

CAE Reading and Use of English Part 1

For questions **1-8**, read the text below and decide which answer (**A**, **B**, **C** or **D**) best fits each gap. There is an example at the beginning (**0**).

Female pilot Mary Heath was the **0 original** Queen of the Skies, one of the best-known women in the world during the **1** _____ age of aviation. She was the first woman in Britain to gain a commercial pilot's licence, the first to **2** _____ a parachute jump and the first British women's javelin champion. She scandalised 1920s' British society by marrying three times (at the **3** _____ of her fame she wed politician Sir James Heath - her second husband, 45 years her senior).

In 1928, aged 31, she became the first pilot to fly an open-cockpit plane, solo, from South Africa to Egypt, **4** _____ 9,000 miles in three months. It was a triumph. Lady Heath was **5** _____ as the nation's sweetheart and called 'Lady Icarus' by the press. However, her life was **6** _____ tragically short. Only a year later, she **7** _____ a horrific accident at the National Air Show in Ohio in the USA, when her plane crashed through the roof of a building. Her health was never the **8** _____ again, and she died in May 1939.

Example:

0	A original	B initial	C primary	D novel
1	A golden	B sweet	C bright	D shiny
2	A put	B hold	C take	D make
3	A crest	B height	C fullness	D top
4	A covering	B stretching	C crossing	D ranging
5	A exclaimed	B declared	C hailed	D quoted
6	A cut	B left	C stopped	D brought
7	A undertook	B suffered	C received	D underwent
8	A like	B equal	C better	D same

CAE Reading and Use of English Part 2

For questions **9-16**, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (**0**).

Write your answers IN CAPITAL LETTERS on the separate answer sheet

Example: (**0**) AS

TRIATHLETES

Stuart Hayes had launched him self on a promising career **0** _____ a swimmer when something odd happened **9** _____ him at the local pool. Flogging up and down for the umpteenth time, he suddenly realised **10** _____ bored he had become with the monotony. Wasn't there a more interesting way of **11** _____ sporty, for heaven's sake? There was and there is: the colour, sweat and sheer emotion of triathlons. Stuart became a world-class triathlete and won the London Triathlon, the biggest event of **12** _____ kind in the world.

CAE Reading and Use of English Test 2

Triathlons are **13**_____ but boring. Combining swimming, cycling and running in one physical onslaught, they offer huge variety within a single racing framework. In Britain, the sport is growing by 10 percent a year. 'People are moving away **14**_____ just running, and are looking for new challenges,' says Nick Rusling, event director for the London Triathlon. Triathlons are a **15**_____ deal more interesting to train for and you can vary training to fit busy lifestyles, swimming in your lunch break and **16**_____ on.

CAE Reading and Use of English Part 3

For questions **17-24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning **(0)**.

Write your answers IN CAPITAL LETTERS on the separate answer sheet.

Example: **(0) WINNER**

Restaurant of the Year

One more chance! That's all we're giving you to tell us about your favourite restaurant and boost its chances of becoming the **0**_____ of our Restaurant of the Year competition. This is the last time the official **17**_____ form will appear in the paper and next Thursday is the final date for **18**_____ of completed forms.

Over the past few weeks we have been swamped by a paper mountain as **19**_____ across the city jot down the compelling reasons why they believe their **20**_____ restaurant should definitely win our hotly **21**_____ competition.

Once the **22**_____ has passed, our judges will sit down and count all the forms. The three restaurants which receive the most votes will then be visited by the judges. These visits will of course be **23**_____, so the restaurants themselves will not know that the judges are there. After their visits, the judges will make their final decision over who wins the **24**_____ title 'Restaurant of the Year'.

0 WIN
17 NOMINATE
18 RECEIVE
19 DINE
20 CHOOSE
21 CONTEST
22 DEAD
23 ANNOUNCE
24 PRESTIGE

CAE Reading and Use of English Part 4

For questions **25-30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and six words, including the word given. Here is an example **(0)**.

0 I didn't know the way there, so I got lost.

GET

Not_____ there, I got lost.

Answer: KNOWING HOW TO GET

25 It took me some time to understand fully what happened.

WHILE

It was_____ understood what had happened.

CAE Reading and Use of English Test 2

26 There's no point arguing about this small detail, in my opinion.

WORTH

This small detail _____, in my opinion.

27 If your order is delayed, we will contact you.

DELAY

Should _____ to your order, we will contact you.

28 The two situations are completely different.

COMMON

The two situations don't _____ each other.

29 I was amazed because there were no problems throughout the holiday.

WENT

To _____ wrong throughout the holiday.

30 I have no intention of doing another kind of job.

DREAM

I _____ other kind of job.

CAE Reading and Use of English Part 5

You are going to read a newspaper article about management. For questions **31-36**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text.

Simply ticking the boxes isn't enough

I have been asked what I think about the idea of 'Investing in People'. The best answer I can give is that I think that what it tries to achieve - basically making the link between business improvement and focusing on the needs of the people who work for an organisation - is great. My problem is with organisations who subscribe to it as a way to help them 'get better', when they don't bother to understand where they went wrong in the first place. They need to ask what explicit and implicit policies and procedures they have in place that prevent their people from being able to do the right thing for the right reasons.

I am sure that there are managers out there who don't know any better, and assume that to manage they simply need to put pressure on their people to perform. But people don't demonstrate high performance because they are told to. They do it because they see the need to do it, and make the choice to do so. They do it because they are connected to the business goals and they see how their contributions can help achieve them. Such managers may tell themselves they can put a 'tick' in the 'we care about people' box. But simply putting ticks in boxes is no good if it doesn't reflect reality.

I know of a company that was so concerned that its people were doing the 'right thing' that it put in place a series of metrics to measure their effectiveness. So far, so good. But one of the objectives - making successful sales calls - manifested itself in the metric 'Number of potential customers seen in one day'. The sales people obviously focused their efforts on going from one customer's office to another, and not on closing deals. Instead of the employees becoming more effective, they focused on getting the boxes ticked. Good intent; poor thinking.

Another company wanted to improve the speed with which it was able to introduce new products. Competition was beating it to the market place, and consequently the company was losing market share. Senior management sent out the message to reduce the time spent in getting products into customers' hands, with the explanation that they couldn't afford delays. This was a relatively easy task, especially since the time spent testing the products was cut in half to accomplish the time reduction. The result was new products were introduced in less time than those of the competition - but soon rejected by customers for poor quality. Good intent; reckless implementation.

A third company I know is trying hard to help employees see that they have some control over their future. The company instituted a programme with a title like 'Creating our own future' or something like that. A good idea; get the people involved in the future of the company. But instead of the employees becoming motivated to contribute, they saw it as a hollow exercise on the part of senior management who, in the past, had paid little attention to anything other than getting the job done so they could report great earnings. Yes, the programme was a big 'tick the box' effort, but that was all it was in the minds of the people that it was designed for.

A final example is of a company that brought in one of these 'Investing in People' programmes to change the way the company was run. Assessors were running around like crazy, helping managers examine how they managed. They told managers how they could manage better. And when the programme was over, the company was able to say they had done it - it had invested in its people and life was now good. But the managers simply went back to business as usual. After all, the assessors were gone, and they had targets to hit.

All these examples are representative of senior management who see the need to improve things in their organisation, but don't see how to do it. For a start, a programme targeted at improving things is only as good as management's ability to motivate their people. And when the employees simply see the programme as a box-ticking exercise, then it's hopeless.

31 The writer thinks that putting the concept of 'Investing in People' into practice

- A** frequently results in confusion among the people it is supposed to help.
- B** involves more effort than some organisations are prepared to make.
- C** may create problems where previously there had not been any problems.
- D** is something that some organisations should not attempt to do.

32 The writer's main point in the second paragraph is that the performance of employees

- A** may be very good even if management is poor.
- B** cannot be accurately measured by any box-ticking exercise.
- C** is related to their knowledge of the organisation as a whole.
- D** is not as unpredictable as some managers believe it to be.

33 What point does the writer make about the first company he describes?

- A** It was not really interested in measuring the effectiveness of employees.
- B** The targets that it set for staff were unrealistic.
- C** It failed to understand the real needs of its employees.
- D** The data that it collected did not measure what it was supposed to measure.

34 What point does the writer make about the second company he describes?

- A** It made what should have been an easy task into a complicated one.
- B** It failed to foresee the consequences of an instruction.

CAE Reading and Use of English Test 2

- C It misunderstood why a new approach was required.
- D It refused to take into account the views of employees.

35 What does the writer say about the programme introduced by the third company he mentions?

- A Employees did not believe that it had been introduced for their benefit.
- B Employees felt that it was in fact a way of making their jobs even
- C The reason given for introducing it was not the real reason why it was introduced.
- D It was an inappropriate kind of programme for this particular organisation.

36 The writer says that the programme in his final example

- A was too demanding for managers to maintain long-term.
- B was treated as a self-contained exercise by managers.
- C involved some strange ideas on how managers could improve.
- D caused managers to believe that their previous methods had been better.

CAE Reading and Use of English Part 6

You are going to read four extracts from introductions to books on popular culture. For questions 37-40, choose from the reviews A-D. The extracts may be chosen more than once.

An introduction to popular culture

Four writers summarise their beliefs about various aspects of popular culture

A

The whole concept of 'popular culture' is a relatively modern one and as a phenomenon it is key to the understanding of any modern society. Earnest studies on the subject are abound and indeed there are whole branches of academia dedicated to research and theories on the topic, but in many cases what these do is over-complicate something that is in reality a relatively simple matter. Popular culture springs from small groups of like-minded people getting together with new ideas and then it spreads out to the population at large if they find these ideas appealing. Much of it relates to the young and for them it gives a happy sense of being separate from other generations and therefore 'special' in some way.

B

Popular culture may once have sprung from the people themselves, and indeed this was the original definition of the term for many experts, but it is naive to consider that this remains the case. Instead, it has become something imposed on the public from on high, a business commodity that merely pretends to have its roots in the creativity of 'the people' but in fact is simply a money-making enterprise like any other. What people choose to buy and consume in the area of popular culture speaks volumes about their society and is a main indicator of what that society is like. This is especially true in the area of 'youth culture', where the young gain a sense of self and of belonging via shared tastes and possessions. Studies of popular culture tend to focus on the more exciting aspects and to ignore the more mundane, which ironically are often the most interesting.

C

To summarise it briefly, popular culture is developed by the people for the people and when it has become popular enough, commodified for profit by the business world. Studies of popular culture have proliferated over the years, and experts in the field have developed their own vocabulary and criteria for analysing it. These studies often stress

CAE Reading and Use of English Test 2

the social aspects rather than the commercial ones. For the younger participants in popular culture, these issues are irrelevant, as what they get from it is a sense of identifying with a particular contemporary group, a comforting sense of community. They are disinclined to analyse this themselves. It is worth remembering, however, that at any age, popular culture is often a minority interest - today's media like to give the impression that the vast majority of people are swept up in it whereas this is frequently not the case.

D

If ordinary members of the public were to read most of the worthy studies of popular culture that academics produce, they would find them overblown and ridiculous in taking such everyday and essentially trivial things so seriously. In the media, excitable journalists and experts exaggerate the importance to most people of the current popular culture phenomena, which in reality do not much occupy the minds of most people. The one area where these observations may not hold true, however, is among the young, where popular culture can have undue influence, encouraging them to acquire unrealistic ideas about how they can live their lives and therefore potentially having a damaging effect on their futures. One of the more interesting aspects of popular culture for all ages is its unpredictability - a new phenomenon can suddenly emerge that grips a section of society and that takes the commercial world entirely by surprise, forcing it to react swiftly to keep up and to capitalise on that latest phenomenon.

Which writer ...

37 takes a similar view to writer A on studies of popular culture?

38 differs from the others on what causes popular culture to arise?

39 shares writer B's opinion on the significance of popular culture?

40 has a different opinion from the others on the impact of popular culture on young people?

CAE Reading and Use of English Part 7

You are going to read a review about an art exhibition. Six paragraphs have been removed from the article. Choose from the paragraphs A - G the one which fits each gap (41-46). There is one extra paragraph which you do not need to use.

An exhibition of works by the artist John Craxton

'A World of Private Mystery: John Craxton RA' at the Fitzwilliam Museum is a small show, but it does full justice to an artist whose career divides into two parts: the years before and during the Second World War, and the work he did afterwards, when for long periods he lived outside England.

It begins with his small-scale landscapes in pen and ink, pastel, gouache and watercolour. His subject is arcadia, but a distinctly English one in which poets and shepherds sleep and dream amid blasted landscapes under darkening skies. Suffused with longing and foreboding, these works reflect the reality of living in a rain-sodden country under constant threat of foreign invasion.

41 ...

Most of the early work is monochrome. In many landscapes, writhing branches and gnarled tree trunks fill our field of vision. Beneath the surface of the self-consciously 'poetic' motifs, the country he shows in these pictures feels claustrophobic and joyless.

42 ...

As this exhibition makes clear, by the age of 25 Craxton's artistic identity had matured. With his style, subject matter and working method all fully formed, it is hard to imagine how he would have developed had he remained in England after the war.

43 ...

On his first visit to Greece in 1946, Craxton was swept away by the light, colour, landscape, food and people. The dark cloud that hung over the work he did in England lifts and overnight his palette changes to clear blue, green and white.

44 ...

Goats, fish, cats or a frieze of sailors dancing on the edge of the sea: in the Greek paintings beautiful creatures move naturally across bare rocks and blue waters. The compressed joy you find in these pictures doesn't exist elsewhere in British post-war art. With a few interruptions, Craxton would spend the rest of his life in Crete.

45 ...

But if there is little exploration or discovery in Craxton's later work, you find instead a sense of fullness and completion, a feeling that in accepting his limitations, he remained true to himself. As he once said, it can work best in an atmosphere where life is considered more important than art; then I find it's possible to feel a real person - real people, real elements, real windows - real sun above all. In a life of reality, my imagination really works. I feel like an emigre in London and squashed flat.'

46 ...

It's most noticeable in the works on canvas, especially in formal portraits like his 1946 'Girl with a Cock' and it's there too in the faceted geometric planes of Greek landscapes like his panoramic view of Hydra of 1960-61.

Craxton wasn't an artist of the first rank but he was inimitable. This show is just the right scale and it comes with a beautifully illustrated book about his life and work.

A It comes across this way even when he uses strong colour, as in one sunlit landscape in particular, where the yellow is harsh and the red murky. It's as though he's painting something he'd heard about but never actually seen: sunlight.

B It was not only London that oppressed his spirit, I think, but the overwhelming power of the new art being made in Paris by Picasso, Miro and Leger. In assessing Craxton's work, you have to accept his debt to these artists, and particularly Picasso.

C And though he would paint large scale murals and design stage sets and tapestries, neither his subject matter nor his style changed in any fundamental way during that period. It may sound harsh, but when he decided to live there permanently, he elected to write himself out of the history of art.

D Indeed, I well remember how I'd step into a large gallery, hung floor to ceiling with paintings, and out of the visual cacophony a single picture would leap off the wall. It was always by John Craxton.

E My guess is he'd have responded blindly to market forces and critical pressure to do new things. What he needed was to develop at his own pace - even if at times that meant standing still. But to do that he had to leave the country.

CAE Reading and Use of English Test 2

F They do so through tightly hatched lines and expressive distortion which ratchet up the emotional intensity, as in his illustrations for an anthology of poetry. In these, a single male figure waits and watches in a dark wood by moonlight.

G Gone are his melancholy self-portraits in the guise of a shepherd or poet - and in their place we find real shepherds (or rather goat-herd) tending living animals. Now Craxton is painting a world outside himself, not one that existed largely in his imagination.

CAE Reading and Use of English Part 8

You are going to read an article about various birds in Britain. For questions **47-56**, choose from the sections of the article (**A-D**). The sections may be chosen more than once.

Of which bird are the following stated?

47 Further attempts to increase its numbers were made once initial attempts had proved successful.

48 Its population growth is a reflection of how tough it is.

49 There is statistical evidence to support the view that it is a very popular bird.

50 There was a particular period when its population plummeted.

51 A criticism could be made of its physical appearance.

52 A common perception of it has proved inaccurate.

53 Growth in its numbers has been much more gradual than desired.

54 There is reason to believe that its progress in a particular region will be maintained.

55 Measures taken in the running of a certain type of countryside have assisted in the growth of its population.

56 Even though its population has fallen, it can frequently be seen in various particular locations.

WINGED WINNERS AND LOSERS

Birds in Britain come under scrutiny in a massive new study, *Birds Britannica*. A record of the avian community in the 21st century, it reveals a continually evolving pattern. Mark Cocker, the principal author of the tome, selects some cases.

A Red Kite

The red kite's recent rise from a mere handful to several thousands is among the great stories of modern conservation. Testimony to its flagship status is a recent Royal Society for the Protection of Birds poll which ranked it with the golden eagle and song thrush in the nation's list of favourite birds. The dramatic spread has hinged on a reintroduction scheme at six sites in England and Scotland using kites originally taken from Spain and Sweden. The English releases began in the Chilterns in 1989 and when these had achieved a healthy population, subsequent introductions were made in Northamptonshire and Yorkshire using mainly English birds. The Scottish releases in the 1980s and 1990s have resulted in populations totalling more than 50 pairs. Altogether there are now about 3,000 kites in Britain

B Dartford Warbler

This highly attractive bird is confined to just five Western European countries as well as the north African littoral, and has the smallest world range of any of our breeding birds. It is also a highly sedentary bird and a major cause of decline is its great susceptibility to the cold. The worst case occurred in the two successive hard winters of 1961 and 1962 when the numbers fell from 450 pairs to just 10. Memories of this calamitous decrease, coupled with the

bird's own tiny size and seeming delicacy, have cemented our sense of an overarching vulnerability. It is one of the best British examples where a species' local rarity has been assumed to equal almost constitutional weakness. All the caution is perfectly understandable as an expression of our protective instincts towards a much-loved bird. Yet it sits oddly with the warbler's continuing rise and expansion to a population of 1,925 pairs by the year 2000. It has undoubtedly been helped by mild winters as well as the intensive management and protection of England's lowland heath. Yet the Dartford Warbler's recent history illustrates how easy it is to underestimate the resilience of a small rare bird.

C White-tailed Eagle

It is difficult to judge which is the more exciting conservation achievement - the reintroduction of this magnificent bird or of red kites. By wingspan and weight, this is the largest eagle in Europe and one of the biggest of all birds in Britain. However, if the species itself is on a grand scale, the size of the reintroduced population is tiny and the pace of increase agonizingly slow. The project involved a remarkable team effort by various UK environmental groups, as well as the Norwegian conservationists who organized the capture of the donated birds. Between 1975 and 1985, they released 82 eagles (39 males and 43 females) from a special holding area on the Inner Hebridean island of Rhum. Eight were later recovered dead, but in 1983 came the first breeding attempt.

Two years later, a pair of white-tailed eagles produced the first British-born chick in 69 years and every subsequent breeding season has seen a small incremental improvement. There is now an established breeding nucleus spread between the islands of Skye and Mull as well as the adjacent mainland, and their recent history suggests that the white-tailed eagle's increase will continue throughout north-west Scotland.

D Spotted Flycatcher

Even the greatest fans of this lovely bird, with its mouse-grey upper parts and whitish breast and belly, would have to admit that it is rather drab. They have no more than a thin, squeaky, small song. However, spotted flycatchers compensate with enormous character.

They are adept at catching large species such as day-flying moths, butterflies, bees and wasps, whose stings they remove by thrashing the victim against the perch. Their specialized diet means that they are among the latest spring migrants to return and are now in serious decline because of half a century of pesticide use. In the past 25 years, their numbers have declined by almost 80 per cent, but they are still sufficiently numerous (155,000 pairs) to be familiar and are often birds of large gardens, churchyards or around farm buildings.

Answer Keys

PART 1

- 1 A — golden.** *Golden age* is a collocation that means 'the best time or period in history of something'. Other adjectives do not make any collocation.
- 2 D — make.** Same as before, to make a jump is an accepted collocation.
- 3 B — height.** The answer is the *height of fame*. Even though *top of fame* sounds acceptable, the first option is a much more widely used way of saying this.
- 4 A — covering.** B — stretching means the distance, but it wouldn't say whether she has travelled it or not. C — crossing has an implication that she travelled it by ground rather than air. D doesn't collocate.
- 5 C — hailed.** Because of the preposition 'as' following the gap, we should be using this word (to hail as). The rest of the words aren't used with 'as' in this context.
- 6 A — cut.** 'To cut short' means 'to stop prematurely, before its time'. The context then goes about how the woman tragically died in an air accident. 'To bring up short' means to stop somebody abruptly, but it would need an extra preposition 'up' here.
- 7 B — suffered.** Know the difference between 'suffer' and 'suffer from'. The first one usually happens instantly (like a trauma), while the second is more continuous ('suffer from cancer').
- 8 D — same.** 'Never the same' means that she never recovered. Other options do not collocate with a definite article.

PART 2

- 9 to.** It is important to understand why it's 'happened to' and not 'happened with'. In the first example, the meaning is that something affected the person, something changed his way of thinking. The second example means that there was some attitude issue, for example 'What happened with you? You have scored so low on your exam!'.
10 how. He came to realize the extent of his boredom — *how bored* he became.
- 11 being.** Meaning is the same as 'to be sporty', but instead of infinitive, we use gerund *being*.
- 12 its.** Make sure not to use an apostrophe (it's). First of all, that would mean you are using two words instead of one (it is) and second, that would be the wrong choice.
- 13 anything.** *Anything but* means 'not at all'. The following sentence proves that triathlons are very exciting and offer a number of fun activities, such as running or cycling.
- 14 from.** 'To move away from' means to stop doing something and shift your attention elsewhere.
- 15 great/good.** Great or good deal = 'much more'.
- 16 so.** 'So on' = and something similar, something in the same fashion.

PART 3

- 17 nomination.** Nominating form would be wrong as it would imply that it is the form that nominates something. Nomination form, on the other hand, is used for nominations.
- 18 receipt.** *Receipt* here means 'taking or approval'. 'Receival' doesn't fit here as it isn't a word, or a word that is commonly used or known. 'Receiving' can't be used because it can't be used with 'of' preposition.
- 19 diners.** Diner here means a person who attends a restaurant or any other food outlet. Note that a diner can also mean a small restaurant, usually one by the road (mostly used in AmE).
- 20 chosen.** Past participle of 'to choose'.

CAE Reading and Use of English Test 2

21 contested. *Contested* means that there are many participants. Do not confuse it with 'contestable' which means 'rising a lot of doubts and arguments about'. Nothing like that is implied by the context.

22 deadline. Deadline is the time limit for something, in this case for sending your application.

23 unannounced. It is implied that the visits are going to be anonymous and the restaurant owners won't know anything about it — these visits will be unannounced.

24 prestigious. Mind the spelling of this word, remember that any typos are seen as a wrong answer even if you got the word right.

PART 4

25 a while before/until/till I fully. A while = some time. E.g.: 'I haven't seen you for a while!' = I haven't seen you for some time.

26 isn't /is not worth arguing about. Not point doing something = not worth doing something. Use 'argue' with 'about' here or it will be counted as a mistake.

27 there be any/a delay. To make it easier to understand, just replace 'should' with 'if' (in your head, not on the paper!)

28 have anything in common with. To have something in common = to have similarities. If there are no similarities, then there is nothing in common. If the beginning of the sentence went 'The two situations ____' then you could have used 'have nothing in common'.

29 my amazement, nothing went. To my amazement = I was amazed. To have problems = to go wrong. The comma here is optional.

30 wouldn't/would not dream of doing any. To dream of something has several meanings, one of them is 'to have no intention to do something at all' or 'to think of something that is unlikely to take place'.

PART 5

31 B. Answers **A** and **C** aren't mentioned in the text. Answer **D** is too general and is vaguely implied, but not as strongly as **B**.

32 C. The third and fourth sentences of the second paragraph explain how people motivate themselves to perform better if they see the outcome and impact of their good work on the business as a whole. **A** and **D** are not mentioned. Answer **B** is unrelated to the information in the text, even though the 'box-ticking' phrase is used.

33 D. The number of clients seen each day wasn't the ultimate goal of the company, but for the employees it was made as the most important aspect of their job (sentence 'The sales people obviously ...'). Other answers are either not mentioned in the text or unrelated to the question.

34 B. *To foresee the consequences* here means to see the results of their actions beforehand, in advance. The products got inadequate testing because of lack of time and thus proved to be of poor quality.

35 A. The text gives an example of how employees of that company were betrayed by senior management in the past and therefore they now have doubts about similar programmes that are introduced. Answer **C** states it from employees' perspective, but it isn't true. Other answers are not mentioned.

36 B. *A self-contained exercise* here is an exercise that was made for the purpose of doing the exercise itself rather than learning something new and improving your ways of management. The last two sentences confirm this attitude of senior management. They get back to their old ways.

PART 6

37 D. The second sentence of Paragraph **A** states that the studies tend to overcomplicate the phenomenon of pop-culture which itself is simple. First sentence of Paragraph **D** states the same idea in a slightly different way.

38 B. Speaker from Paragraph **B** believes that the whole pop-culture thing is being forced on people by corporations (sentence two: '... imposed from high on') while all other speakers believe that the culture appears by natural means.

39 A. Speaker **B** states that what people buy and consume 'speaks volumes' about the culture — meaning that you can tell a lot about it by their consuming. Speaker **A** in the first sentence says that the phenomenon of pop-culture '... is key to the understanding of any modern society.'

40 D. Speaker **D** is convinced that pop-culture can have negative impact on the young people. In the middle of the paragraph he states: '... popular culture can have undue influence, encouraging them to acquire unrealistic ideas ... therefore potentially having a damaging effect...'. Other speakers hold it that pop-culture provides younger generations with a sense of comfort and belonging.

PART 7

41 F. The paragraph begins with 'They do so ...' referring to the works mentioned at the end of the previous paragraph. The paragraph ends with the description of a dark wood in moonlight shine, which matches the beginning of next paragraph, talking about monochrome pictures.

42 A. 'Claustrophobic and joyless' stays even when he uses strong colours (by strong here they mean something other than white, black and grey).

43 E. The preceding paragraph asks a question on how artist's talent would have developed if he were to stay in England. The beginning of Paragraph **E** gives a probable answer to that. It ends with him having to leave the country, and the next paragraph talks about his visit to Greece.

44 G. At the end of the previous paragraph, artist's transformation is mentioned, and this topic is developed in Paragraph **G**. His pictures are no longer grim and devoid of colour, they become vivid.

45 C. Ending of Paragraph **C** mentions that Craxton stopped experimenting and developing his art, and the following paragraph expands on that topic: 'But if there is little exploration or discovery in Craxton's later work ...'.

46 B. He mentions feeling like an emigre (a political emigrant) in London, and this notion is continued in the paragraph after.

PART 8

47 A. The first sentence talks about 'recent rise' from few to many specimens, and then in the middle of the paragraph they talk of a 'reintroduction scheme' inspired by this success.

48 B. Last sentence talks of a 'resilience of a small bird'. Resilience here means 'being able to recover quickly and overcome hardships easily'.

49 A. Royal Society for the Protection of Birds poll suggests that it is one of the most popular birds along with two other specimens mentioned in sentence two of Paragraph **A**.

50 B. Two winters in 1961 and 1962 drastically reduced the population of this bird, according to the middle of Paragraph **B**.

51 D. The first sentence of the paragraph states that even the most convinced admirers of this bird confess that it looks rather 'drab' — or dull, shabby and not arousing any interest.

52 B. The second part of Paragraph **B** talks about 'protective instincts' for this defenseless birds, yet strangely it manages to restore its population.

53 C. The middle of the third paragraph goes: '... the pace of increase agonizingly slow', implying that faster pace of reintroduction would have been more than welcome.

54 C. Last sentence of Paragraph **C** states that there are reasons to believe the rate of breeding is going to continue its increase.

55 B. The second part of Paragraph **B** talks about 'intensive management and protection of England's lowland heath' that ensured an increased breeding rate of the rare bird.

56 D. The last sentence of fourth paragraph states that these birds 'are often birds of large gardens' and other buildings, meaning that they can still be seen around frequently.

Vocabulary

The vocabulary below is meant to help you with the more difficult words. If the word isn't on the list then you are either supposed to know it or it is too specific to be worth learning and you don't have to know it to answer the question. Symbols in brackets mean part of speech (see bottom of the list). Sentences in italics give examples of usage for some more complex words and phrases.

And remember — you are not given a vocabulary list (or a dictionary) at your real exam.

PART 1

Javelin (n) — a spear used as a thrown weapon.

Fame (n) — state of being known or recognised. *His fame of a good doctor has spread all over the village overnight.*

Wed (v) — to take someone as a husband (or wife).

Hail (v) — to greet or to call someone. *He hailed me to get my attention.*

Quote (v) — to recite (repeat) someone's words. *Joseph was really fond of quoting Marx.*

PART 2

Odd (adj) — strange, unusual. *There's an odd smell in the room.*

Umpteenth (adj) — repeated many times. *I am telling you this for umpteenth time now — don't touch my books!*

For heaven's sake — an interjection expressing annoyance at someone. *Stop wasting my time for heaven's sake!*

Sheer (adj) — complete, absolute, extreme.

Onslaught (n) — a violent attack, a charge. *After the onslaught, there were many dead bodies to be found.*

PART 3

Jot down (phr v) — to write something down, usually quickly and in shorthand.

Compelling (adj) — convincing, arousing interest. *There was a number of compelling reasons to take that job opportunity.*

PART 4

Delay (n) — when something is put to a later date or time. *The delay was caused by one of the workers getting injured.*

PART 5

Subscribe to (v) — (here): to support or approve something. *I am not going to subscribe to your foolish plan.*

Explicit/implicit (adj) — one that is clearly and obviously expressed/one that is hinted at, not said directly. *I told her and, quite explicitly, that I want to join that picnic very much.*

Assume (v) — (here): suppose, think that. *I assume you didn't bother taking your shoes off.*

Performance (n) — quality or effectiveness of functioning. *This car's performance is astounding!*

Contribution (n) — one's share of efforts in a joint affair. *Your contribution to this scientific work is tremendous.*

Reflect (v) — to express, to represent. *In his picture he reflects the ideas of that time.*

Manifest (v) — to show explicitly, to reveal, to display.

Consequently (adv) — as a result of something. *He didn't pass his exam and consequently was expelled from the university.*

Reject (v) — to refuse, to throw out as useless. *The stones that are rejected by the builders are then ground into dust.*

Intent (n) — same as intention. Plan or will to do something.

Reckless (adj) — without thinking of dangers or consequences, inconsiderate. *Reckless driving is a serious offence.*

Implement (v) — to put into action. *It could be hard to implement your ideas in our work.*

Hollow (adj) — empty inside, without substance.

Assessor (n) — a person who assesses or evaluates something, e.g. a teacher assesses performance of a student.

PART 6

Relatively (adj) — in comparison or relation to something or someone else. *This car is relatively affordable.*

Abound (v) — to be in abundance (in great number). *These wares are abound at every shop.*

Like-minded (adj) — having similar views, thoughts or ideas. *You can find like-minded people in hobby clubs.*

Appealing (adj) — attractive, pleasing. *Her appealing looks made her popular among friends and family alike.*

Naive (adj) — a naive person is easy to fool; gullible. *Don't be so naive, he's clearly trying to get some money from us.*

Impose (v) — to force. *The imposed laws of this country are rather scary.*

Enterprise (n) — a bold project; a business. *That is a rather risky enterprise you're suggesting!*

Possession (n) — any material object that you own. *Renounce your possessions to feel better they said.*

Mundane (adj) — dull and boring, uninteresting.

Commodify (v) — make something a commodity (a sales goods). *The companies commodified my favourite book — now you can buy small figures of characters, t-shirt, even a life-sized model of the author.*

Proliferate (v) — to grow, to reproduce rapidly.

Contemporary (adj) — related to the same time period, living in the same age.

Ridiculous (adj) — absurd, laughable or preposterous. *Their business proposition is ridiculous — there is no way I'm going to take it!*

Overblown (adj) — overdone, excessive. *The rumours about the president resigning are overblown.*

Significance (n) — importance. *The significance of the new migration policy can't be overestimated.*

PART 7

Watercolour (n) — water-based paint. *This watercolour painting dates back to the 18th century.*

Suffuse (v) — to spread over something, to cover, to fill.

CAE Reading and Use of English Test 2

Long (v) — want something very much. *Oh, how I long for another glass of that delicious milk.*

Threat (n) — danger.

Branches (n) — secondary wooden stems of a tree.

Self-conscious (adj) — embarrassed.

Exhibition (n) — public display of things such as works of art, animals, cars.

Overnight (adv) — happening over a course of one night, suddenly. *Overnight, his face has changed completely.*

Emigre (n, french) — an emigrant.

Squashed (adj) — cramped, small in volume. *A cheap, squashed apartment on the edge of town.*

Inimitable (adj) — impossible to imitate or duplicate. Unique.

Harsh (adj) — rough, severe or cruel. *This country is well-known for its harsh winters and dry, pleasant autumns.*

Murky (adj) — gloomy, dark or covered with fog.

Overwhelm (v) — to overpower, to affect with irresistible strength. *The larger army overwhelmed the small squad and beat them to the ground.*

Debt (n) — amount of money you owe and should pay to someone. Can also be used figuratively: *You saved me from certain death, I'm in your debt now.*

Distort (v) — twist and pull out of shape.

Guise (n) — external appearance, form.

PART 8

Plummet (v) — to go down rapidly. *The oil prices plummeted in 2014.*

Pattern (n) — a certain style or design. *The flowers on the wall all followed an intricate pattern.*

Handful (adj) — small number or amount. *Only a handful of people came to see the show.*

Subsequent (adj) — taking place after something. *The subsequent shows were much more popular.*

Confine to(v) — to limit or restrict.

Sedentary (adj) — characterised by sitting. *A sedentary lifestyle is very harmful for one's health.*

Susceptible (adj) — vulnerable to, easily affected by. *She is susceptible to alcohol.*

Calamitous (adj) — disastrous, with serious consequences.

Overarching (adj) — all-encompassing, overall.

Mild (adj) — soft, moderate, not strong. *European countries mostly have rather mild climates.*

Donate (v) — give something free of charge.

Incremental (adj) — increasing gradually.

Perch (n) — pole or any other resting place for birds.

n — noun; v — verb; phr v — phrasal verb; adj — adjective; adv — adverb