

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).

I wish I'd known that before

I've always tried to be a supportive friend, **0** *keeping* my own counsel on my true opinions. I've lied to **1** _____ a friend's face and gone to parties with people I couldn't stand **2** _____ upset them. But now I'm older I have realised that being permanently sympathetic is not the way to hold on to your integrity and well-being. Armed with this understanding, I planned to **3** _____ on a policy of being totally honest at all times. I came across research that **4** _____ me up, claiming that often people don't actually want the truth and that being honest reduces the stress that inevitably accompanies **5** _____ so-called white lies. So I decided to **6** _____ ahead. Some people hated me, others were angry, but my real friends valued my honesty. **7** _____, I was aware of the damage bluntness can do but I've learned that true friendship survives on sincerity and a few **8** _____ truths won't ruin it. I wish I'd known that before!

0	A <i>keeping</i>	B holding	C clutching	D grabbing
1	A rescue	B save	C recover	D retain
2	A instead of	B in place of	C in preference to	D rather than
3	A begin	B embark	C commence	D engage
4	A backed	B supported	C held	D took
5	A saying	B speaking	C recounting	D telling
6	A go	B move	C got	D push
7	A Although	B Obviously	C Conversely	D At last
8	A house	B home	C base	D foundation

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) THE

Happiness is a state of mind

Research undertaken into **0** THE pursuit of happiness has produced some interesting ideas. Apparently, our level of happiness depends on **9** _____ much we invest in it. The hypothesis is that happiness resembles a skill and can therefore be learned — if people are willing to put time and effort **10** _____ perfecting it. Meditation seems to be a key factor and this **11** _____ be scientifically demonstrated. MRI scans performed on people who meditated regularly showed raised levels of positivity in the left-hand side of **12** _____ brains, the part usually connected with happiness. At the same time, they managed to keep the more negative right side **13** _____ check. Does this mean only specialist meditators can be happy? Apparently **14** _____, as even people who only meditated

occasionally demonstrated greater positivity. This could indicate that tweaking the **15** _____ we channel out thoughts, modifying our perception of things around us, can **16** _____ a big difference to our sense of well-being. If true, isn't it worth putting in some effort?

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) PERSONALITY**

The route to perfection

Can there be perfection without pain for those who are **0 successful** in the world of dance? Achieving excellence depends on many different things, including physique and luck. However, it is **17** _____ that those who dance professionally must also follow a **18** _____ training regime, combining this with complete **19** _____ to their art - and this can certainly be painful. Dancers have to be like **20** _____ athletes but they also have to combine fitness with elegance and **21** _____. It's said that giving a professional dance performance is not **22** _____ to playing a football game as dancers have to combine periods of sustained activity with short bursts of **23** _____ energy, while also being able to recover quickly. In the past dancers trained mostly by going through **24** _____ routines but in the modern world, with its high standards of fitness, they use additional techniques such as gym routines to gain muscle strength and stamina. Their ultimate aim is perfection.

0 SUCCESS
17 DISPUTE
18 RIGOUR
19 DEDICATE
20 ENDURE
21 MUSIC
22 SIMILAR
23 EXPLODE
24 REPEAT

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)**.

Jane was advised to work harder by her Maths teacher.

RECOMMENDED

The maths teacher _____ harder

ANSWER: RECOMMENDED THAT JANE SHOULD WORK

25 This was Peter's biggest challenge to date.

FACED

Peter _____ challenge before.

26 I wish I had tried harder when I was at school!

REGRET

I really _____ when I was at school!

27 I wish people wouldn't talk during the performance - it makes me really uptight!

NERVES

It really _____ people talk during a performance!

28 He is so ambitious - he's determined that he'll be successful in the company.

MARK

He is determined _____ in the company.

29 Can you suggest a way of turning dreams into reality for ambitious people?

TRUE

Can you suggest how _____ for ambitious people?

30 I don't want to take part in the project.

RATHER

I _____ part in the project.

CAE Reading and Use of English Part 5

You are going to read a magazine article about people unable to throw old things away. For questions 31-36, choose the answer (A, B, C or D) which you think fits best according to the text.

My hoarder mum and me

I'd always considered my father to be something of a hoarder. Our family home was flanked by a pair of garages but neither was used for anything as prosaic as parking cars. Instead, they both bulged, ceiling to floor, with a bizarre and ever-growing menagerie of stuff: old windsurfing magazines, broken kettles, mouldy carpets, two dozen or more used stick deodorants. At the time, the rest of the family thought my father's stockpiling of apparently redundant objects was funny, a harmless eccentricity shared by middle-aged men nesting in garages and sheds across the land.

Years later, when Obsessive Compulsive Disorder became a recognised medical condition, I started to wonder if those overflowing garages might have been bad for his health. Watching the moving documentary *My Hoarder Mum and Me* put my father's relatively benign symptoms into context. In it, Vasoulla, a lifelong hoarder and mother of TV presenter Jasmine Harman, invited a film crew into her home, or rather, her multi-storey storage facility. Every room in Vasoulla's house contained more stuff than space. The staircases were almost impassable and in the kitchen, Vasoulla had problems chopping vegetables because every flat surface had already been commandeered by clutter. The house would have looked tidier if it had been struck by a tornado.

To her credit, Vasoulla realised that she had a serious problem, not least because her hoarding had been going on - and getting worse - for years. Her grown-up sons remembered thinking it normal for dinner to be served in a bedroom; it was the only room that could accommodate the whole family. The hoarding had evidently been especially hard on Jasmine. All the way through my life I've felt that my mum's stuff was more important than me,' she reflected quietly. Any Freudian analysts watching will have been scribbling in their notebooks when Jasmine told us she now presents a TV property series that helps people to find their ideal homes. In contrast to Vasoulla, Jasmine 'vacuums everything, sofas, chairs, even the kitchen worktops.'

Over the course of the documentary, which followed the family over several months, Jasmine coaxed and cajoled Vasoulla to jettison at least some of her junk. It was a slow, painful process - Vasoulla had been known to buy back her own possessions just hours after donating them to charity. In need of professional help, Yasmin consulted a Dr Mataix-Cols, who told her hoarding was considered a form of OCD but did not get the attention and research grants it deserved because it wasn't yet recognised as a condition in its own right. The author of another book about hoarding had even more dispiriting news for Jasmine. 'Give up,' she was told, 'because hoarders never stop hoarding'.

Unperturbed by these gloomy prognoses, Jasmine helped Vasoulla sift through the flotsam and jetsam. It was impossible not to share Jasmine's frustration with her mother's attachment to even her most ephemeral possessions ('Can I throw away a copy of the Financial Times from 2010?'). Yet by the end, you also shared Jasmine's triumph as the carpets of three of her mother's rooms were reintroduced to the light of day for the first time in years. It would be an overstatement to say that Vasoulla had conquered her obsession. But she was touchingly appreciative of what Jasmine had done for her and vowed to continue their house-clearing project. 'It feels good to see the table again,' she said.

After hearing Vasoulla's extraordinary story, I realised that my father isn't a hoarder at all. It isn't objects he prizes. It's their usefulness. Like many of his generation, who grew up in post-war austerity, my father likes to squeeze every drop of value from everything he owns, even if it means storing it for decades to do so. The windsurfing magazines will come in handy if he gets back into windsurfing; the carpet could do for a third garage. He even had a brilliant scheme for his collection of used deodorants. Incensed that you could never reach the final ten percent of the deodorant because of its plastic casing, he decided to heat and transfer the residue from each into an empty casing, thereby creating one new, reconstituted deodorant. At the time, my brother and I thought he was potty. But now I see that my father was actually decades ahead of the curve. He wasn't hoarding our family's discarded possessions; he was recycling them.

31 When he was younger, the writer believed his father's collection of strange old things

- A was amusing to look at.
- B should not be taken seriously.
- C was understandable at his age.
- D bordered on the obsessive.

32 After watching the documentary, the writer was

- A certain his father had a severe health problem.
- B confused by his father's symptoms.
- C aware his father's situation wasn't as bad as some.
- D worried his father was in a dangerous environment.

33 The writer mentions Jasmine's new job to

- A indicate possible psychological effects of her upbringing.
- B show she survived childhood difficulties and became successful.
- C compare types of environment people live in today.
- D emphasise that Jasmine's priorities are not influenced by her mother.

34 When helping Vasoulla, Jasmine had to

- A remove some of Vasoulla's possessions secretly.
- B make Vasoulla see the funny side of the situation.
- C ask an expert to diagnose Vasoulla's condition.
- D find ways to persuade Vasoulla to part with some possessions.

35 During the documentary, Vasoulla

- A managed to recover from her obsession.
- B overcame her frustration with her messy house.
- C recognised the value of Jasmine's help.
- D found important things she had long forgotten.

36 What has the writer learned about his father?

- A He wanted to preserve things to remember the past.
- B He was concerned about wastage.
- C He hoped to make money from his possessions.
- D He was determined to make life easier for his family.

CAE Reading and Use of English Part 6

Read four extracts from drama school blogs about the acting process. For questions **37-40**, choose from the reviews **A-D**. The extracts may be chosen more than once.

Playing a part

Four aspiring actors comment on how drama school training helps them prepare for a new role.

A

Some actors have little rituals that they have to carry out every time they start a new part, which may be based on superstition. For them, acting involves a deep personal investment. However, there are also practical considerations when taking on any new part. Is it better to learn all the words by rote, or through some kind of emotional memory? The script itself is fixed, but there are a million ways in which an actor can imagine saying the lines. Wherever this imagination comes from, the actor must first draw on things that they have experienced and know to be true. Because of this, actors are not necessarily the best judge of their own performance since they are too close to it, but if they use the practical techniques learned in drama school they will be better equipped to take on demanding roles and face their critics knowing they have performed well.

B

It's a strange thing that the world of the theatre is often connected with deceit and lying - after all, that's the stuff of good drama, and actors are simply playing a part. But really it's the opposite, as acting is essentially connected with bringing out some kind of truth. The fact is that truth is everything to do with humanity. And the best part of an actor's job is to convey that and change the way people think about it. If an audience doesn't believe in a character on stage, it's not worth doing. In order to get an audience to believe, there has to be a shared understanding of what truth means; that involves the actor in thinking, evaluating and planning every move beforehand. That's when acting is at its most demanding, and learning the lines is actually quite mundane. When a performance is a revelation, and completely truthful in what it says about life, it lifts both audience and the actors on to a different level. So much of what is done in drama schools is based on achieving that.

C

Most acting workshops teach actors to be flexible and loose in their approach to a role, to use their imagination and be as open as possible. This is key to the success of actors when establishing a new character. When it comes to fixing the emotions of character, there is no point in trying to create unrealistic emotions because what people in real life do is reach to other people around them; they don't walk around summoning up states of anger or fear at a moment's notice. Actors have to do the same thing night after night, and may lose the ability to see how well it is being done or even engage emotionally. The irony is that actors must appear to be spontaneous, yet they know what the other characters on stage are going to say. The audience must believe in their characters and understand a greater truth. Yet clearly, the actor is simply playing a part, and how well he or she does that is for others to judge.

D

Drama schools teach aspiring young actors that there is no one right way to do things —there are different approaches to developing a character, although the practical techniques of voice projection and so on are clearly the same. Some actors totally immerse themselves in the character they're playing, even staying in character when off-stage. Other consider this self-indulgent, and rely on imagination and spontaneity to carry them through. After all, imagination is not something concrete that can be manipulated and the aim of the actor is to convey his or her version of the truth of the play to the audience. Every actor wants to achieve a performance that really reaches an audience and helps them look at something in a new way.

Which blogger ...

37 expresses a different view from the others about what's important when preparing a role?

38 has a similar view to A about an actor's assessment of his or her own performance?

39 has a different opinion to the others about what makes a good performance?

40 shares B's opinion about what is most satisfying about acting?

CAE Reading and Use of English Part 7

You are going to read an article about the impact of the Internet on our lives. 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.

How the Internet is altering your mind

Like most newspapers' content, what you are about to read was written using a computer connected to the Internet. Obviously, this had no end of benefits, mostly pertaining to the relative ease of my research and the simplicity of contacting the people whose thoughts and opinions you are about to read.

41 ...

It often feels as if all this frantic activity creates a constant state of twitchy anxiety. Moreover, having read a hotly controversial book about the effect of digital media on the human mind, I may have very good reason to feel scared. Its thesis is simple enough: not only that the modern world's relentless informational overload is killing our capacity for reflection, contemplation and patience but that our online habits are also altering the very structure of our brains.

42 ...

The writer then argues that the Internet's 'cacophony of stimuli' and 'crazy quilt' of information have given rise to 'cursory reading, hurried and distracted thinking, and superficial learning' - in contrast to the age of the book, when intelligent humans were encouraged to be contemplative and imaginative.

43 ...

Dr Small, the director of the Memory and Ageing Research Centre at the University of California, Los Angeles, is a specialist in the effects on the brain of the ageing process. 'Even an old brain can be quite malleable and responsive to what's going on with technology,' he tells me.

44 ...

When I ask him how I might stop the Internet's more malign effects on my own brain, he sounds slightly more optimistic than Carr: 'Try to balance online time with offline time,' he tells me. 'What's happening is, we're losing the circadian rhythms we're used to; you go to work, you come home, you spend time talking with your kids.'

45 ...

'His argument privileges activities of the skimming and browsing kind. But if you look at research on kids doing this, or exploring virtual worlds such as Second Life, the argument there is about immersion and engagement.'

46 ...

This all sounds both comforting and convincing, until I return to *The Shallows* and read a particularly sobering sentence: 'We are welcoming the frenziedness into our souls.' There's something chilling about those words and even twenty stupid minutes on YouTube and an impulse buy from Amazon cannot quite remove them from my brain.

A But here is the really important thing. Carr writes: 'If, knowing what we know today about the brain's plasticity, you were to set out to invent a medium that would rewire our mental circuits as quickly and thoroughly as possible, you would probably end up designing something that looks and works a lot like the Internet.'

B *The Shallows* is a book by Nicholas Carr. It is an elegantly written cry of anguish about what one admirer calls 'the uneducating of Homo sapiens' and a rewiring of neural pathways and networks that may yet deprive the human race of the talents that, ironically enough, drove our journey from caves to PC terminals.

C 'The point is, to play successfully, you have to pay an incredible amount of attention to what your team-mates are doing, to the mechanics of the game. You can set up a thesis for *The Depths*, just as much as *The Shallows*. And it seems to me that to say that some neural pathways are good and some are bad - well, how can you possibly say that?'

D 'It's a basic principle that the brain is very sensitive to any kind of stimulation. If you have repeated stimuli, your neural circuits will be excited. But if you neglect other stimuli, other neural circuits will be weakened.' Carr argues that the online world so taxes the parts of the brain that deal with fleeting and temporary stuff that deep thinking becomes increasingly impossible. As he sees it: 'Our ability to learn suffers and our understanding remains shallow.'

E Among the people with walk-on roles in *The Shallows* is Scott Karp, the editor of a renowned American digital media blog called *Publish2*, whose reading habits are held up as proof of the fact that plenty of people's brains have long since been rewired by their enthusiastic use of the Internet.

F I get a more convincing antidote to the Carr thesis from Professor Andrew Burn of the University of London's Institute of Education. Equating the Internet with distraction and shallowness, he tells me, is a fundamental mistake, possibly bound up with Carr's age (he is fifty). 'Is there anything in his book about online role-playing games?'

G But then there is the downside. The tool I use to write can also double as many other things. Thus, while writing this, I was entertained by no end of distractions. I watched YouTube videos, bought something on Amazon and at downright stupid hours of the day - 6 a.m. or almost midnight - I once again checked my email on either my phone or computer.

CAE Reading and Use of English Part 8

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

In which section are the following mentioned?

- 47** the influence of external factors other than the colour of food or drink
- 48** the idea that reaction to colours is not uniform
- 49** the type of people who are most susceptible to colour influence
- 50** a collaboration between people from different backgrounds
- 51** the effect of impaired vision on eating habits
- 52** something that interests people but not for its original purpose
- 53** a hypothetical situation which may disgust us
- 54** some people's ability to be more precise than others in describing subtle taste changes
- 55** the way companies can use psychology to make us eat more
- 56** a belief that some people are naturally reluctant to taste something

How we taste different colours

A

We've all heard that the first bite is taken with the eye but the link between our visual sense and our flavour perception may be stronger than you think. When I think of flavour perception, noses and taste buds primarily spring to mind. Sure, other factors such as texture, temperature and touch sensations play a part but taste and smell are the dominant senses here, right? Well, perhaps not. You only have to consider the insatiable public appetite for food pictures masquerading as cookbooks to see there is meat to the old adage we eat with our eyes. Charles Spence, the Oxford experimental psychologist who helped Heston Blumenthal develop some of his playful multisensory signature dishes, places vision right up there with smell, in flavour's 'premier league', if you will. 'Half the brain is visual in some sense,' says Spence. This is, in part, why the colour of our food and drink can not only determine whether it is appetising but its flavour, too.

B

It is often said that we have an inherent aversion to blue food because it appears so rarely in nature. Another popular theory is that we're attracted to red food because it signals ripeness, sweetness and calories. But is this an innate preference? Probably not, thinks Chris Lukehurst, head of research at the Marketing Clinic. How colour affects appetite is inconsistent and contextual. Think about green food and you might picture fresh, nutritious rocket, watercress or cucumber. Or perhaps under-ripe, sour fruits. 'However, if I talk to you about green meat,' he says, 'your stomach probably turns.' It is interesting, though, that a dyed-blue steak will have the same effect, even if you know it's perfectly safe. If you get people to eat it in the dark, says Spence, 'so they think it's normal, then you turn the lights up and show them the colour, some will get up and be sick straightaway.' Such is the powerfully aversive effect of food colour out of context.

C

As well as tasting the colour of what we consume, we can also taste the shade of its wrapping. Spence has tricked people into confusing salt and vinegar crisps with cheese and onion flavour merely by switching packets. 'Many of our subjects will taste the colour of the crisp packet, not the crisp itself,' he says. Our brains excel in picking up associations and using them as shortcuts. When the colour makes us expect something to taste a certain way, we'll taste what we expect unless it's shockingly different. Using multiple colours in sweets such as Smarties and M&Ms is

a strategy to get you to eat lots of them. People will wolf down more from a mixed bowl than they will from a bowl full of their favourite colour. And a recent study from Cornwall University showed that you'll eat more, too, if your food colour matches the plate, while a contrast will have the opposite effect.

D

If you can't see colours, you might expect your other senses to sharpen and compensate but blind people don't taste or smell any more than anyone else. They are, however, generally better at naming smells, which most sighted people struggle with. So they may not be tasting more intensely but they can identify flavours better without visual cues. Not surprisingly, losing your sight can make eating stressful and it is thought to contribute to a diminished appetite in old age. But even losing the capacity to see colours can have adverse effects. In his book *An Anthropologist on Mars*, Oliver Sacks told the fascinating story of a man who experienced this after an accident. He found eating less pleasurable and started to choose black or white foods, or eat with his eyes closed. Following a discussion with Blumenthal, Spence and his team at Oxford did some research to discover who is the most easily influenced by the effects of colouring and found that those at the super-taster end of the spectrum rely less on their eyes. 'Whereas those with fewer taste buds,' says Spence, 'will be more easily led astray or say, "Yep, I see red therefore it's sweet".'

Answer Keys

PART 1

1 B — save. *To save face* is a set phrase that means 'to save one's dignity'.

2 D — rather than. *Do something rather than do something else.* The other three phrases are normally used with the -ing form (e.g. instead of upsetting them).

3 B — embark. The only verb that collocates with *on*. *To embark on (upon) something* means to commence, to start doing it.

4 A — backed. *To back up* means to support, to reinforce (e.g. to back up your argument with scientific data)

5 D — telling. *To tell lies* is the commonly used phrase.

6 A — go. *To go ahead* — to continue, to carry on. Another set phrase.

7 B — Obviously. It fits in the context, and it is the only adverb that would require a comma after it in this position of an introductory word.

8 B — home. *Home truths* (usually plural) are unpleasant facts that are told to a person you know well (e.g. you tell your best friend about his bad breath). This is a set phrase.

PART 2

9 how. The more we "invest" in happiness, the happier we become.

10 into. To put time and effort into something. Effort has to be used with 'into', but time can have both 'into' and 'in'. Since the preposition is used with both words in this case, you will have to use the only common preposition 'into'. Using 'in' will be regarded as a mistake.

11 can. We shouldn't be using either 'could' or 'may' because the fact was actually demonstrated, as it is explained in the sentence that follows.

12 their. The sentence mentions the brains of people who practised meditation.

13 in. *To keep in check* means to keep under control.

14 not. The second part of the sentence refutes (proves wrong) the statement made in the previous sentence.

15 way. *The way we do something* = how we do it.

16 make. *To make a difference* = to have an effect, to change something.

PART 3

17 indisputable. The context makes it clear that the word has to have a negative prefix. The meaning of the word is "beyond doubt, not open to question". Mind the spelling and use the right negative prefix. If it is not clear whether to use a negative prefix or not, try skipping this word and finishing the rest of the sentence to understand it better.

18 rigorous. Harsh, accurate and very strict. Do not omit 'u' at the end, as you are supposed to stick to [BrE spelling](#).

19 dedication. A noun is needed here. Note the preposition 'to' used with 'dedication'.

20 endurance. Endurance athletes are required to display both strength and stamina.

21 musicality. Sensitivity to music or being musical. This can involve feeling the rhythm that dancers need so much.

22 dissimilar. Double negative should be used here (**not dissimilar** = similar) — the authors compare a dance with a football game and it is clear from context that they are alike. Make sure you use the correct negative prefix.

23 explosive. It is important not to be mistaken and use 'exploding'. The energy the dancer needs is explosive in its nature (comes suddenly, in quick bursts). The energy does not explode.

24 repetitive. The word routine implies that it repeats over and over again — so it is repetitive.

PART 4

25 had not/never faced a bigger/such a big. It is important to understand why we use Past Perfect here. 'To date' indicates that the period is finished.

26 regret not trying harder. Regret doing/not doing something. Regret is normally used with -ing form.

27 gets on my nerves when. *Uptight* means tense or nervous. To get on somebody's nerves means to upset, unnerve or irritate somebody.

28 to make his mark. *To make one's mark* means to succeed or to become recognised.

29 to make dreams come true. *Dreams come true* is an established collocation.

30 would rather not take. *Would rather not do something* indicates a lack of desire to do it.

PART 5

31 D. Answers **A**, **B** and **C** are all opinions the rest of the family had about the author's father's strange habit. Answer **D** is what the author thinks of his father, stated in the very first sentence: "*a hoarder*". See vocabulary for more information.

32 C. Paragraph 2, second sentence mentions the author's father having '*relatively benign symptoms*'. What this means is that father's condition wasn't as bad as in comparison to those people in the documentary.

33 A. The main clue is the mentioned '*Freudian analysts*'. As you know, Freud was a famous psychologist. Evidently, Jasmine tried to offset the psychological damage caused by her troubled childhood by choosing an occupation that involves the opposite environment to that witnessed back home.

34 D. The beginning of paragraph 4 goes: "*Jasmine coaxed and cajoled Vasoulla to jettison at least some of her junk*". The less known vocabulary contains the answer here. In short, Jasmine tried to persuade Vasoulla to let go of the things she amassed. Refer to vocabulary for more information. Answers **A** and **B** are not mentioned. Answer **C** is not correct — Vasoulla's condition did not need to be diagnosed, Jasmine asked the doctor for more information about the illness.

35 C. Ending of paragraph five: "*But she (Vasoulla) was touchingly appreciative of what Jasmine had done for her*". Answer **A** is wrong — it is clearly stated that Vasoulla was far from completely recovering from her condition. Answer **B** is not mentioned. Answer **D** is only a minor detail ("*it's good to see the table again*").

36 B. The whole paragraph talks about how their father is very frugal and afraid that even the slightest part of what he has goes to waste.

PART 6

- 37 A.** Blogger **A** questions "more practical" things about preparing, namely the benefit of learning your lines.
- 38 C.** Both bloggers believe that the actor himself can't tell how well he performs. Blogger **A**: "*actors are not necessarily the best judge of their own performance*", Blogger **C**: "*the actors is simply playing a part, and how well he or she does that is for others to judge*"
- 39 A.** Bloggers **B**, **C** and **D** all focus on the impact that the actor's performance has on the audience. Blogger **A** however focuses primarily on technique, preparation, and training from drama school (learning lines, using emotional memory, applying practical techniques). The success of a performance is linked more to technical preparation and the actor's craft rather than the audience's reaction to it.
- 40 D.** Blogger **B** believes that the best thing is to change somebody's view on things: "*the best part of an actor's job is to convey that and change the way people think about it*"; Blogger **D** concurs in the very last sentence of his paragraph.

PART 7

- 41 G.** The previous paragraphs mention the advantages, and this one immediately introduces the downside, so the narrative is easy to trace.
- 42 B.** It is easier to have a look at a paragraph that follows this one — it starts with "The writer ...", suggesting that the previous paragraph introduced a writer and possibly a book. Paragraph **B** is the only one fitting this description.
- 43 A.** The preceding paragraphs list the downsides of the Internet in contrast with the advantages of more conventional reading from a book. Then this paragraph suggests that in spite of all the downsides, the web offers the best possibility for quick and efficient learning: "*... a medium that would rewire our mental circuits as quickly and thoroughly as possible...*"
- 44 D.** The paragraph before focuses on how a brain can be "malleable" — or able to change. Then Paragraph **D** continues and expands the idea by explaining and giving examples. The next paragraph starts with "*When I ask him...*" it is clear that 'he' is Dr. Small.
- 45 F.** At the very end of Paragraph **F** online games are mentioned. The paragraph that follows continues this idea with the example of Second Life virtual world type of game.
- 46 C.** The game talk continues and Dr. Small explains how playing a game can be beneficial for your thinking: "*you have to pay an incredible amount of attention to what your team-mates are doing, to the mechanics of the game*"

PART 8

- 47 C.** The 'other' factor here is label. The example illustrates how people can be misled by a changed label on potato crisps.
- 48 B.** Reaction to green can be both positive and negative — a ripe cucumber or an unripe fruit.
- 49 D.** The example in the middle of Paragraph **D** talks about people with poor colour perception and how it affects their appetite.
- 50 A.** The paragraph mentions two people who worked together to conduct an experiment in taste preference.
- 51 D.** The bottom half of the paragraph talks about a man who sustained an injury that impaired his colour vision and it affected his food preferences dramatically.
- 52 A.** 'Food pictures masquerading as cookbooks' is what the author meant here. This suggests that the original idea of cookbooks (to help cooking by giving recipes) is overlooked in favour of just gazing at highly-appetising pictures.
- 53 B.** The blue and green meat examples are meant. Disgust = get sick.
- 54 D.** The example with blind people shows how they are more capable of telling the slight differences in taste compared to people with sight.

55 C. Examples with Skittles and M&Ms — they colour each candy differently to subtly make us want to eat more of them.

56 B. Example with green-dyed meat suggests that some would be unwilling to taste it: *'your stomach probably turns.'*

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

Counsel (n) — advice. *I wish somebody would provide me with counsel on the matter.*

Permanently (adv) — forever, for good. *My father seemed to be permanently busy with his business.*

Integrity (n) — honesty, sticking to your principles. *If you try to be everyone's friend, you will lose your personal integrity.*

Inevitably (adv) — something that can't be avoided; certain to take place. *Given my knowledge of the subject, I will inevitably fail the exam.*

Bluntness (n) — straightforward honesty, usually in an impolite manner. *I like the way he treats everyone with bluntness — at least he is not a hypocrite like most people at the office.*

Sincerity (n) — quality of being sincere — genuine, what you really think. *Most girls here won't appreciate your sincerity; they are used to be flattered by men.*

Part 2

Undertake (v) — to attempt or start something. *The task we undertook is not an easy one, but eventually we will finish it.*

Apparently (adv) — easy to spot, evidently. *Apparently I am the only guest in the house right now — it is very quiet and no other people can be seen.*

Hypothesis (n) — an idea suggested to explain something.

Resemble (v) — be similar to. *The writer's later works resemble the best examples of this art from the era.*

MRI — Magnetic Resonance Imaging, a medical examination.

Tweak (v) — to make small alteration of something to make it more efficient. *I wish they tweaked our curriculum a bit — I'm sure we could squeeze in a subject or two in it!*

Perception (n) — the ability to perceive; the way a person sees things and events. *Nancy always has her own perception of school programme.*

Part 3

Sustained (adj) — stable, continuous.

Burst (n) — sudden explosion or a huge amount of something. *She reacted to my suggestion with a burst of laughter.*

Part 4

Uptight (adj) — tense or nervous. *Don't be so uptight, your interview is going to be just fine!*

Ambitious (adj) — with strong desire of success or other achievement. *The hall outside of the interview room was full of young, ambitious specialists.*

Part 5

Hoarder (n) — a person who accumulates various things, unable to let go of them, hoping that he will get to use them later.

Prosaic (adj) — simple, without imagination. *Prosaic matters like earning his own living didn't concern him.*

Bulge (v) — to stand out, to protrude.

Bizarre (adj) — strange or unusual in an interesting way. *Ted's bizarre jokes can put you off if you don't know him well enough.*

Menagerie (n) — a collection. *A huge menagerie of World War Two weaponry.*

Mouldy (adj) — covered with mould — tiny fungi that grow on things if the humidity is too high. *Bread gets mouldy in a matter of days if it isn't properly kept.*

Stockpile (v) — to collect in order to amass a large quantity of something. *My father was paranoid about the war, so he kept stockpiling food and bottled water.*

Redundant (adj) — unnecessary, over the top. *The redundant employees are going to be let go next week.*

Benign (adj) — favourable, kind. *Geoff's benign character made him an all-round pleasant person.*

Clutter (n) — a heap of objects without any order. *A clutter of books and magazines was on top of the table.*

Reflect on something (v) — (here) to think over, to contemplate. *She reflected on her life for a while.*

Coax (v) — to persuade gently into something one isn't willing to do. *I won't be coaxed to join their party!*

Cajole (v) — see **Coax**. Cajole might also involve making a promise to the person in order to make them do what you want.

Jettison (v) — get rid of, throw away. *Your old writing table ought to have been jettisoned a long time ago!*

Charity (n) — an organisation that raises money for some good cause (e.g. to buy clothes and food for an orphanage).

Dispiriting (adj) — upsetting, depressing. *The burnt-down house was a dispiriting sight.*

Unperturbed (adj) — not bothered by something. *No matter how loud I shouted at the dog, it remained unperturbed by my commands.*

Sift (v) — to filter through in order to remove bigger or coarser pieces. *You ought to sift rice through before washing it.*

Flotsam and jetsam (n) — unnecessary pieces, leftovers.

Overstatement (n) — exaggeration. *Saying that he is the smartest student in the class would be an overstatement.*

Vow to (v) — to swear to do something. *I'd never vow to serve my country because I know I couldn't possibly kill a man even if I had to.*

Austerity (n) — state of being austere — stern, strict and without luxuries or excess. *The austerity of post-war times drove many men into depression.*

Residue (n) — remaining substance. *After you wash the dishes, you have to rinse them to make sure you get all the soap residue off.*

Potty (adj) — insignificant; foolish or crazy. *A potty old lady shouted at us to get off her lawn.*

Discarded (adj) — thrown away; considered to be useless. *The discarded clothes could still be used by someone.*

Border on (v) — to balance on, to be close to. *Her immense intelligence borders on insanity.*

Severe (adj) — harsh or rigorous; very serious. *The ambulance was called for a man with severe wounds.*

Part 6

Superstition (n) — irrational belief that comes from ignorance or fear of the unknown. *Old people usually stick to superstitions when making important decisions.*

To learn by rote — to learn something mechanically, without trying to understand it.

Convey (v) — to take or carry across. *I couldn't convey the meaning to my students effectively, no matter how hard I tried.*

Evaluate (v) — to calculate worth, effectiveness of something.

Mundane (adj) — dull, everyday, usual. *The mundane landscape of an arid desert.*

Revelation (n) — a sudden realisation; exposure of something previously kept secret. *It didn't come as a revelation to anyone that Jill was cheating on her husband.*

Workshop (n) — (here) — group of people who came together to share their experience in a field. *There is going to be a sculpting workshop at the gallery next Tuesday.*

Flexible (adj) — able to change, bend without breaking. *Flexible working hours is what I really need to feel comfortable with my day job.*

Spontaneous (adj) — happening on the spot rather than planned. *Spontaneous decisions can lead to unexpected consequences.*

Immerse (v) — to involve into something deeply. *Immersing yourself in the book is important to enjoy it fully.*

Self-indulgent (adj) — following one's own desires.

Part 7

Pertain to (v) — to have relation or reference to. *Laws that pertain to immigration policies.*

Frantic (adj) — worried and hurried; unorganised. *So he was late for his night shift, running around the room frantically searching for his cellphone.*

Twitchy (adj) — similar to **frantic**. Being nervous about something.

Controversial (adj) — with two or more opinions, causing disagreement. *The controversial issue of gender equality.*

Relentless (adj) — (here) fast-paced, quick and unceasing. *The rate at which we had to learn at the university was relentless.*

Contemplation (n) — process of thinking something over carefully and at length. *My contemplation was interrupted by a stranger who approached me to ask for a cigarette.*

Stimuli (n) — Latin, plural of stimulus — things that encourage an activity to develop. *Money is the most effective stimulus of today.*

Cursory (adj) — quick and superficial (not thorough). *Don't worry about the inspection, it will only be cursory.*

Superficial (adj) — happening on the surface and not inside; not real. *Her superficial intelligence was hiding ignorance and arrogance.*

Malleable (adj) — easy to alter, changeable. *Young mind are the most malleable of all.*

Malign (adj) — having bad intentions, evil.

Circadian (adj) — relating to biological rhythms that relate to 24-hour cycle.

Skim (v) — (here) to read superficially without paying much attention to details. *Skim reading is a very useful technique for CAE Reading and Use of English part.*

Immersion (n) — involvement in something, such as a book or a movie.

Sobering (adj) — disillusioning, returning to reality. *That last failure has had a really sobering effect on me.*

Rewire (v) — to change something fundamentally, at a deeper level.

Anguish (n) — pain or misery, torment. *The anguish of losing your best friend is hard to explain.*

Deprive of (v) — take away by force. *Deprived of the right to protect ourselves legally, we had to find other means*

of dealing with the situation.

Pathway (n) — route or way to something.

Neglect (v) — to deny due care, to ignore. *If you neglect your duties as a parent, your children will eventually start loathing you.*

Shallow (adj) — the opposite of deep. Similar to **superficial** — lacking substance.

Part 8

External (adj) — located on the outside. *You should use an external microphone for your videos to improve the quality of sound.*

Uniform (adj) — not changing in form, quality, number etc.

Susceptible to (adj) — easily affected by. *If you are taking certain medicines, then you are more susceptible to the intoxicating effects of alcohol.*

Collaboration (n) — joint work such as a project that is done by two or more people, companies etc.

Impaired (adj) — with reduced strength, weakened. *When you are drunk, your judgement is severely impaired.*

Disgust (v) — feeling of aversion, strong dislike to something. *People with poor understanding of political systems make me feel uneasy about our future.*

Subtle (adj) — not immediately visible, slight. *The subtle details of the show are what makes it so enjoyable.*

Reluctant (adj) — unwilling. *It is natural to feel reluctant to work or study, but it has to be done nonetheless.*

Taste bud (n) — the part of your tongue that is responsible for "feeling" the taste of food you eat.

Insatiable (adj) — unable to be satiated — give enough food or whatever the person is desiring. *The insatiable hunger for reading.*

Masquerade as (v) — to pretend to be something else. *Burglars masquerading as policemen got into their house.*

Adage (n) — a proverb. *As a famous adage goes, 'a bird in the hand is worth two in the bush'.*

Signature dish (n) — a dish the cook or the restaurant is most famous for.

Inherent, innate (adj) — given or existing from birth.

Aversion (n) — similar to **disgust**.

Shortcut (n) — a shorter route; a way to achieve something quicker than usual. *We took a shortcut through the woods, but got lost.*

Wolf down (v) — to eat something quickly and carelessly. *I was too hungry to mind my manners, so I simply wolfed down the food without help of a fork.*

Sighted (adj) — able to see. *Sighted people will never understand the complexities of being blind.*

Cue (n) — a hint or a signal. *The actor missed his cue to enter the stage.*

Diminished (adj) — reduced, lowered.

Capacity (n) — ability to contain. *Any battery's capacity diminishes with time.*