



Paro Tuition, 62 Windmill Street,
Gravesend, Kent, DA12 1BJ

For more free resources visit
www.parotuition.com/free-resources-advice



COMPREHENSION

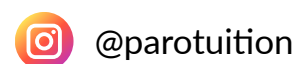
ENGLISH

Suitable for: Kent Test/GL Assessment Tests

Difficulty: Medium

Timing: 12-16 minutes

Follow us on social media for free content and updates



**COMPREHENSION: Read this passage carefully,
then answer the questions that follow.**

1. During his brief interview with Mr. Fogg, Passepartout had been carefully observing him. He appeared to be a man about forty years of age, with fine, handsome features, and a tall, well-shaped figure; his hair and whiskers were light, his forehead compact and unwrinkled, his face rather pale, his teeth magnificent. His countenance possessed in the highest degree what physiognomists call "repose in action," a quality of those who act rather than talk. Calm and phlegmatic, with a clear eye, Mr. Fogg seemed a perfect type of that English composure which Angelica Kauffmann has so skilfully represented on canvas. Seen in the various phases of his daily life, he gave the idea of being perfectly well-balanced, as exactly regulated as a Leroy chronometer. Phileas Fogg was, indeed, exactitude personified, and this was betrayed even in the expression of his very hands and feet; for in men, as well as in animals, the limbs themselves are expressive of the passions.
15. He was so exact that he was never in a hurry, was always ready, and was economical alike of his steps and his motions. He never took one step too many, and always went to his destination by the shortest cut; he made no superfluous gestures, and was never seen to be moved or agitated. He was the most deliberate person in the world, yet always reached his destination at the exact moment.
20. He lived alone, and, so to speak, outside of every social relation; and as he knew that in this world account must be taken of friction, and that friction retards, he never rubbed against anybody.

As for Passepartout, he was a true Parisian of Paris. Since he had abandoned his own country for England, taking service as a valet, he had in vain searched for a master after his own heart.

25. Passepartout was by no means one of those pert dunces depicted by Moliere with a bold gaze and a nose held high in the air; he was an honest fellow, with a pleasant face, lips a trifle protruding, soft-mannered and serviceable, with a good round head, such as one likes to see on the shoulders of a friend. His eyes were blue, his complexion rubicund, his figure almost portly and well-built, his body muscular, and his physical powers fully developed by the exercises of his younger days. His brown hair was somewhat tumbled; for, while the ancient sculptors are said to have known eighteen methods of arranging Minerva's tresses, Passepartout was familiar with but one of dressing his own: three strokes of a large-tooth comb completed his bathroom routine.
- 35.

- It would be rash to predict how Passepartout's lively nature would agree with Mr. Fogg. It was impossible to tell whether the new servant would turn out as absolutely methodical as his master required; experience alone could solve the question. Passepartout had been a sort of vagrant in his early years, and now yearned for repose; but so far he had failed to find it, though he had already served in ten English houses. But he could not take root in any of these; with chagrin, he found his masters invariably whimsical and irregular, constantly running about the country, or on the look-out for adventure. His last master, young Lord Longferry, Member of Parliament, after passing his nights in the Haymarket taverns, was too often brought home in the morning on policemen's shoulders. Passepartout, desirous of respecting the gentleman whom he served, ventured a mild remonstrance on such conduct; which, being ill-received, he took his leave. Hearing that Mr. Phileas Fogg was looking for a servant, and that his life was one of unbroken regularity, that he neither travelled nor stayed from home overnight, he felt sure that this would be the place he was after. He presented himself, and was accepted, as has been seen.
- 40.
 - 45.
 - 50.

55. At half-past eleven, then, Passepartout found himself alone in the house in Saville Row. He began its inspection without delay, scouring it from cellar to garret. So clean, well-arranged, solemn a mansion pleased him ; it seemed to him like a snail's shell, lighted and warmed by gas, which sufficed for both these purposes. When Passepartout reached the second story he recognised at once the room which he was to inhabit, and he was well satisfied with it. Electric bells and speaking-tubes afforded com-

60. munication with the lower stories; while on the mantel stood an electric clock, precisely like that in Mr. Fogg's bedchamber, both beating the same second at the same instant. "That's good, that'll do," said Passepartout to himself.

65. He suddenly observed, hung over the clock, a card which, upon inspection, proved to be a programme of the daily routine of the house. It comprised all that was required of the servant, from eight in the morning, exactly at which hour Phileas Fogg rose, till half-past eleven, when he left the house for the Reform Club - all the details of service, the tea and toast at twenty-three minutes past eight, the shaving-water at thirty-seven minutes past nine, and the toilet at twenty minutes before

70. ten. Everything was regulated and foreseen that was to be done from half-past eleven a.m. till midnight, the hour at which the methodical gentleman retired.

Text adapted from Around the World in Eighty Days by Jules Verne, which is in the public domain.



*Please answer these questions. (Look at the passage again if you need to.)
You should choose the best answer and mark its letter on your answer sheet*

1. How did Passepartout know so much about Fogg's looks?

- A. Because he was painting his portrait.
- B. Because he was studying his photograph.
- C. Because he asked him at interview.
- D. Because at the interview he was studying him closely.
- E. Because the experts had told him.

2. How is Fogg's forehead described?

- A. As large and smooth.
- B. As small and smooth.
- C. As small and rough.
- D. As large and rough.
- E. As never ending.

3. What word best describes how Fogg's character seems to be?

- A. excitable
- B. nervous
- C. impulsive
- D. gregarious
- E. unflappable

4. Which of these are true of Fogg?

- A. He avoided confrontation.
- B. He was unhappy to have no friends.
- C. He lived alone reluctantly.
- D. He had a large social circle.
- E. He sought out confrontation.

5. Why did Passepartout leave Paris?

- A. Because he yearned to be a valet.
- B. Because he couldn't find the right master in Paris.
- C. Because he had grown tired of Paris.
- D. Because it was too dangerous for him.
- E. We are not told.

6. How would you describe Passepartout's hairstyle?

- A. It was very fashionable for the times.
- B. He had very little hair left because of his lack of care for it.
- C. He had consulted the ancient sculptors on how to look after it.
- D. It was somewhat messy as he only briefly cared for it.
- E. It was very smart as he had a regular routine to care for it.

7. What sort of servant did Fogg want to have?

- A. Someone who was very thorough and reliable.
- B. Someone who he could get along with.
- C. Someone who had good laundry methods.
- D. Someone who came with good references.
- E. Someone who was a Methodist.

8. Why was Lord Longferry no longer Passepartout's master?

- A. Because the police prevented it.
- B. Because Longferry didn't take kindly to Passepartout's criticism.
- C. Because Longferry wasn't methodical enough.
- D. Because Passepartout disagreed with his politics.
- E. Because Passepartout didn't like drinking with him.

9. Why did Passepartout think Fogg was the right master for him?

- A. Because Fogg had heard of his methods.
- B. Because Fogg didn't drink.
- C. Because Fogg had a consistent routine and didn't travel.
- D. Because Fogg didn't travel and was great fun.
- E. Because Fogg didn't often stay at home overnight.

10. What do we learn about Passepartout in lines 53-62?

- A. That he likes his home comforts.
- B. That he is thorough and likes everything to be just right.
- C. That he has a keen interest in clocks.
- D. That he didn't like heights.
- E. That he didn't have a second to lose.

11. From what you have learned in the passage only, how well do you think the master and servant relationship between Passepartout and Fogg will work?

- A. Very well as Fogg will take Passepartout's criticism on board.
- B. Not well as Fogg will travel and ruin Passepartout's routine.
- C. Not well as Fogg hates company.
- D. Very well as Passepartout's strict routines will help with Fogg's sloppiness.
- E. Very well as they both seem to like a clear routine.

12. "...the most deliberate person in the world" (line 18). In this context, what type of word is "deliberate"?

- A. verb
- B. pronoun
- C. adverb
- D. adjective
- E. abstract noun

13. “...he made no superfluous gestures” (lines 16-17). In this context, what word is closest in meaning to “superfluous”?

- A. flamboyant
- B. necessary
- C. unnecessary
- D. dramatic
- E. aggressive

14. “...he found his masters invariably whimsical...” (line 42). In this context, what word is closest in meaning to “whimsical”?

- A. whingeing
- B. regular
- C. divisive
- D. dim-witted
- E. impulsive

