

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).

Thomas Cook

Thomas Cook could be **0 said** to have invented the global tourist industry. He was born in England in 1808 and became a cabinetmaker. Then he **1 _____** on the idea of using the newly-invented railways for pleasure trips and by the summer of 1845, he was organising commercial trips. The first was to Liverpool and featured a 60-page handbook for the journey, the **2 _____** of the modern holiday brochure.

The Paris Exhibition of 1855 **3 _____** him to create his first great tour, taking in France, Belgium and Germany. This also included a remarkable **4 _____** — Cook's first cruise, an extraordinary journey along the Rhine. The expertise he had gained from this **5 _____** him in good stead when it came to organising a fantastic journey along the Nile in 1869. Few civilians had so much as set foot in Egypt, let **6 _____** travelled along this waterway through history and the remains of a vanished civilisation **7 _____** back thousands of years. Then, in 1872, Cook organised the first conducted world tour and the **8 _____** of travel has not been the same since.

0	A regarded	B said	C presented	D proposed
1	A dawned	B struck	C hit	D crossed
2	A pioneer	B forerunner	C prior	D foretaste
3	A livened	B initiated	C launched	D inspired
4	A breakthrough	B leap	C step	D headway
5	A kept	B took	C stood	D made
6	A apart	B aside	C alone	D away
7	A flowing	B going	C running	D passing
8	A scene	B area	C land	D world

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) WOULD

Bits of history (of bits) on the auction block

In the spring of 1946, J. Presper Eckert and John Mauchly sent out a business plan for a company that **0 WOULD** sell 'electronic computers'. In their eight-page proposal **9 _____** financing of this enterprise, sent to a small group of prospective backers, the two engineers predicted that the market for **10 _____** a machine might consist **11 _____** scientific laboratories, universities and government agencies. Such **12 _____** the beginnings of the Electronic Control Company of Philadelphia, which produced the Univac, the first computer **13 _____** be commercially sold in the United States.

At an auction around 60 years later, the original typescript of the Eckert-Mauchly proposal was sold as part of a collection called 'The Origins of Cyberspace', which contained about 1,000 books, papers, brochures and **14** _____ artefacts from the history of computing. Two items **15** _____ particular generated interest among prospective bidders. **16** _____ were the Eckert-Mauchly business plan and a technical journal containing the idea for TCP/IP, the standard system for the transmission of information over the Internet.

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**) STARDOM

ALICIA RHETT - THE STAR WHO ONLY APPEARED IN ONE FILM

Alicia Rhett was an actress who rose to international **0** STARDOM in the 1939 film *Gone With the Wind*. In the film, which enjoyed **17** _____ success and is among the most popular ever made, she played the part of India Wilkes, the serious young woman whose love for the dull and timid **18** _____ character, Charles Hamilton, is spurned in favour of Scarlett O'Hara. Despite the film's **19** _____ acclaim, however, it was to be her only screen role.

While Alicia later insisted that she 'enjoyed the experience immensely', she was **20** _____ to the life of a Hollywood star. An intensely private individual, she lacked the drive and ambition of **21** _____ like Joan Crawford or Bette Davis, and went on to reject all subsequent roles from agents and **22** _____. Though fans continued to hound her with requests for **23** _____ photographs seven decades later, letters went **24** _____ and requests for interviews were seldom granted.

0 STAR
17 PHENOMENON
18 CENTRE
19 LAST
20 SUIT
21 CONTEMPORARY
22 PRODUCE
23 SIGN
24 ANSWER

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 I've been too busy to answer my emails, but I'll do it soon.

ROUND

I _____ my emails yet, but I'll do it soon.

26 The ambulance came within minutes.

MATTER

It _____ before the ambulance came.

27 Experts say that things are bound to improve.

DOUBT

Experts say that there is _____ better.

28 Jake was the person who started my interest in collecting pottery.

GOT

It _____ in collecting pottery.

29 He really wanted to impress the interviewers.

DESPERATE

He _____ the interviewers a good impression.

30 Because he was injured he couldn't play in the next game.

PREVENTED

His _____ in the next game.

CAE Reading and Use of English Part 5

You are going to read an extract from a novel. For questions 31-36, choose the answer (A, B, C or D) which you think fits best according to the text.

Thirty or so years after he arrived in London, Chanu decided that it was time to see the sights. "All I saw was the Houses of Parliament. And that was in 1979." It was a project. Much equipment was needed. Preparations were made. Chanu bought a pair of shorts which hung just below his knees. He tried them on and filled the numerous pockets with a compass, guidebook, binoculars, bottled water, maps and two types of disposable camera. Thus loaded, the shorts hung at mid-calf. He bought a baseball cap and wore it around the flat with the visor variously angled up and down and turned around to the back of his head. A money belt secured the shorts around his waist and prevented them from reaching his ankles. He made a list of tourist attractions and devised a star rating system that encompassed historical significance, something he termed 'entertainment factor' and value for money. The girls would enjoy themselves. They were forewarned of this requirement.

On a hot Saturday morning towards the end of July the planning came to fruition. "I've spent more than half my life here," said Chanu, "but I've hardly left these few streets." He stared out of the bus windows at the grimy colours of Bethnal Green Road. "All this time I have been struggling and struggling, and I've barely had time to lift my head and look around."

They sat at the front of the bus, on the top deck. Chanu shared a seat with Nazneen, and Shahana and Bibi sat across the aisle. Nazneen crossed her ankles and tucked her feet beneath the seat to make way for the two plastic carrier bags that contained their picnic. "You'll stink the bus out," Shahana had said. "I'm not sitting with you." But she had not moved away.

"It's like this," said Chanu, "when you have all the time in the world to see something, you don't bother to see it. Now that we are going home, I have become a tourist". He pulled his sunglasses from his forehead onto his nose. They were part of the new equipment.

He turned to the girls. "How do you like your holiday so far?" Bibi said that she liked it very well, and Shahana squinted and shuffled and leaned her head against the side window.

Chanu began to hum. He danced with his head, which wobbled from side to side, and drummed out a rhythm on his thigh. The humming appeared to come from low down in his chest and melded with the general tune of the bus, vibrating on the bass notes.

Nazneen decided that she would make this day unlike any other. She would not allow this day to disappoint him.

The conductor came to collect fares. He had a slack-jawed expression: nothing could interest him. "Two at one pound, and two children, please," said Chanu. He received his tickets. "Sightseeing," he announced, and flourished his guidebook. "Family holiday."

"Right," said the conductor. He jingled his bag, looking for change. He was squashed by his job. The ceiling forced him to stoop.

"Can you tell me something? To your mind, does the British Museum rate more highly than the National Gallery? Or would you recommend the gallery over the museum?"

The conductor pushed his lower lip out with his tongue. He stared hard at Chanu, as if considering whether to eject him from the bus.

"In my rating system," explained Chanu, "they are neck and neck. It would be good to take an opinion from a local."

"Where've you come from, mate?"

"Oh, just two blocks behind," said Chanu. "But this is the first holiday for twenty or thirty years."

The conductor swayed. It was still early but the bus was hot and Nazneen could smell his sweat. He looked at Chanu's guidebook. He twisted round and looked at the girls. At a half-glance he knew everything about Nazneen, and then he shook his head and walked away.

31 In what sense was the sightseeing trip a 'project'?

- A** Chanu felt a duty to do it.
- B** It was something that Chanu had wanted to do for a long time.
- C** Chanu took it very seriously.
- D** It was something that required a good deal of organisation.

32 The descriptions of Chanu's clothing are intended to

- A** show how little he cared about his appearance.
- B** create an impression of his sense of humour.
- C** create amusing visual images of him.
- D** show how bad his choice of clothes always was.

33 Chanu had decided to go on a sightseeing trip that day because

- A** he regretted the lack of opportunity to do so before.
- B** he felt that it was something the girls ought to do.
- C** he had just developed an interest in seeing the sights.
- D** he had grown bored with the area that he lived in.

34 As they sat on top of the bus,

- A** Nazneen began to regret bringing so much food with them.
- B** the girls felt obliged to pretend that they were enjoying themselves.
- C** Chanu explained why he had brought the whole family on the trip.
- D** the family members showed different amounts of enthusiasm for the trip.

35 When Chanu showed him the guidebook, the conductor

- A** made it clear that he wanted to keep moving through the bus.
- B** appeared to think that Chanu might cause a problem.
- C** initially pretended not to have heard what Chanu said.
- D** felt that he must have misunderstood what Chanu said.

36 What was strange about Chanu's use of the word 'local'?

- A** It was not relevant to the places he was asking about.
- B** It could equally have been applied to him.
- C** He was not using it with its normal meaning.
- D** He had no reason to believe it applied to the conductor.

CAE Reading and Use of English Part 6

You are going to read four extracts biographies of a former political leader. For questions **37-40**, choose from the reviews **A-D**. The extracts may be chosen more than once.

A career at the very top of the political ladder

Four biographers assess one national leader's political career

A

The overall impression one gets of him is of someone whose true ambitions lay outside politics, and for whom political leadership was more of a CV item than a duty born of a desire to serve his country. A shrewd and manipulative operator, he knew how to make the right alliances to get himself into the positions he wanted, and once his term of office was over he continued in that vein outside politics. The legacy of his time in office is a contrasting one. Top of the list in the plus column is the tremendous progress he made in narrowing the gap between rich and poor as a result of policies he personally championed against considerable opposition. Less creditable is the fact that many of the problems that resulted from his time in office can be laid at his door too and there were repercussions he should have foreseen.

B

Seldom can a political leader be said to have been such a victim of bad timing. Many of his policies made complete sense in themselves and at almost any other time would have had a positive impact, but circumstances beyond his control conspired to turn them into disasters for the country. It could perhaps be said that this was made worse by the fact that he was somewhat gullible, setting far too much store by the questionable advice of key figures around him. He rose to power with a sincere belief that he could improve the lives of people at every level of society, although it could be said that self-interest later guided him more than this initial desire. Probably the most positive thing that can be said about his term of office is that he minimised the impact of some tough economic times, steering the country through them with reasonable success, which was no mean feat.

C

Views differ widely on what sort of man he was as a leader, with conflicting testimony from those on the inside. What emerges is someone who appeared decisive but who in reality tended to believe what he was told by trusted advisers and experts, and was too easily swayed by them. His unquestioning faith in such people led him to try to implement changes that were far too radical for the time and it is fair to say that he was at fault for going along with this approach that was advocated by others. On the positive side, his main achievement was to make the country more competitive economically by means of some well-considered initiatives, though these later turned out to have only short-term impact. This reflected the commitment to modernise the country that had been at the centre of his campaign and the reason why he had aspired to the leadership in the first place.

D

He was driven to the top by a genuine belief that he knew best and that his critics were incapable of seeing that his policies would indeed produce very real improvements across the board. Though he made a show of listening to advice from others, he was in reality inflexible. This led him to continue to pursue policies that were manifestly not working and he should have accepted that a change of direction was required. He had one of the sharpest minds of any leader in recent history, and an ability to analyse situations forensically, but at key times he failed to apply these qualities and carried on regardless of the inadvisability of doing so. Nevertheless, he succeeded in one major way: he made society more equal and in so doing improved the lot of many of the less well-off members of it.

Which biographer ...

37 has a different opinion from the others on the extent to which the subject was personally responsible for problems caused by his policies?

38 shares biographer **D**'s view on the subject's personal characteristics as a leader?

39 differs from the others on the subject's motivation for becoming a political leader?

40 expresses a similar view to biographer **A** on what the subject's greatest achievement was?

CAE Reading and Use of English Part 7

You are going to read a newspaper article about singing in choirs. 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.

Introducing choral music to children is like opening a door to a magical world

Here's an important question. What's calming, therapeutic, healthier than drugs, and could well prolong your life?

Answer: singing in a choir.

41 ...

In fairness, there was a specific angle to this study, which compared the collective experience of choral singing to that of taking part in team sports. Choirs apparently win hands down, because there is 'a stronger sense of being part of a meaningful group', related to 'the synchronicity of moving and breathing with other people'. And as someone who since childhood has used singing as a refuge from the sports field, I take no issue with that.

42 ...

I know there are occasional initiatives. From time to time I get invited as a music critic to the launch of some scheme or other to encourage more collective singing among school-age children. There are smiles and brave words. Then, six months later, everything goes quiet - until the next launch of the next initiative.

43 ...

I know a woman who's been trying hard to organize a performance of Benjamin Britten's *Noye's Fludde* - perhaps the greatest work ever devised for young children to sing together - as a tribute to the composer's centenary this year. But has she found her local schools responsive? Sadly not: it was all too much trouble.

44...

We sang Herbert Howells's *Like as the Hart*. And whatever it did or didn't do for my cardiovascular system, my emotional health, or any of the other things that turn up in research papers, it was the most significant experience of my childhood. It opened a world to which 11-year-olds from unfashionable parts of east London don't generally get access. It was magical, transcendent. It spoke possibilities.

45...

The other weekend I was in Suffolk, celebrating Britten, where in fact there were a lot of children privileged enough to be pulled into the centenary events. There was a great *Noye's Fludde* in Lowestoft. And on the actual birthday countless hordes of infant voices piled into Snape Maltings to sing Britten's school songs, *Friday Afternoons*, part of a project that involved 100,000 others, internationally, doing likewise.

46 ...

Just think: if we could finally get Britain's children singing, it would filter upwards. And we wouldn't need university researchers. We'd just do it, and be all the better for it.

A It was an extraordinary experience that many of those children will carry with them all their lives, like my experience all those years ago. There is a plan for it to be repeated every year on Britten's birthday. But that will only happen if there are resources and sustained commitment (for a change).

B In fact, I have no argument with any of these piles of research - bring them on, the more the better - because what they have to say is true. The only thing I find annoying is that such an endlessly repeated truth results in relatively little action from the kind of people who could put it to good use.

C One of my enduring life regrets is that I never got the chance to take part in such an event as a child. I guess I went to schools where it was also too much trouble. But I did, just once, aged 11, get the chance to go with a choir and sing at Chelmsford Cathedral.

D But being there was even better. And as I was sitting near the choir - who were magnificent - I saw the faces of the boys and thought how fabulously privileged they were to have this opportunity given to them.

E And that, for me, is what a choir can offer. All the physical and mental pluses are a happy bonus. But the joy and thrill of access to that world of music is what counts.

F It's not a new discovery: there are endless dissertations on the subject, libraries of research, and celebrity endorsements. But people have short memories. So every time another academic paper is published, it gets into the news - which was what happened this week when Oxford Brookes University came up with the latest 'singing is good for you' revelation.

G The hard fact is that most state schools don't bother much with singing, unless someone in the hierarchies of government steps in to make it worth their while. They say they don't have the resources or the time. And even when a worthwhile singing project drops into their lap, they turn it down.

CAE Reading and Use of English Part 8

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

Of which painting is the following stated?

47 It is of something that no longer exists.

48 The artist points out that it is based on things actually observed, even though it doesn't depict them accurately.

49 The artist specialises in things that most people regard as ugly.

50 A deduction that could be made about what is happening in this picture is not what artist is actually showing.

51 The artist took a risk while creating it.

52 The artist checks that nothing important is missing from preparatory work.

53 It was completely altered in order to produce various connections.

54 Its artist produces paintings in different locations.

55 In one way, it is unlike any other painting the artist has produced.

56 The artist likes to find by chance subjects that have certain characteristics.

Watercolour competition

First prize

A Carol Robertson - Interrupted

Field Carol Robertson's Interrupted Field is a worthy winner, a more or less geometric composition that exploits the qualities of evenly-applied washes of colour. The painting is vast - 'the largest I've ever attempted' - so the big, even area of blue in the centre is, apart from anything else, something of a technical achievement.

Robertson is keen to stress that her abstract compositions are firmly rooted in reality. Though she does not 'seek to confirm or record the way the world looks', her work is never disconnected from the natural world, so the coloured stripes and bands in this painting have a specific source. Over the past five years, Robertson has been working in Ireland, on the northwest coast of County Mayo. The coloured stripes stimulate 'memories of coastal landscape, brightly painted cottages, harbours and fishing boats, things seen out of the corner of my eye as I explored that coastline by car and on foot. The colour mirrors the fragments of life that caught my eye against a background of sea and sky.'

Runners up

B Geoffrey Wynne - Quayside

Geoffrey Wynne describes himself as 'an open-air impressionist watercolour painter', though he adds that 'larger works', this prize-winning picture among them, 'are developed in the studio'.

Perhaps the most noteworthy aspect of this painting is the sheer number of people in it. According to the title, they are on a quay somewhere, and the number of suitcases they have with them suggests they have just landed from a boat on the first stage of a holiday. 'Yes, that's almost right,' Wynne told me, 'except that we're on the boat in the early morning, just arrived back from Mallorca, and the people are waiting to get on. This painting took a long time to finish, and many earlier attempts were abandoned. To achieve a unity, I immersed the half-finished painting in the bath, then added the black with a big brush. It's dangerous to do, because you can't really control the effects. Then I reworked everything, establishing links with colour and tone throughout the composition, creating a kind of web or net of similar effects.'

C Arthur Lockwood - Carbonizer Tower

Arthur Lockwood has a big reputation among watercolour painters and watercolour enthusiasts, chiefly for his accomplished pictures of industrial sites, subjects that are generally thought to be unsightly, but have striking visual qualities all their own. Among them is a kind of romanticism stimulated by indications of decay and the passing of irrecoverable time. Lockwood's subjects are, after all, ruins, the modern equivalent of Gothic churches overgrown by ivy. He aims not only to reveal those qualities, but to make a visual record of places that are last being destroyed.

This painting, a good example of his work in general, is one of an extensive series on the same subject. What we see is part of a large industrial plant that once made smokeless coal briquettes. It has now been closed and demolished to make way for a business park.

D Michael Smee - Respite at The Royal Oak

Michael Smee was once a successful stage and television designer. This is worth stressing, because this prize-winning painting makes a strong theatrical impression. Smee agrees, and thinks it has much to do with the carefully judged lighting. 'As a theatre designer, you make the set, which comes to life only when its lit'.

Smee prefers to happen on pubs and cafes that are intriguing visually and look as though they might be under threat, lie has a strong desire to record 'not only the disappearing pub culture peculiar to this country, but also bespoke bar interiors and the individuals therein', He works his paintings up from informative sketches. 'I get there early, before many people have arrived, sit in the corner and scribble away. Then, once the painting is in progress in the studio, I make a return visit to reassure myself and to note down what I'd previously overlooked.' His main aim isn't topographical accuracy, however; it's to capture the appearance of artificial and natural light together, as well as the reflections they make.

Answer Keys

Part 1

1 C — hit. To hit on, (also to hit upon) means to find something by chance, to discover something unexpectedly. The idea can *dawn on* you, the idea can also *cross your mind*, however, we can't use them here because of surrounding words.

2 B — forerunner. A forerunner is a person or thing that comes first, and then something else follows. Also known as *precursor*. Pioneer here isn't good enough because it doesn't imply that something else came after it. Moreover, it is normally used to refer to people rather than things.

3 D — inspired. To inspire is to make someone do something by positive means. For example, a writer needs inspiration to produce good work. This inspiration can be anything — a friend, a place he likes, his favourite food or drink. Other suggested variants do not fit here either because of meaning or context.

4 A — breakthrough. It means that some great progress was achieved or a serious obstacle was overcome successfully. *Leap* and *step* aren't strong enough to convey the meaning of what is talked about in the second part of the sentence. *Headway* implies gradual progress rather than a sudden breakthrough.

5 C — stood. To stand somebody in good stead means to become useful at some point. In this case, his experience of organizing an event became useful later. Other verbs do not collocate with *stead* here.

6 C — alone. Let alone means much less, not no mention. It means here that not many people have been to Egypt, and even fewer had the chance to travel the route that Mr. Cook was using for his tours.

7 B — going. To go back when used with time means the age of it, in this case the Egyptian civilisation. Other [phrasal verbs](#) here do not collocate with context.

8 D — world. 'The world of ...' phrase means some area of interest, industry etc., e.g., 'The new collection by Armani changed the world of fashion', 'The world of chemistry was surprised by this year's Nobel Prize winner'. Other words do not fit, as 'The world of ...' is a set expression.

Part 2

9 for. A proposal or offer is usually followed by the preposition 'for' or the 'to do' infinitive. We can only use the first one because of context limitations.

10 such. *For such a machine* here means for a machine like this one

11 of. *To consist of something* is used to say what something is made up of or contains. Prospective buyers for such a machine would be laboratories and government institutions.

12 were. Remember the text is in the past tense, so the verb 'to be' must be in its past form: 'were'.

13 to. To be here refers to the future sales. 'Will be' is incorrect because it would need 'that' placed before the verb.

14 other. We can't use 'another' here because artefacts are plural. An artefact is something made by man (especially one that has certain cultural or historical significance or interest), as opposed to something made by nature.

15 in. In particular means especially.

16 These/Those/They. All of these words are possible. We know we have to use plural form because of the previous sentence and auxiliary were.

Part 3

17 phenomenal. The only difficulty here is spelling the word correctly. It is evident from the context that you need to use an adjective in this case.

18 central. Same as the previous word, mind the spelling.

- 19 lasting.** Lasting means 'continuing for a long time, enduring'. 'Latest' is incorrect — it would imply that the film received its acclaim recently, but in truth it has always been popular.
- 20 unsuited.** To be unsuited to something means to lack the necessary qualities or temperament for it, which fits the context of her rejecting that life. 'Unsuitable' is wrong as it implies that Rhett isn't appropriate to the Hollywood star life, she isn't fit for it. This isn't implied by context.
- 21 contemporaries.** A contemporary is a person that lived in the same period of time, but not necessarily of the same age.
- 22 producers.** Keep in mind that the word has to be pluralised because it is used in conjunction with plural 'agents'. If the word had to be in singular, it would need a [definite or indefinite article](#).
- 23 signed.** Don't confuse 'photograph' and 'autograph'. Second word would require a different word — 'signing'. A signed autograph is an autograph with the person's signature on it.
- 24 unanswered.** Without an answer. Make sure you use the right negative prefix.

Part 4

- 25 haven't/have not got round to answering.** 'Get round to doing something' means to find time or opportunity to do it. Don't forget to use gerund form.
- 26 was a matter of minutes.** 'Matter of minutes/hours/years' etc. says how much time said activity took place; it can be used to denote how much (or little) time some action, even or activity takes to happen.
- 27 no doubt (that) things will get.** 'Bound to' means 'very likely to'. If there is no doubt about something, then the speaker is sure of it.
- 28 was Jake who/that got me interested.** Keep in mind that in the paper-based test all of your Use of English letters have to be capitalised.
- 29 was desperate to give.** 'To be desperate to do something' means that the person has a strong desire to do it.
- 30 injury prevented him from playing.** 'To prevent' means to stop something from happening. Mind the preposition ('from') and the gerund form.

Part 5

- 31 C.** One of the meanings of the project is that it requires considerable effort and preparation. The following sentences describe how seriously and thoroughly Chanu prepared for his sightseeing tour. Answer **A** isn't mentioned — there is nothing about a sense of duty in the text. Answer **B** is wrong as the first sentence clearly states that he decided to go sightseeing only after having spent 30 years in London. Answer **D** isn't correct — even though Chanu made serious preparations for it, it isn't stated that these preparations were necessary.
- 32 C.** The phrases used to describe his appearance are clearly used for humorous effect (shorts hanging mid-calf is clearly an exaggeration).
- 33 A.** Last sentence of second paragraph contains the answer. 'barely had time to lift my head' means that he didn't have time to go see the sights before. He regrets this fact at the beginning of the paragraph, saying that he 'hardly left these streets'. Other answers mention insignificant details or aren't mentioned at all (like answer **B**).
- 34 D.** Paragraph 4 and beginning of Paragraph 5 have the answer. When Chanu asks them about their mood he gets mixed responses: Bibi enjoys it, Shahana seems to be bored and Chanu himself hums a melody because of his high spirits. Answer **A** is wrong — nothing is said about Nazneen's attitude toward the amount of food. Answer **B** is not correct as Shahana clearly shows her discontent, therefore she doesn't pretend to enjoy it. Answer **C** is incorrect — Chanu explained why he himself came, and nothing is said about why he brought the family along.
- 35 B.** Paragraph starting with 'The conductor ...'. At the end of the paragraph-sentence, the conductor was considering whether to make Chanu get off the bus — he was trying to understand if he was a possible troublemaker.

Answers **A** and **C** are not mentioned. Answer **D** relates to conductor's question about Chanu's home country — he asked that not because he misunderstood him, but to give better guidance.

36 B. As it was mentioned at the very beginning of this text, Chanu has spent over 30 years living in London, so the term 'local' (person that has been living there since birth or for a very long time) could be used to describe Chanu as well.

Part 6

37 B. Sentence three says that he was too gullible (believing everything he is told too easily, without scepticism.) and the 'questionable advice of key figures around him' could be blamed for the damage that his policies caused. Other reviewers believe that he should be blamed personally.

38 A. Reviewer **A** speaks of policies that 'he personally championed against considerable opposition' — meaning that many people were against these decisions. Speaker **D** concurs: the politician 'carried on regardless of the inadvisability of doing so' — people advised against continuing his policy, but he chose to do it his way.

39 A. Speaker **A** is the only one who believes that the politician pursued his personal interests (second part of sentence one). Others hold the view that his prime motivation was to serve his own country.

40 D. Both **A** and **D** believe that the greatest feat was narrowing the gap between the poor and the rich. Speaker **A** mentions it in the second part of their paragraph and Speaker **D** says that at the very end: 'he made society more equal' and then clarifies that many 'not so well-off' (poor) members of that society really benefitted from his policies.

Part 7

41 F. Paragraph **F** continues the theme of the introduction and ends by mentioning a study dedicated to the therapeutic effects of singing in choirs. The next paragraph starts with 'there was a specific angle to this study'. Even though there are some paragraphs with fitting beginnings, their endings do not fit the following paragraph.

42 B. 'I take no issue' and 'I take no argument' are followed one by another for emphatic (stronger) effect. At the end of Paragraph **B** the author complains that this information about singing is never put to good use, and the next paragraph states that there are occasional attempts to do so. Paragraph **C** fits well here, but its ending is much better used later on.

43 G. The idea of schools being not willing to host such events is expanded in this and the previous paragraph. At the end of Paragraph **G** a 'worthwhile singing project' is mentioned — this is the project that starts the next paragraph — 'Noye's Fludde'.

44 C. The ending of Paragraph **C** and the beginning of the next paragraph talk about the author's one-time experience of singing in choir.

45 E. The main topic of this and the previous paragraph is access to 'that world' — the world of music, the world of possibilities. The health benefits are only a 'bonus'.

46 A. This paragraph is the only one where Britten is mentioned. The singing sessions, mentioned in the paragraph above, are told here to be an 'extraordinary experience' for all the children that participated.

Part 8

47 C. Last sentence of the text. The tower had been closed and demolished (destroyed).

48 A. Second sentence of paragraph two says that the artist 'does not seek to confirm how the world looks'. This means that the works are fairly abstract rather than objective in their nature.

49 C. First sentence of the paragraph mentions that most find the industrial sites 'unsightly' — not very pretty or outright ugly.

50 B. In the middle of second paragraph the author describes his own interpretation of his picture, which is rather

different from other people's.

51 B. Second paragraph, second half of it tells of how the artist had to put the painting in a bathtub to achieve certain colour or artistic effect. The next sentence says that it can be dangerous because the results can't be controlled.

52 D. In the lower part of the second paragraph the artist mentions how he comes to the same cafe twice to make sure that no minor details are missing from his painting.

53 B. The last sentence of the second paragraph mentions how the artist reworked everything to 'establish links throughout the composition'.

54 B. The very first sentence says that he uses both studio and open-air locations for painting. We can't use Paragraph A for answer even though the artist mentions exploring the coastline. This is because the question is asked in Present Simple, meaning that the artist does that on a regular basis. Paragraph A talks of an experience that is in the past.

55 A. The artist states that the painting is 'the largest I've ever attempted'. It is the size of the painting that makes it different from other works of the same author.

56 D. The author looks for 'bespoke interiors' and individuals that attend those pubs.

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

Remarkable (adj) — unusual, striking or extraordinary, worthy of attention. *Lenin's remarkable intelligence was indisputable.*

Expertise (n) — good knowledge, skill or experience in a certain area. *Lily's expertise in linguistics proved invaluable in our research.*

Journey (n) — a trip or a travel from one place to another.

Vanish (v) — disappear, usually suddenly and mysteriously. *I looked away and a few seconds later he vanished into the darkness.*

Propose (v) — to suggest something, to put something forward for consideration.

Breakthrough (n) — considerable progress. *Recent breakthroughs in the IT industry made powerful cellphones more affordable.*

Headway (n) — progress, rate of progress.

Part 2

Enterprise (n) — a project that requires boldness, bravery; a business body such as a company or a firm. *His risky enterprise eventually made him rich and famous.*

Prospective (adj) — likely, anticipated. *The company's new prospective owners are well-known in the business world.*

Predict (v) — to know or guess something that will happen in the future, to foresee. *She predicted this financial crisis two years before it happened.*

Typescript (n) — a typed copy, especially of a document. Also, mostly outdated: any piece of text that is made using a typing machine.

Proposal (n) — see Part 1, propose (v).

Artefact (n) — anything man-made and of historical or cultural significance.

Part 3

Dull (adj) — boring and unremarkable. *I had to sit there for an hour and listen to that dull lecture on ancient philosophy.*

Timid (adj) — shy; scared easily. *He was a 12-year-old timid boy, too scared to approach a girl.*

Spurn (v) — to reject something with disgust or contempt. *This aspiring young author had his earlier works spurned by many publishers.*

Despite (prep) — in spite of. *Despite his bad luck, he graduated from university at the top of his class.*

Immense (adj) — vast or huge, immeasurable. *Trump's immense influence among the business establishment helped him in his presidential campaign.*

Lack (v) — to be short of something, not to have enough of something. *We lack money for this particular accommodation — let's find another one!*

Drive (n) — (here) energy, ambition, willingness to do something. *His business drive made him a very prosperous man.*

Reject (v) — to refuse, to turn down. *My job application got rejected because I don't have enough experience in the industry.*

Subsequent (adj) — happening after. *My first job wasn't very well paid. All subsequent occupations had much better salary.*

Hound (v) — to pursue someone, (here) to annoy or pester someone. *That boy just wouldn't stop hounding me!*

Decade (n) — a period of ten years.

Seldom (adj) — rarely, not often. *It is seldom that you see such an old man jogging early in the morning.*

Suit (v) — to be fit or appropriate. *The position of senior manager really suits her, doesn't it?*

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

Part 4

Bound to (v) — must, should, have to. *He is bound to get a good mark for his final exam — he spent his whole weekend studying up for it.*

Pottery (n) — dishes, cups, pots etc. made of clay or the art of making them.

Prevent (v) — to stop something from happening. *Unfortunately, the weathermen couldn't predict the approaching typhoon.*

Part 5

Sights (n) — places worth visiting (as a tourist). **To see the sights** means to go look at the popular and well-known places of the town/city.

Disposable (adj) — something that is used once and then thrown away (e.g. a napkin, a diaper).

Calf (n) — thick fleshy part on the back of the lower leg, between the knee and ankle.

Waist (n) — the most narrow part of your torso.

Ankle (n) — the part of leg right above the foot. *I hurt my ankle last week — I'm going to miss tomorrow's gym class.*

Devise (v) — to work something out, to come up with something. *He had devised a plan to rob the local bank.*

Significance (n) — importance of something.

Forewarn (v) — to warn beforehand, in advance.

Fruition (n) — realisation or fulfilment of something that is desired. *My plans of becoming a government official*

have finally come to fruition.

Grimy (adj) — dirty and unappealing. *The car's grimy windows made me depressed.*

Struggle (v) — to fight; to find something difficult to deal with. *I usually struggle with even the most basic maths.*

Aisle (n) — space between rows of seats in a bus, theatre.

Squint (v) — to narrow your eyes when you can't see something. *I tried to squint but it didn't help — the text was just too far away to make out.*

Shuffle (v) — (about feet in the text) — to drag your feet on the floor noisily.

Hum (v) — to make a vibrating sound with your throat without opening your mouth. *I was humming some strange tune to myself on my way to school.*

Wobble (v) — to rock or sway from one side to another. *The lamp-post wobbled in the strong wind.*

Thigh (n) — part of the leg between knee and hip. *I have a big bruise on my left thigh.*

Meld (v) — to blend or to combine. *The picture melded with the wall and therefore wasn't easy to notice.*

Disappoint (v) — not meet someone's expectations, to upset someone. *I didn't want to disappoint my teacher, so I studied hard for my graduation exams.*

Slack-jawed (adj) — with an open mouth.

Stoop (v) — to bend body forward and down. *He stooped to pick up a coin lying on the pavement.*

Eject (v) — to force out, to throw out. *The doorman ejected us from the bar because we had no money to pay for the drinks.*

Sway (v) — to lean to one side.

Part 6

Assess (v) — to give an estimated value of something or someone. *The teacher assessed the student's academic performance and came to the conclusion that he isn't trying hard enough.*

Overall (adj) — including everything; general. *The overall impression of the show was rather good.*

CV (n) — short for *curriculum vitae* (Latin) — description of life. It is a more detailed resume that usually includes both academic information about the job seeker, his experience and a short biography. *I'm just starting my career so my CV isn't that impressive.*

Shrewd (adj) — able to give good judgement, usually in business matters. *He is a talented entrepreneur and a shrewd salesman.*

Legacy (n) — handed down or received from your ancestors.

Tremendous (adj) — huge or vast. *Your contribution to the project is tremendous.*

Narrow (v) — to limit or restrict. *We had to narrow down the number of candidates to three people.*

Gap (n) — (here) difference or disparity. *The company is trying to close the wage gap between men and women.*

Champion (v) — to support or defend something, to fight for something. *UN General Secretary championed the ideas of human rights.*

Repercussion (n) — result or consequence of something, usually happening after some time of the initial event.

Timing (n) — process of regulating action to happen in a certain succession or at one time. *The timing was perfect — as soon as the teacher asked me to come to the board, the class came to an end.*

Conspire (v) — to plot, to secretly plan to act against someone.

Gullible (adj) — easy to fool or trick. *Young people are usually gullible and inexperienced, and therefore they tend to believe anything you tell them.*

Questionable (adj) — open to dispute. Your opinion on this matter is questionable.

Feat (n) — an achievement. *Beating a more experienced opponent is a great feat.*

Testimony (n) — declaration of fact or truth.

Implement (v) — to put into action. *We managed to implement a new strategy into our business model.*

Advocate (v) — to defend something or someone. *Throughout his life he was advocating the ideas of gender equality.*

Commitment (n) — act of committing (promising to do something, becoming obliged to do something, e.g. serving in the army or marrying someone is a commitment).

Genuine (adj) — real, not fake. *If this Rolex watch is genuine, then it must cost a fortune!*

Inflexible (adj) — fixed or without variation; (here) unable or unwilling to change even when the situation requires it.

Manifestly (adv) — visibly, clearly, obviously, explicitly. *He was manifestly unsuited for the job.*

Forensic (adj) — relating to the court of law.

Achievement (n) — see Part 6, feat (n).

Part 7

Choir (n) — organised group of singers, can be professional or amateur. Check pronunciation. *Singing in a choir is a surprisingly refreshing experience.*

Prolong (v) — to lengthen, to extend in duration, or to postpone.

Refuge (n) — a shelter that protects one from danger, weather. Can be used both figuratively and literally. *He provided a refuge for many people during wartime.*

Centenary (n) — Marking 100th anniversary. *This year is going to be the town's centenary.*

Responsive (adj) — reacting to things quickly and favourably. *Miranda is very responsive when it comes to teacher-student interaction.*

Cardiovascular (adj) — relating to blood vessels and heart.

Transcendent (adj) — (here) not existing in physical realm. *The trip to Mayan ruins was something transcendent — it was unlike anything I had ever experienced before.*

Horde (n) — a huge crowd, a mob. *As soon as the shopping centre opened its doors, the mad horde of buyers rushed in.*

Pile into(phr v) — (here) to enter a place in a disorganised crowd.

Likewise (adv) — in similar manner, similarly.

Sustained (adj) — enduring, continuous (as opposed to brief). *Sustained effort is the key to getting fit.*

Privileged (adj) — enjoying certain benefits or immunities. *The privileged children of well-off families are statistically more likely to lack motivation.*

Endorsement (n) — approval or support. *You require endorsement from the head of office for your next promotion.*

Revelation (n) — disclosing something previously kept in secret. Both figurative and literal uses are acceptable. *The news of her infidelity came as a revelation to all of us.*

Part 8

Exist (v) — to be, to be real, to be alive. *There exist many theories about where humanity comes from.*

Depict (v) — to show in a drawing, sculpture etc. *In this picture, the artist depicts the everyday life of a simple family from that time.*

Alter (v) — to change, to make different.

Exploit (v) — to take advantage of something or someone. *People in positions of power are usually tempted to exploit it.*

Keen (adj) — eager, enthusiastic; intense or strong. *I'm rather keen on collecting stamps.*

Explore (v) — examine, investigate; travel to an unfamiliar region to discover something.

Noteworthy (adj) — notable.

Sheer (adj) — complete, absolute. *The sheer brilliance of Dali's work will never cease to amaze me.*

Quay (n) — pier or dock parallel to the shoreline.

Abandon (v) — to leave behind, to forsake. *The long-abandoned house looked grim and grey.*

Immerse (v) — to deeply involve. *I immersed myself in the book.*

Unightly (adj) — not presentable, not pretty.

Decay (n) — decline in health, condition, or spirit. *Our society is going through a stage of moral decay.*

Ivy (n) — climbing or trailing vine, often used as a decorative element.

Coal (n) — black or brown carbon rock, usually used as fuel. *Coal power plants are seriously harming the environment.*

Peculiar (adj) — unusual, odd; distinct. *There is something peculiar about Kandinsky's picture.*

Therein (adv) — (formal) inside, there, in that place. *The contract and the terms contained therein.*

Overlook (v) — not to notice or take into account. *I have no idea how I overlooked an obvious inaccuracy in my calculations.*

Artificial (adj) — not natural, man-made.

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