

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).

A success story — or is it?

Success, like beauty, lies in the 0 eye of the beholder. How one person chooses to define it can be very different from how others perceive it. For some people, it's earning a fortune, 1 for others it's working in a voluntary position helping those less fortunate. It's also relative rather than 2 because the person who 3 a new skill has achieved success in their terms just as much as the self-made millionaire.

Ironically, there may also be an underlying contradiction in the term. 4, an actress who has a glamorous life and seems to have everything she wants may actually be troubled by the loss of her 5 life as paparazzi invade her personal 6.

It also has something to do with the length of time success 7. Many young people are happy with short-term fame but 8 it's true that reaching that one goal might be comparatively straightforward, maintaining that success is often much harder. And surely, it's long-term success that is ultimately the most satisfying and also the most enviable?

0	<u>A eye</u>	B look	C sight	D view
1	A as	B while	C so	D since
2	A total	B whole	C complete	D absolute
3	A wins	B earns	C gets	D masters
4	A After all	B At first	C At once	D Apart from
5	A secret	B private	C individual	D separate
6	A zone	B area	C space	D place
7	A goes	B holds	C keeps	D lasts
8	A despite	B even	C although	D however

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) ANY

Allergies

Put simply, an allergy is a disorder in which the body over-reacts to harmless substances which in normal circumstances should not produce any reaction at all. An allergy can occur in almost 0 any part of your body, and can 9 caused by just about anything. But mainly, allergies become evident on parts of the body directly exposed 10 the outside world. Certain allergies occur only at certain times of the year, while 11 are there all the time. Those 12 occur all the year round and are probably caused by something you come into contact 13 every day of your life, some seemingly harmless object such as your deodorant or the pillow you lie on each

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night. Allergies can occur at any time during your life, **14** _____ usually do so before your fortieth birthday. Sometimes the symptoms are **15** _____ slight you do not even know you have an allergy, and it may take years for an allergy to become noticeable. Sometimes it comes and **16** _____ for no apparent reason and with no regularity.

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) ASTONISHINGLY**

Searching for a King

You wouldn't expect to find a dead king under a city car park, yet, <u>0 astonishingly</u> , this was where archaeologists found Richard III, an English king who died in 1485. Always a 17 _____ figure, Richard was 18 _____ as a villain and murderer by Shakespeare. The accuracy of this portrayal is 19 _____, but the fact that Richard was killed at the Battle of Bosworth Field is 20 _____. The exact whereabouts of his body after the battle was a mystery but with the discovery of a skeleton in Leicester, people speculated about whether these were the 21 _____ of the king. The skeleton exhibited similar injuries to those recorded after the battle and scientists carried out carbon dating, which placed the skeleton in the fifteenth century. 22 _____ of DNA from living descendants of the king put 23 _____ of the skeleton beyond doubt - the evidence was 24 _____. The last missing king of England had been found.	0 ASTONISH 17 CONTROVERSY 18 MORTAL 19 DEBATE 20 DISPUTE 21 REMAIN 22 ANALYSE 23 IDENTITY 24 CONCLUDE
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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.

Example:

I don't have any free time, so I can't come to the theatre with you.

WOULD

If I _____ come to the theatre with you.

ANSWER: *had some free time, I would*

25 This milk is bad - it smells terrible!

OFF

This milk _____ - it smells terrible!

26 What the archaeologists discovered when they opened the tomb was amazing.

MADE

The _____ when they opened the tomb was amazing.

27 People are more interested in history than you might expect.

LESS

You _____ interested in history.

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28 For me, imagining what life must have been like then is just not possible.

QUITE

I find it _____ what life must have been like then.

29 It's difficult for a poorly performing company to make a profit.

TURN

If a company is performing poorly, it's difficult _____ one.

30 The failure of the company was incredibly disappointing.

BITTERLY

I _____ the failure of the company.

CAE Reading and Use of English Part 5

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

A working life: the guide dog trainer

As mobility instructor for Guide Dogs for the Blind, Gareth Evans has the rewarding job of matching dogs to their owners.

I'm blindfolded and frightened. Cars are roaring past as I stumble along busy Leamington Spa pavements, terrified I'll unwittingly stray into the path of a vehicle. But Spriggs, the black Labrador whose brown training harness I'm desperately clinging to, soon has me at ease, calmly steering me around hidden obstacles, pedestrians, workmen and parked cars with every wag of his tail. Spriggs is close to finishing his training with Guide Dogs for the Blind and will soon be partnered with a visually impaired person.

At some point Spriggs will have been tutored by Gareth Evans, a local man who has worked with the charity for close to sixteen years. 'It has to be a partnership when you take on a guide dog,' he explains. 'We can only get the dogs to a certain level and then the owners have to take over and they will get out of that partnership what they put in.' Evans grew up in nearby Warwick surrounded by puppies - his family were regular 'puppy walkers' for the charity, the name given to families that look after a puppy for its first 12-14 months before handing it back for training, as well as breeders. 'Guide dogs have always been in my life and I'd always wanted to work for the charity.'

He achieved that ambition when he was nineteen, spending five years working in the kennels before a broken wrist led him to shadow the organisation's rehab workers, who provide training and guidance to help people live independently. 'What impressed me most was how you could give someone the smallest piece of advice, some of it not even related to dogs, that would make a huge difference to their lives, such as how to make the text on their television screen bigger,' he remembers. 'So I retrained as a rehab worker and did that for eight years.' Four years ago he became a mobility instructor for the charity, which means that as well as finishing off the dogs' tuition with advanced training, he helps match dogs to owners, provides support while they get to know each other and makes annual aftercare visits.

Evans thinks there are many myths about the role of guide dogs. 'A lot of people think they take their owners for a walk, that the owner says, "Right, off to the fish and chips shop, please," and the dog takes them there,' he says. 'The owners are the ones in control and who need to know where they are going. The dog is only helping them look out

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for roads and obstacles, it's not actually taking them anywhere - although if it learns a route, it might pop into a shop if the owner visits frequently.' He talks of the occasional embarrassment suffered by owners whose guide dogs betray their love of takeaways by padding into the kebab shop even if the owner wishes to walk past.

When I am blindfolded and partnered with Spriggs for my walk, I immediately realise how big a jump it is from trusting your own eyesight to trusting that a dog will guide you safely around town. For the first five minutes I am genuinely scared that my life is held in the paws of a canine I've never met but I slowly become attuned to Spriggs's subtle movements when he pulls me to the left or right to avoid obstacles or as he prepares to stop at a kerb. I marvel as he obeys my command to turn right at one pavement edge. All the while Evans is telling me what to do, how to give the dog feedback, to pat him affectionately when he has done well, along with numerous other instructions.

By the time I take the blindfold off, I have genuinely bonded with Spriggs, to the extent that Evans jokes: 'I'd better check your bag to see you haven't stolen him,' and I get an inkling of the incredible bond that dogs and owners must share. On the train back to London I spot one of Spriggs's black hairs on my leg and it reminds me of my childhood pet Sid, a Jack Russell terrier I still miss to this day. It then strikes me why Evans has been with Guide Dogs for the Blind for so many years: when you are a key part in forging so many beautiful relationships, partnerships that lead to vastly improved lives, why would you want to work anywhere else?

31 Why does the writer start to feel more relaxed in the first paragraph?

- A He knows he will shortly regain his sight.
- B He has survived a difficult experience.
- C He begins to have faith in his guide.
- D He is approaching the end of the journey.

32 Gareth believes that a successful guide dog is ultimately the result of

- A the breeding and quality of the dog.
- B the level of training the dog is given.
- C the early stages of care when they are young.
- D the interaction between owner and dog.

33 When working in rehabilitation, Gareth was

- A encouraged by the degree of independence the blind people had.
- B surprised by the value of his own contributions.
- C confident that he could learn from the experience.
- D undeterred by his physical problems.

34 The writer mentions the 'fish and chip shop' to

- A illustrate the talents of a good guide dog.
- B correct a common illusion.
- C explain a difficult procedure.
- D emphasise the importance of training done by owners.

35 When taking part in the experiment, the writer believes that

- A being in control of the dog is a very powerful feeling.
- B knowing how to direct the dog takes time.
- C relying on the dog takes considerable courage.
- D reacting to the dog's affection is important.

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36 What is the writer's reaction to the experience?

- A He would like to do the same work.
- B He can identify with the satisfaction Gareth gets from his job.
- C He values the experience of being dependent on a guide dog.
- D He wishes that he could have another dog of his own.

CAE Reading and Use of English Part 6

You are going to read four extracts from online articles about sports psychology. For questions **37-40**, choose from the reviews **A-D**. The extracts may be chosen more than once.

Sports psychology: a valid discipline?

A Dorothy Common

Is the ever-growing discipline of sports psychology contributing effectively to sporting performance or is it, as many people think, "simply the art of stating the blindingly obvious"? I have certainly seen evidence that those in journalistic circles are yet to be fully convinced. And it is certainly true that sport psychologists should strive to increase the sophistication of their approaches to research, making use of more reliable scientific methods. Yet it's a shame that people should be so sceptical. Essentially, sports psychology asks this simple question: considering the undeniable role mental life plays in deciding the outcomes of our sporting efforts, why is mental training not incorporated to the equivalent degree into the athlete's typical training? If, say, a track sprinter is susceptible to letting their head get the better of them (temper issues, nerves, anxiety), then why should they spend their training just working on their strengths (the physical side)?

B Jahangir Khan

There is a popular view, largely based on a well-known case with a prominent runner, that sports psychology is something for treating athletes with mental disorders. This has no basis in fact and stems from making assumptions based on a limited understanding of psychology and how it is used in applied settings. In my area of particular expertise, football, rugby and hockey, there exists a culture of what one psychologist calls 'folk psychology'. That is, there are usually individuals (typically an older dominant coach) who communicate non-scientific words of wisdom which, consciously or unconsciously, affect everyone, usually to detrimental effect in the long run. Think of a young player who is told to 'dig deep' and give it '110%' consistently. This gives a mental aspect to training that is non-scientific and misguided. But this is in stark contrast to the reality of modern-day psychology research, which is based upon rigorous scientific methodologies.

C Brian D. Rossweller

Research into sports psychology is increasingly evidence-based, using the gold standard methodology of randomised control group designs. Nevertheless, using the term 'psychology' in relation to psychological efforts with athletes, especially those involved in team sports, can be both an asset and a hindrance to understanding the field. Psychology as a field has become much more acceptable in social life. It seems that every time a person flicks through the television channels they are likely to see a psychologist talking about something or other. Thus people tend to view psychologists, including those seen on sports programmes, as knowledgeable and as providing information useful to everyday life. However, the flip side is that most people know someone who sees a clinical psychologist or therapist for a mind-related problem. In our society there has been a stigma attached to such problems and so many people

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have attached negative connotations to seeing a psychologist and may misunderstand the nature of seeing a sports psychologist.

D Xiu Li

There is still some distance between research and coaching practice. Sports psychology has been able to develop a relatively significant research base in the last fifteen years; aided by general experimental researchers often using athletes as an easily identifiable and obtainable population. Yet, as a practising sports psychologist I recently observed an athletics coach, whose reaction to a promising middle-distance runner losing a winning position on the last lap was to prioritise developing a sprint finish. What he didn't address was the fact that the runner failed to focus whenever he got overtaken. Then again, I also witnessed some baseball coaches doing some work - which I would have been proud of in my professional capacity - on assessing and profiling strengths and weaknesses, and also on performance anxiety. So things vary, and some trainers are clearly more knowledgeable than others. But it is not surprising that, as a result, public conceptions are confused on the issue.

Which expert ...

37 shares Khan's opinion on why public misconceptions about sports psychology have occurred?

38 has a different view from Khan on whether some psychological training used in team sports is helpful to the players?

39 has a different view from Rossweller on how the media regard sports psychologists?

40 has a different opinion from the other three experts on the current state of research in sports psychology?

CAE Reading and Use of English Part 7

You are going to read an article about an outstanding individual. 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.

Jonah Lehrer: the prodigy who lights up your brain

There is a moment familiar to anyone who has ever frittered away innocent hours watching old cartoons. It occurs when Wile E Coyote, Elmer Fudd, Popeye or any of dozens of animated characters gets a sudden moment of insight. With a flash, a light bulb appears above their heads, shining brightly to illuminate the darkness of whatever dilemma they faced. Aha!

41 ...

That little nugget of information - blending culture and science - is the essence of the remarkable rise of Jonah Lehrer. He is a contributing editor at Wired, has published three books, is a prolific blogger and counts publications from the Wall Street Journal to the Washington Post as home. The New York Times has called him a 'popular science prodigy' and the Los Angeles Times once hailed him 'an important new thinker'.

42 ...

Lehrer's own 'aha moment' came while he worked in the laboratory of acclaimed neuropsychiatrist Eric Kandel. As Lehrer helped in Kandel's lab on a project to study the molecular links between smell and memory, he was well on his way to one important discovery. 'What I discovered was that I was a terrible scientist,' he later told one interviewer.

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43 ...

That was the end of Lehrer's prospects as a scientist but the beginning of a writing career acting as an interpreter between two worlds: the sciences and the humanities. After he graduated from Columbia in 2003, he became a Rhodes scholar, travelling to Oxford. He arrived with a plan to study science but rapidly changed it to literature and theology.

44 ...

There is no doubt Lehrer is very smart. He was born on 25 June 1981 in the Los Angeles neighbourhood of Los Feliz. His father, David, is a civil rights lawyer and his mother, Ariella, developed educational software. It was a happy, middle-class home under sunny Californian skies with parents that encouraged their son's manic curiosity.

45 ...

Prompted by a baffling moment trying to pick out a box of Cheerios on an aisle crowded with scores of different cereal brands, Lehrer looked at human decision-making. He took dramatic individual decisions - a pilot landing a stricken plane, a Superbowl pass, a poker playing physicist - and looked at the neurology behind them. He examined how different parts of the brain took on different decisions and how that made an impact on the world.

46 ...

Art and human emotions — all our failures, foibles and triumphs - may just be chemicals and firing neurons but Lehrer's words make them sing all the same.

A That tome was followed up by a third offering in the shape of *Imagine*, which looks at how neurology and creativity interact. Far from showing how innovations come to one-off geniuses, he reveals how solid science lies behind the creative process, which can be understood neurologically and thus nurtured.

B But no matter. For Lehrer had started reading Marcel Proust on his way to work; in particular, he became engrossed with Proust's explorations of how smell could trigger memory. Lehrer once described the moment thus: "I realised that Proust and modern neuroscience shared a vision of how our memory works."

C "I remember Mom patiently listening as I prattled on about my latest interests" Lehrer told me. An interest in science was always there. He recalled stepping into a lab for the first time. "It seemed like a magician's lair" he said. He followed up on Proust by diving further into the borderland between neurology and human experience in 2009's *How We Decide*.

D After shining at school, Lehrer went to Columbia, where he met his wife-to-be, Sarah Liebowitz, in a Shakespeare class. She went with him to Britain, where she worked for the Boston Globe's London bureau. They have an eleven-month daughter called Rose and the family lives in the Hollywood Hills.

E All of which is not bad for someone who is only thirty. Lehrer's stock-in-trade is the boundary between science and the humanities. He strives to link art and neurology: how chemical reactions within three pounds of squidgy grey matter inside our skulls actually make us love, laugh and lead our lives.

F He also ended up living in London. It was here he began to work on his first book, *Proust was a neuroscientist*, which was published in 2007, and began a successful journalism career. Lehrer took a look at numerous cultural figures and studied how their work foreshadowed the research of neuroscience.

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G It is harmless fun. But, according to popular science *wunderkind* Jonah Lehrer, also literally true. There is indeed a part of the brain associated with a sudden 'aha moment' of the type linked to key breakthroughs of luminaries such as Isaac Newton and Archimedes. When you get a sudden insight, it registers a huge spike in activity, just like that light bulb.

CAE Reading and Use of English Part 8

You are going to read four movie series reviews. For questions **47-56**, choose from the sections of the article (**A-D**). The sections may be chosen more than once.

Which reviewer(s) ...

- 47** states the film he liked least?
- 48** mentions the difficulty in following the story plot?
- 49** criticises how one of the directors managed the film production?
- 50** gives importance to how the characters respond to some tragic events?
- 51** supports a venue's decision to run the film?
- 52** implies that the film will not appeal to a certain group of people?
- 53** liked the acting?
- 54** wouldn't have noticed that the trilogy was meant for TV viewers?
- 55** suggests how some people may find it difficult to understand?
- 56** says one film is good thanks to the feelings of one of the characters?

Red Riding Trilogy

A

The "*Red Riding*" films all come across as great, gritty tales of police corruption and human failing, but it's the first film that has the most impact, mainly because the young reporter Dunford is such a mix of romantic notions — he's going to solve the crime and save the girl. Such optimism runs dead against reality in these films. Mix the best episodes of the superb British crime series "*Prime Suspect*" with the current real-feel cinema ("*Fish Tank*") coming out of England and you've got a sense of what "*Red Riding*" is about. The key isn't the murders; the key is the reactions to the murders on a breadth of levels, and those reactions lay bare gray and grave souls. Each film works well separately, although 1983 is necessarily dependent on 1974, but taken as one great sweep of a dark hand, "*Red Riding*" stands as a wrenching tale of power abused and lives discarded. It is powerful stuff.

B

Red Riding is a challenge. The convoluted story is not easily summarized and it demands constant viewer attention. A two-minute trip to the lavatory or snack bar can be deadly. For American audiences, there is an additional problem: some of the accents are so thick that it can be difficult to decipher dialogue and entire passages may be missed. I'm generally not in favor of subtitling English movies in English, but this is one occasion when such an approach might have been helpful. There are times when the movie is slow going. Patience is rewarded not only in the second half of this film, when the violence mounts and secrets are revealed, but during the subsequent productions, when a degree of familiarity with the initial narrative bears fruit. *Red Riding: 1974* is the weakest of the three *Red Riding* films, but it is effective at setting the stage, introducing some of the characters, and capturing the attention of those who love gritty, uncompromising dramas about police corruption and the dark side of human nature.

C

There's a good reason the indie-minded Zeitgeist Multi-Disciplinary Arts Center has turned over its programming for the next three weeks to the superb and ambitious *"Red Riding"* film trilogy: because *"Red Riding"* isn't so much a film series as it is a film event, and it deserves to be treated as such. Inspired by author David Peace's neo-noir *"Red Riding Quartet"* novels, it is ambitious, it is gripping and it is dark. It's also entirely irresistible cinema, an uncompromising and hard-to-turn-away-from nightmare in three acts. With its muted colours but unmuted violence, the beautifully shot *"Red Riding"* is similar both tonally and texturally to David Fincher's superb 2007 thriller *"Zodiac"* about another 1970s serial killer. It's also just as disturbing. *"Red Riding"* is so richly produced, in fact, and so cinematic, that it's easy to forget it and its sister films were produced for British television, airing on England's Channel 4 last spring. This is movie that deserves to be seen in a theatre.

D

Buoyed by very strong performances and a deliberate, grim style, the first installment in the acclaimed Red Riding Trilogy, *Red Riding 1974* sets the tone for the movies to come and makes clear that these are not sunny days for the faint of heart. These are gloomy times; films not merely about the seedy underbelly of society but the fact that the seedy underbelly keeps things moving. They have been compared to *Zodiac* but they are more realistically grim than David Fincher's masterpiece. The film can be a bit too self-serious at times, director Julian Jarrold (*Brideshead Revisited*) would have been wise to focus on the procedural a bit more than the lead's dream sequences or moments of reflection, and the film's television roots show on a production level, but *Red Riding 1974* is a well-made, expertly performed mystery with the added bonus that there are two more films to watch when the first one's over.

Answer Keys

PART 1

1 B — while. There is an opposition in this sentence so while is the only option.

2 D — absolute. Relative and absolute are antonyms.

3 D — masters. C and D are both valid collocations, but the context suggests that the person doesn't simply get a new skill, they reach a high level of it, therefore we use verb "to master".

4 A — after all. B and C do not fit the context — they need a second part of the sentence for the opposing argument. D doesn't fit because of punctuation — "apart from" cannot be followed by comma in this example.

5 B — private. Private life is a common [collocation](#).

6 C — space. Again, personal space is a collocation that means "physical space that surrounds someone". E.g. if a stranger stands right next to you, he is within your personal space so it would be natural for you to feel uncomfortable.

7 D — lasts. If something lasts it means that it continues for a limited amount of time, just like the context suggests.

8 C — although. A — despite would need "that" here, B — even can't be used without "if" in this case and D — however can't be placed next to "but".

PART 2

9 be. A passive voice has to be used here.

10 to. If something is exposed to something, it means that it is open or in contact with it.

11 some/others. There is a clear opposition with 'certain' in the beginning of the sentence. In other words, one group of allergies behaves differently than the other.

12 that. We need a word that would refer back to the previous sentence — the topic of frequency of allergies is continued here.

13 with. 'To come into contact with' is pretty close in meaning to 'to be exposed to'.

14 most. The implication here is that allergies usually appear at an early age.

15 so. The meaning of the phrase is that the symptoms can be very hard to see.

16 goes. 'Come and go' is a set phrase that means 'to appear and later disappear again'.

PART 3

17 controversial. An adjective is required here. *Controversial* means that there are several opinions on it, there is a disagreement about it.

18 immortalised. We need a verb in past tense after "was". *To immortalise* here means to give fame and eternal life through works of literature.

19 debatable. This and the next word both should be adjectives according to their immediate contexts. *Debatable* means "open to discussion, doubtful".

20 indisputable. The text states that it's a fact therefore it shouldn't be disputed. This clears the confusion with the previous word.

21 remains. *Remains* is a plural noun which means dead body or skeleton.

22 Analysis. Analysis, not analysing (because there is an "of" preposition after the word).

23 identification. Keep in mind that you can't use the original word without changing it, even though it would fit in this case.

24 conclusive. An adjective meaning "final, without doubt".

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PART 4

25 has gone off. "To go off" (when talking of food) means to become no longer edible, e.g. get spoiled.

26 discovery (that/which) the archaeologists made. Discover = make a discovery. Make sure you spell *archaeologists* right.

27 would/might expect people to be less. We have to use the opposite of "more" here, so it means that less has to be right before "interested".

28 quite impossible to imagine. *Quite* here means "somewhat". See article about [intensifiers](#) for clarification.

29 to turn it into a profitable. *Profitable one* refers to the company in question. *To turn into* means to make, to change.

30 was bitterly disappointed by. *Bitterly disappointed* is the only collocation that fits here. Don't forget that "to disappoint" is used with "by".

PART 5

31 C. Spriggs the Labrador makes the author feel *at ease* — he relaxes and no longer feels afraid. **A** and **B** are not mentioned, **D** is about dog that approaches the end of its training.

32 D. "The owners have to take over ... they will get out of the partnership what they put in". Other answers are either not touched upon or mention a minor detail.

33 B. Middle of the paragraph: "... smallest piece of advice ... would make a huge difference to their lives". **A** is not mentioned, the word independent refers to kind of help people are getting. **C** isn't mentioned; **D** states the opposite: "a broken wrist led him to shadow the organisation's rehab workers". *Undeterred* here means "untroubled, unhindered by". In the reality the author was forced to change his occupation due to their trauma.

34 B. At the beginning of the paragraph it is stated that there are "many myths" surrounding the guide dogs' job. It is after that they give a ludicrous example of fish and chips shop to illustrate how things really work.

35 C. The beginning of next paragraph "... how big a jump it is" from trusting your own eyesight to relying on dog's guidance. **B** is not mentioned — it takes time to get used to the dog, nothing about controlling it. **D** mentioned, however it is a minor detail.

36 B. The ending of the last paragraph summarizes the experience the author has had. He can relate to the extent of joy and satisfaction that the dog trainer has. **A** and **C** aren't mentioned. **D** is implied by the joke made by Evans.

PART 6

37 C. Both speakers are upset with the fact that people see psychologists as doctors who primarily treat mental illnesses, whereas their main aim is different. **Khan:** "... sports psychology is something for treating athletes with mental disorders". **Rossweller:** "... most people know someone who sees a clinical psychologist or therapist for a mind-related problem."

38 D. The second part of **Khan's** paragraph is about how psychological guidance of some coaches can lead to negative outcome. **Xiu Li** believes that some trainers however are very capable of providing sound psychological guidance for their athletes.

39 A. Remember that media involves both TV, journalism and many others. **Rossweller** talks about positive representation of sport psychologists on TV. **Common** suggests that journalists are "yet to be fully convinced" which means that journalists have their doubts about the importance of sports psychology.

40 B. All three experts believe that sports psychology isn't developed enough, whereas Khan believes that it is mature enough. Last sentence of his paragraph states that the research is based upon "rigorous scientific methodologies".

PART 7

- 41 G.** The paragraph talks about the light bulb effect being "literally true", as some parts of our brains activate whenever we get a bright idea. The next paragraph talks about blending science and culture — a reference from old cartoons are examples from lives of famous scientists from paragraph **G**.
- 42 E.** "All of which is not bad ..." of course refers to the honorary titles mentioned before.
- 43 B.** "But no matter" discards his own acknowledgement of being a bad scientists to continue the narrative. The second part of paragraph B mentions how he got interested in Proust's writing, and the beginning of next paragraph states that this was the start of his writing career.
- 44 F.** The end of previous paragraph concentrates on his life in the UK, and paragraph **F** continues this narration.
- 45 C.** This paragraph continues the narrative about his childhood, where he comes up with examples from his past. The second part of paragraph **C** introduces his latest book, *How We Decide*.
- 46 A.** Finally, he mentions his third book called *Imagine* which continues his series of books on science and, this time, art.

PART 8

- 47 B.** The second part of the review states that "Red Riding: 1974 is the weakest of the three Red Riding films ...". The first reviewer talks about their favourite movie, not their least favourite.
- 48 B.** Third sentence of the review states that a short toilet break is likely to make you lose the stream of narrative.
- 49 D.** Second part of the paragraph, starting with "The film can be too self-serious..." and how film's "television roots show on a production level". Reviewer **C** talks about production, but he admires rather than criticises it.
- 50 A.** The second part of the paragraph states that murders aren't the key of the film, but rather the reactions to them.
- 51 C.** First sentence of the paragraph. Venue is a place where show such as movie is shown. In this case, it's the art's centre that chose to broadcast the movies for three weeks.
- 52 D.** Last part of the first sentence: "... these are not sunny days for the faint of heart." meaning that the softer viewers might find the content of the movie shocking or even revolting.
- 53 D.** The last sentence mentions that the film, among other things, is "expertly performed" — meaning that the actors did a good job.
- 54 C.** Last sentence goes: "... it's easy to forget it and its sister films were produced for British television ...".
- 55 B.** Third sentence talks about viewers from America who could be having difficulties making out the peculiar accents.
- 56 A.** The first sentence refers to reporter Dunford as having mix of feelings.

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

Beholder (n) — the one who looks. *Beauty is in the eye of the beholder* means that everyone has their own idea of beauty and good-looking things.

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Define (v) — describe, precisely state the meaning of something.

Perceive (v) — to become aware, to understand, grasp. *She couldn't perceive the change that transformed her family — they all suddenly became alienated, aloof of her.*

Underlying (adj) — basic, fundamental; concealed, hardly visible. *The underlying idea of any business venture is to use your assets frugally.*

Contradiction (n) — conflict or inconsistency between two things, facts or statements. *There is a contradiction between what the government promises and what it delivers.*

Straightforward (adj) — not complicated, easy to do or understand. *Learning a language is pretty much straightforward as long as you have a more experienced person to guide you.*

Envious (adj) — something that others would like to have; arousing envy. *Your position in the company is most enviable — you made it to vice president in under a year.*

Part 2

Distraction (n) — something that stops you from having attention, a nuisance. *You should avoid having any distractions when you drive.*

Unaware (adj) — not knowing or conscious of something. *I was unaware that you have invited your parents to dinner.*

Knack of (n) — special skill or ability; talent. *A kid from my school has a knack of getting in trouble.*

Warmth (n) — heat, something that makes you feel warm. *The warmth of their hospitality made the nervousness go away.*

Part 3

Villain (n) — an evil person; in a story of fiction — the main evil character.

Portrayal (n) — the way something is shown or described. *The portrayal of historical figures isn't always accurate.*

Whereabouts (n) — place or location. *What are your current whereabouts?*

Speculate (v) — to talk of something you have no factual knowledge; to assume without knowing the fact. *People love to speculate about celebrities.*

Exhibit (v) — to show, display (especially in public). *The works of famous artists are going to be exhibited in the National Gallery next Tuesday.*

Injury (n) — wound, damage or trauma. *Steven's got a leg injury so he won't make it to tomorrow's game.*

Carbon dating — scientific analysis of how old an object is. *It is performed by analysing the amount of carbon in it.*

DNA (n) — deoxyribonucleic acid, the data in every living thing's cells that contains genetic information. *The murderer was found using a DNA sample from the drop of blood found at the crime scene.*

Descendant (n) — someone related to a person who lived before, possibly long time ago.

Part 5

Blindfolded (adj) — with eyes tied shut with a piece of cloth. *People that are sentenced to execution are normally blindfolded when the verdict is carried out.*

Unwittingly (adv) — done without intent, not deliberately. *Unwittingly I managed to tell everyone her most intimate secret.*

Stray (v) — lose path, get lost. *Before I knew it I strayed into deep woods and got completely lost.*

Harness (n) — leather straps buckled to a horse's mouth that help to steer (control) it.

Cling to (v) — to hold something tight, not willing to let go. *People often cling to mementos — various items that*

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remind them of their past.

Steer (v) — to control a vehicle, horse cart and so on. *Steering a car with one hand is bad habit and young drivers should avoid it before it develops and settles in.*

Obstacle (n) — something that is in one's way, preventing progress.

Impaired (adj) — not as strong (as before). *People with impaired vision can't enjoy life as much as their 20/20 vision friends.*

Charity (n) — an organisation that helps poor people with money, clothes, food. *Our local charities plan to raise money for the orphanage.*

Wrist (n) — part of one's hand where you usually wear watch. *Teenagers often slit their wrists trying to attract the much craved attention.*

Betray (v) — help the enemy, become a traitor. *Betraying your friend's faith is inexcusable.*

Paw (n) — the soft part at the end of dog's or cat's leg.

Canine (n) — Latin word for dog.

Attuned (adj) — used to, conditioned to.

Pat (v) — touch with the flat hand several times. *She patted me on the back thinking that would console me.*

Inkling (n) — a slight suggestion or suspicion.

Part 6

Contribute (v) — to do your part in a collective thing. *I contributed 10 dollars to the local charity.*

Convinced (adj) — persuaded, having the opinion. *My father is convinced that every boy of my age should be into sports.*

Strive to (v) — to do your best to do, to achieve something. *Our community strives to perfection when it comes to clean, tidy streets.*

Sophistication (n) — having a lot of experience, good manners — usually referred to a person. *That chap is all sophistication — he comes from a well-off family.*

Reliable (adj) — not breaking down, predictable and dependable. *A reliable car is something I could use for the long trips I have to take every now and then.*

Outcome (n) — result; something that follows an action. *The outcome was hard to predict but we didn't expect it to be that dramatic.*

Effort (n) — attempt, try; physical or mental exertion. *If you put some effort into your homework I'm sure you will do much better.*

Incorporate (v) — introduce, include.

Susceptible to (adj) — easily affected by something. *Teenagers are susceptible to the dangers of alcohol abuse.*

Temper (n) — general character; anger. *Youngsters tend to show their temper if they think they are being mistreated.*

Anxiety (n) — feeling of nervousness that has no obvious reason. *Pre-exam anxiety is common among freshman and sophomore students.*

Prominent (adj) — standing out or otherwise noticeable. *A prominent scientist in his field, he had over 50 patents to his name.*

Stem from (v) — originate from. *Most common misconceptions stem from people who are ignorant and gullible.*

Assumption (n) — an unconfirmed idea. *He made an assumption that Jane is cheating on him right now because it was about time she came home and she didn't even phone him she's running late!*

Consciously (adv) — realising what is happening, in good mind. *I would never do such a thing consciously.*

Detrimental (adj) — harmful, causing injury. *Most illegal drugs have detrimental effect on both your body and*

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your mind.

Consistent (adj) — steady or even. *Consistent players like Messi that manage to score almost in every match are the real game makers in today's football.*

Stark (adj) — very strong, noticeable. *The stark contrast between the rich and the poor in developing countries makes you think if there is such thing as justice.*

Rigorous (adj) — stern, strict. *Rigorous training is what makes the professional athletes the high-achievers they are.*

Asset (n) — something valuable or useful. *My professional assets include my knowledge of languages, degree in engineering and I'm also pretty good with computers.*

Hindrance (n) — something that slows down, a nuisance.

Flick through (v) — to go through something (like a book) quickly without paying much attention to details. *As I was waiting for her to come out of the dressing room I took a men's magazine to flick through.*

Stigma (n) — a distinguishing mark of disgrace.

Connotation (n) — hidden meaning of something. *Her speech is always full of connotations only few can read.*

Part 7

Fritter away (v) — to spend something unwisely. *Try not to fritter away the money you inherited from your parents.*

Insight (n) — sudden realisation; ability to see hidden meanings and ideas. *The company is looking to hire young people who have insight on how the industry should look in five years from now on.*

Nugget (n) — a small lump (piece) of something such as gold or other precious material.

Prolific (adj) — (of a writer) able to produce lots of writing. *Stephen King is a very prolific writer of horror fiction.*

Prodigy (n) — an extremely gifted child; a wonder.

Hail (v) — to call, to dub. *They ironically hailed him "the great thinker of our time".*

Acclaimed (adj) — widely recognised, praised. *The acclaimed artists are invited to attend the annual "Silver Easel" award.*

Manic (adj) — characterised by mania.

Prompt (v) — suggest, tip. *The idea of this book was prompted to me by my recent trip to a ski resort.*

Baffling (adj) — difficult to understand, complex. *The baffling task that stood before us had to be dealt with before the boss was back from lunch.*

Foible (n) — a minor weakness. *The old motorcycle has a foible — the fuel gauge doesn't work.*

One-off (adj) — one of a kind. *The one-off car was auctioned last Wednesday with the winning bid exceeding two million dollars.*

Nurture (v) — promoting or supporting the development. *This school specialises on nurturing the artistic talents of their students.*

Engross (v) — to occupy or absorb one's attention. *In my younger years I would spend days on end engrossed by modern science fiction books.*

Trigger (v) — to set something into motion, to activate. *The murder of Franz Ferdinand triggered the events that eventually become the First World War.*

Prattle (v) — to talk in a foolish, non-serious way. *We would prattle about silly things during our lunch break.*

Recall (v) — to remember, to invoke from memory.

Lair (n) — place where a wild animal lives. *The locals believe that this path leads to cheetah's lair.*

Squidgy (adj) — soft and moist to the touch. *I reached for the ground, it was squidgy and generally unpleasant.*

Foreshadow (v) — to give a glimpse to the things to come. *The book foreshadowed the plot of the story in the first*

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chapter.

Breakthrough (n) — important new discovery. *The recent breakthrough in technology made the portable electronic devices much more affordable.*

Luminary (n) — a remarkable person in a particular field. *The luminary of fashion industry Calvin Klein was rumoured to have attended the party.*

Part 8

Venue (n) — a place organised for a particular show or event. *We had trouble finding the appropriate venue for "The Pride of Nation" premiere.*

Imply (v) — suggest, hint at. *She implied that she doesn't mind going to my place after the official part of the evening is over.*

Gritty (adj) — hardy and courageous; tough. *The gritty adventures of famous detective.*

Superb (adj) — excellent, of top quality. *The superb writing of Leo Tolstoy is hailed as the greatest example of Russian fiction.*

Convoluted (adj) — difficult to understand, complex. *The convoluted narration is what makes the book so hard to get into.*

Subsequent (adv) — something that follows after the initial. *The first and the subsequent visitors were told to come tomorrow.*

Indie (adj) — short for 'independent'. *Indie developers are not limited by orders of their publishers.*

Inspire (v) — to stimulate somebody spiritually to produce something (e.g. a work of art). *My wife inspired me during the long months of writing the book.*

Gripping (adj) — exciting, extremely interesting. *The gripping plot is what made the book win the Pulitzer's Prize this year.*

Muted (adj) — toned down, bleak, not vivid.

Deliberate (adj) — made intentionally, on purpose. *Nobody thought I would scratch my own car deliberately to get the insurance company pay me some extra money.*

Instalment (n) — a part of a multi-part movie or book. *The next instalment of Harry Potter adventures.*

Seedy (adj) — shabby, not pretty.

Underbelly (n) — (here) the unpleasant part of society that is usually hidden. *I remember growing up in the underbelly part of town.*

Self-serious (adj) — taking itself too seriously, used negatively.