, but his application was turned down by the chairman—a man called Terry. Prince assumed that this was William Terriss and his fury knew no bounds. He went to Terriss asking for a loan, who, suspecting nothing, gave him a sovereign out of his own pocket. With the sovereign, Prince went to the ironmonger's and purchased a kitchen knife. Then at dusk, he made his way to Maiden Lane and waited in the shadows for Terriss to arrive at the Adelphi for the evening's performance.

As Terriss arrived laughing and talking with a friend, Prince leapt out from the darkness and plunged the knife into the actor's heart. William Terriss died instantly without uttering a word.

His ghost is said to walk down Maiden Lane as far as Covent Garden Tube Station. I've never seen William Terriss on his evening perambulations, but I know people who say they have!

*Aline Waites, Plays and Players, February 1994*





**1 What happened to William Terriss after his return to London?**

- A He founded a new theatre with two partners
- B He and his wife had a daughter
- C He became a very successful actor
- D He wrote a popular play

**2 What is said about Richard Prince?**

- A He had great charm
- B He had married William Terriss's daughter
- C He was not very charismatic
- D He was a talented actor

**3 How did Richard Prince get his theatre engagement?**

- A He studied his favourites and imitated them
- B One of the great actors believed in him
- C He was very like William Terriss
- D A woman helped him

**4 What happened when Richard Prince did not get the role he had set his heart on?**

- A He tried to get financial help
- B He made up his mind to take over the theatre
- C He tried to get another job as an actor
- D He was offered other work at the theatre

**5 Why was Richard Prince so angry with William Terriss?**

- A William Terriss had not kept his promise to give him a part in a play
- B Richard Prince had confused him with someone who had treated him badly
- C William Terriss had refused to grant him a loan he had asked for
- D Richard Prince had been told that William Terriss wanted to do him harm





# DAUGHTERS OF THE GREAT DEPRESSION

*A review of a book by Laura Hapke*

THE Great Depression created immense hardship for millions of Americans, bequeathing a legacy of impoverished expectations that stunted an entire generation. Because masculine identity in the United States is so closely bound to work, this economic cataclysm has been viewed as a crisis that affected male workers. Overlooked, and often erased from history, are the 11 million women—a quarter of all American women—who worked outside the home.

Ever since the American Revolution, women have encountered enormous opposition in the paid labor force, especially during periods of economic contraction that starkly expose the cultural biases against women workers. In this carefully researched and detailed study, Laura Hapke, a professor of English at Pace University, examines the conflicts and tensions centering on the lives of women wage earners in the Depression.

In the 1920's, women optimistically ventured to work outside the home, but the collapse of the economy reversed the progress working women had made. Ironically, during the Depression when more women than ever needed to support themselves or their families, female wage earners were often depicted as harridans who were out to steal men's jobs: if not as harpies, harlots or bad mothers, at best as office helpmates to powerful men. But as Ms. Hapke points out, "In reality, only rarely did women and men compete for the same jobs. Nor did firing women insure men access to jobs; it only contributed to the downfall of households supported by women."

The vehement debates of the 1930's between the traditionalists who promoted the back-to-the home movement and the radicals who sought to merge the cause of working women with that of workers in general continue today. The fiction of the Depression era documents the collective guilt felt by women wage earners,

whether they were stenographers, teachers, nurses, domestics or workers on an assembly line. Even radical writers like Tillie Olsen, Meridel Le Sueur and Agnes Smedley had difficulty envisioning a woman in command of the material circumstances of her life. Ms. Hapke argues that instead of insisting on equal opportunity and compensation, they undercut the needs of women who worked outside the home by portraying them more as overburdened mothers than as workers who deserved respect for their ability to earn a wage.

In spite of all of the forces that tended to submerge the working woman, at least one novel with a powerful female protagonist became a best seller. As a resourceful and resilient woman who emerges from social and economic chaos in command of her considerable abilities, Scarlett O'Hara in Margaret Mitchell's *Gone With the Wind* helped to subvert the ideology of domestic femininity.

Set in the Civil War and Reconstruction periods, Mitchell's novel provided a historical distance that allowed readers to identify safely with a heroine who prevails despite epic odds. Ms. Hapke writes that the popularity of *Gone With the Wind*, which won the Pulitzer Prize the year after it was published in 1936, signaled the desire of a generation of women to pursue a life that encompassed work as well as love.

With the onset of World War II and the opportunities for employment in munitions factories, on airplane assembly lines and in shipyards, women entered the work force in unprecedented numbers. As soon as the troops came home, however, women were once again urged to embrace the ideal of domestic femininity. Cultural constructions of gender roles continue to be powerfully affected by economic conditions. Ms. Hapke gives us a probing analysis of the way this process shaped the lives of Depression-era Americans.

*Wendy Martin, The New York Times Book Review, February 4th, 1996*





- 6 What does the author tell us when discussing the Great Depression in the opening paragraph?
- A Women had to take what jobs they could get to provide for their children
  - B Little attention has been paid to the female wage earners
  - C What happened to the wives of men who were out of work has not been an important question
  - D Female workers may have come through the Great Depression better than male workers
- 7 What is Ms. Hapke's argument in paragraph 3 about women working outside the home?
- A They did not normally put male workers out of work
  - B They showed greater responsibility than male workers
  - C They had much lower wages than men doing the same work
  - D They worked so hard that they neglected their families
- 8 According to the text, how were working mothers depicted by most authors during the Depression?
- A As women with a bad conscience
  - B As women who felt out of place in their homes
  - C As women in conflict with their employers
  - D As women fighting for their rights
- 9 What does the reviewer suggest about the radical writers she mentions?
- A They wrote about wage earners in general, and not specifically about women
  - B They should be more respected for their radical and far-sighted views
  - C They did little to strengthen the self-confidence of working women
  - D They did not realize how hard it was for a mother to work outside the home
- 10 Why does the author mention *Gone With the Wind*?
- A It dealt with a period which had a lot in common with the Depression
  - B It illustrated what tragic consequences the Depression could have for a woman
  - C Its main character served as a model for many women
  - D It expressed an ideal promoted by the traditionalists
- 11 According to the text, what was the situation like for women after World War II?
- A They now began to choose typically male jobs
  - B Economic progress made it possible for them to work less
  - C Mothers working outside the home were now generally accepted
  - D They were no longer encouraged to work outside the home





*And here are some shorter texts:*

### ***Ancient Cities***

In past times, urban health hazards were considerable, for in addition to infectious person-to-person diseases transmitted—as childhood diseases usually are—by breathing in droplets of infectious matter sneezed or coughed into the atmosphere, ancient cities suffered from an intensified circulation of diseases transmitted through contaminated water supplies, plus a full array of insect-borne infections. In view of this, it is not surprising that cities could not maintain themselves demographically, but had to depend on migrants from the countryside to replenish the losses arising from epidemic and endemic diseases.

#### **12 What is the author's *main* conclusion?**

- A Immigration from the countryside improved health conditions in cities
- B Those who moved into the cities died in large numbers from various diseases
- C Growing immigration led to disease and poverty in cities
- D Without immigration cities would have experienced a population decrease

### ***Mathematics***

Mathematics is by nature a cumulative subject. Most of what was created millennia ago, both content and processes, is still valid today.

Exposing students to some of this development has the potential to enliven the subject and to humanize it for them.

#### **13 What is concluded about mathematics?**

- A Today's mathematics is very different from that of ancient times
- B The more you study mathematics, the more you realize how difficult it is
- C Mathematics is made more interesting if you study its history
- D In recent years mathematics has distanced itself from modern life





## Plague Vaccine

When pneumonic plague broke out in 1994 in the industrial city of Surat, Indian authorities did not have anti-plague vaccine that could be distributed immediately to those at risk. That is not surprising, given that the last known outbreak in India occurred in 1966. Some 40,000 doses of a 3-year-old vaccine made from killed bacteria—the only vaccine available—were sitting in the freezers of the government's Haffkine Institute in Bombay, but before distributing them, the authorities needed to test for potency and toxicity. For immediate distribution, health officials decided that buying quantities from Russia was “the quickest way out”.

But this desperate reaction to a public health emergency turned out to be practically useless. Only after the vaccine arrived—and the directions were translated into English—did Indian officials learn it was a live-attenuated vaccine, meaning it was made from a weakened version of the live plague bacterium, *Yersinia pestis*, and produces mild—but still very uncomfortable—symptoms of plague. “Because it packs such a wallop, it would not have been for general public use,” said one Indian specialist in the field.

### 14 Why did the government not use the vaccine they had?

- A They had very little vaccine in stock
- B They did not know what effects it would have
- C They had already decided to use a Russian vaccine
- D They knew it was too old to be useful

### 15 What are we told about the Russian vaccine?

- A It had some awkward effects on those vaccinated
- B It did not prevent people dying from the plague
- C It just eased the symptoms in people who were already ill
- D It was only meant to be used if other vaccines had proved inadequate





In the following text there are gaps which indicate that something has been left out. Study the four alternatives that correspond to each gap and decide which one best fits the gap. Then mark your choice on your answer sheet.

## Women and the Discourse of Science

The discourse of modern science is replete with arguments and asides meant to demonstrate that only males have the intellectual, physical and psychological qualities necessary to do good science. Women just don't have the right stuff.

In the 19th century women were sternly warned that any effort to train their inferior brains, particularly in science, would lead to damage both to themselves and to their unborn children. "It cannot be emphasized enough," Max Planck said, "that nature herself prescribed to the woman her function as mother, and that laws of nature cannot be ignored under any circumstances without grave damage." Such damage would especially manifest itself in the following generation.

Women who managed to do science despite these injunctions were historically portrayed in language that \_\_\_16\_\_\_ their accomplishments. Caroline Herschel, for instance, sister of William Herschel and an important astronomer in her own right, is described in one account as someone who took care of the "tedious minutiae that required a trained mind but would have consumed too much of Sir William's time."

Nowadays women's treatment in the public discourse of science is looking up. Rampant sexism appears to have expired, \_\_\_17\_\_\_ occasionally there is an eerie echo of Planck's warning to those unborn generations. In September 1990, for instance, a respected chemist at the University of Alberta published a peer-reviewed article in the *Canadian Journal of Physics* (CJP) that blamed mothers who work for many of the \_\_\_18\_\_\_ of modern society, including drug use, cheating and corrupt politics. While Max Planck's comments caused no stir whatsoever, the CJP paper led to a very public uproar. Nine issues later the \_\_\_19\_\_\_ apologized, saying that the "article does not comprise science and has no place in a scientific journal."

That's progress for you, however slow it may sometimes seem in coming. We'll just have to \_\_\_20\_\_\_ the pace a bit, for, as we all know, time waits for no woman.

Anne Eisenberg, *Scientific American*, July 1992

- 16 A reported  
B exaggerated  
C praised  
D minimized
- 17 A and  
B but  
C so  
D for
- 18 A differences  
B achievements  
C novelties  
D problems
- 19 A authorities  
B readers  
C editor  
D printer
- 20 A stop  
B accelerate  
C slow down  
D examine

*That is the end of the test. If you have time left, go back and check your answers.*

