

CAE Reading and Use of English – Practice Test 6

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).

Example:

A settling B placing C putting D sitting

So Who Needs People?

People have always seen themselves as social animals, with living together as the norm, but increasing numbers are **0 settling** down as singles. Why is this happening?

It's often presented as indicating the undesirable **1** _____ of society but, actually, the reality is more interesting and less worrying. One reason more people **2** _____ for the single life is they can **3** _____ it but since we are able to do many things that we decide not to do, this financial answer is just one part of the explanation. Another is the communications and technological revolution, which allows people to **4** _____ social events when they're living alone. But a key **5** _____ seems to be that today, young people define living alone in a positive way, as a **6** _____ of success. They see it as a way to **7** _____ time in developing themselves personally and professionally. This means that the whole social framework is being transformed, changing not only how we understand ourselves and our relationships but also the way we build places to live and **8** _____ economic growth.

1	A damage	B breakage	C splinter	D fragmentation
2	A pick	B opt	C select	D decide
3	A afford	B pay	C spend	D provide
4	A get through with	B put up with	C take part in	D keep out of
5	A contingency	B factor	C enquiry	D question
6	A mark	B brand	C label	D symptom
7	A contribute	B make	C invest	D supply
8	A expose	B outline	C uncover	D promote

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) ALL

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Communication gone too far?

We are keen to keep in touch with friends at **0** all hours of the day or night - and tweeting has become a mainstream form of communication. But **9** _____ it really appropriate in all situations?

Many tweeters have a strange urge to post their reactions to things as quickly as possible, to avoid being thought of as behind the times. But **10** _____ if in a theatre, people tweet during the performance itself, thereby ruining it for those around them? It's hard to imagine a live theatrical experience as anything **11** _____ than devalued when half the audience can be seen in the glow of their phone screens, tweeting away **12** _____ of following the play. But the success of a performance requires the audience to **13** _____ attention.

Some US theatres have **14** _____ matters into their own hands **15** _____ designating some sections as 'tweet seats', well away from others. Nevertheless, when even part of the audience is inattentive - doing something **16** _____ composing a thought in a tweet - it affects the whole atmosphere.

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)** FASCINATING

Two million followers — really?

Some users of Twitter have thousands of followers. Clearly, they are 0 <u>fascinating</u> people. But some of their followers are pretty silent and 17 _____; in fact, they don't seem remotely interested in the 18 _____ of the person they are following. And there's a reason for this: they are 19 _____, added to the person's account by companies that sell fake social media followers to anyone hoping to boost their reputation. The number of followers a user has is often seen as an indicator of their social influence or 20 _____. Therefore, people such as artists or aspiring musicians might not find the idea 21 _____. Having thousands of followers could enhance their image as a 22 _____ commodity and even lead to offers of work. Although it's not 23 _____ to sell followers, and it can be lucrative, somehow it feels 24 _____ and unsatisfying. If your followers are fake, they don't care about you - and certainly don't read your comments. So what's the point of tweeting at all?	0 FASCINATE 17 RESPOND 18 CONTRIBUTE 19 FABRICATE 20 POPULAR 21 APPEAL 22 DESIRE 23 LEGAL 24 ETHIC
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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. Here is an example **(0)**.

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0 Once I understood the questions, I could answer it.

ONLY

It was only after I had understood the question that I could answer it.

25 It's six years since I moved here.

BEEN

I _____ six years.

26 My study is full of papers - I can't get another thing on the desk!

ROOM

There is _____ on my desk!

27 It's the first time I've seen such a beautiful painting!

BEFORE

Never _____ such a beautiful painting!

28 She didn't listen to my idea at all and refused to consider it.

DISMISSIVE

She _____ my idea and refused to consider it.

29 I absolutely forbid you to tell anyone about the plan.

NO

Under _____ tell anyone about the plan.

30 I understand what you are saying but I can't agree.

POINT

I can't agree, although _____ .

CAE Reading and Use of English Part 5

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

Secret to Success

Most of us have been on the receiving end of an inspirational speech. Usually it is delivered by a former Olympian at a company conference and is all about the big M: motivation. It is sometimes eloquently delivered and often fun to listen to but most people leave the room wondering how thirty minutes of biographical information about a rowing champion is going to help them back in the office. Nobody would dispute that motivation is a key driver of performance but this knowledge does not help many of us understand where it comes from. Listening to a sportsperson speaking about their own personal journey may be uplifting but how is it going to leave a lasting and usable legacy in terms of how you approach your job? It is almost insulting to think it could.

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It is not anecdotes we need, so much as a science of performance, underlying principles that help unlock the question of why some people work hard and excel while others don't; why some are committed to what they are doing while others exist in a state of semi-detachment. It is a question with ramifications not just for business but for education. And, fortunately, the answers are beginning to emerge. To see how, we need to take a step back and ask a deeper question: where does excellence come from?

For a long time, it was thought that the answer hinged, in large part, upon talent. Hard work may be important but if you don't have the ability, you are never going to become top class. It is the notion that high-level performers have excellence encoded in their DNA.

It turns out that this point of view is mistaken. Dozens of studies have found that high-flyers across all disciplines learn no faster than those who reach lower levels of attainment - hour after hour, they improve at almost identical rates. The difference is simply that high achievers practise for more hours. Further research has shown that when students seem to possess a particular gift, it is often because they have been given extra tuition at home.

The question of talent versus practice/experience would not matter much if it was merely theoretical. But it is much more than that. It influences the way we think and feel, and the way we engage with our world. And it determines our motivation. To see how, consider an employee who believes success is all about talent - this is known as the 'fixed mindset'. Why would they bother to work hard? If they have the right genes, won't they just cruise to the top? And if they lack talent, well, why bother at all? And who can blame someone for having this kind of attitude, given the underlying premise? If, on the other hand, they really believe that practice trumps talent — the 'growth mindset' — they will persevere. They will see failure as an opportunity to adapt and grow. And if they are right, they will eventually excel. What we decide about the nature of talent, then, could scarcely be more important.

So, how to create a growth mindset within an organisation? Interventions which have presented participants with the powerful evidence of how excellence derived from perseverance - which explains the possibility of personal transformation - have had a dramatic impact on motivation and performance. When this is allied with clearly identifiable pathways from shop floor to top floor, so that employees can see the route ahead, these results are strengthened further.

Businesses that focus on recruiting external 'talent' with 'the right stuff' on the other hand, and who neglect the cultivation of existing personnel, foster the fixed mindset. A rank-and-yank appraisal system is also damaging because it suggests that the abilities of those ranked the lowest cannot be developed. In short, an ethos constructed upon the potential for personal transformation is the underlying psychological principle driving high performance. It is an insight that is not merely deeply relevant to business but to any organisation interested in unlocking human potential.

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- 31** The writer is concerned that motivational speeches do not
- A carry conviction.
 - B give useful advice.
 - C interest the audience.
 - D respect the listeners.
- 32** The writer believes we should learn more about
- A the factors behind motivation.
 - B the ways people's commitment to tasks can be developed.
 - C the importance of workers' different principles.
 - D the similarities between practices in business and education.
- 33** Research suggests that successful people
- A do not need to work hard.
 - B have an innate talent.
 - C benefit from personal training.
 - D can learn very quickly.
- 34** In paragraph 5, the writer poses several direct questions in order to
- A make readers consider their own experiences.
 - B invite comment.
 - C emphasise his point.
 - D consider different situations.
- 35** According to the writer, employers need to
- A encourage ambition in their employees.
 - B ensure employees know their place in a company.
 - C record the development of each employee.
 - D reward good performance of their employees.
- 36** The writer uses the phrase of rank-and-yank appraisal system to refer to
- A insufficient investment in personal development.
 - B promotion that is too rapid.
 - C an acceptance of poor performers at high levels.
 - D changing the recruiting strategy of a company.

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CAE Reading and Use of English Part 6

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

Learning how children think

Four reviewers comment on scientist Annie Barnes' book titled *Learning how children think*.

A

In her latest book, Annie Barnes covers all of the theories related to the development of human consciousness and concludes that the minds of babies have been significantly underrated. She suggests that, far from being simple, babies' brains have a special kind of consciousness; they have an innate ability to develop theories about how the world works. She claims a baby's mind can evaluate theories about everyday happenings and not just simply live through them. One of the book's most intriguing suggestions is that, while it's important for adults to be able to imagine unfulfilled or potential outcomes in different situations, it is actually in such so-called 'thought experiments' that babies excel.

B

Barnes' clear and readable style is aimed at the general reader and she makes a useful comparison to help understand the difference between the consciousness of a baby and that of an adult: the lantern and the spotlight. A baby has a 'lantern' consciousness which is wider and more diffuse than an adult's; this is because it is set to absorb as much as possible from new experiences. Conversely, adults learn to 'spot', or focus, in order to function efficiently in the world. Barnes' descriptions of her working life hint at labs crammed with infants pulling levers and pushing buttons while white-coated scientists follow their eye movements and scan their brains. Yet she also thinks of babies as scientists; she describes them as 'learning machines', constantly experimenting on the world and analysing their results with enthusiasm. The basis of child learning seems to be no different from the more conscious and deliberate approach of adults, and this well-informed book provides detailed examples.

C

One fascinating chapter in Barnes' book concerns morality. Children seem to have an acute sense of fairness; they know how others feel and can act on that knowledge. In one experiment concerning food described in the book, babies were left with researchers who indicated clearly that they loved the vegetable broccoli but hated crackers. Whatever their own preferences, the toddlers gave the broccoli lovers their 'preferred' food rather than the crackers. It seems we are born with a sense of otherness, which experience later knocks out of us; this is something most parents of teenagers are well aware of. One issue Barnes could have addressed is the potential downside to the willingness of young minds to imagine and believe. She only sees this as an advantage. If people in authority say fire hurts, the child believes. However, this does not negate Barnes' other findings. Her aim is to describe how infant mentality develops and what we can learn from it; this she does, and in analysing how a child's mind grows, she provides insights into the human mind in general.

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D

Barnes clearly enjoys being around small children and is sympathetic to the deeper philosophical implications of their way of thinking. Her book is absorbing and educative, despite sometimes feeling as if she is spending too much time simply confirming what parents and preschool teachers have long known. There is a well-founded fear that developmental psychologists risk 'reading-in', that is, thinking that small children interpret the world intentionally and consciously, as adults do. The experiments reported by Barnes are generally well-designed and sensitive to the danger of misinterpretation. Nevertheless, she sometimes seems to go too far, as when claiming that babies recognise the actions they copy and reproduce. Barnes helpfully says children are like the research and development department of a company, what she means is that they are creative and innovative, though not always correct. She suggests that adults are more like the production and marketing section, focusing on a project and following it through to its logical conclusion. It's a neat comparison in what is an in-depth volume.

Which reviewer ...

- 37** has a different view to Reviewer **A** regarding Barnes' claims about how well babies interpret the world?
- 38** shares Reviewer **D**'s concern about some rather obvious conclusions drawn by psychologists?
- 39** has a similar opinion to Reviewer **B** about the way the book compares the baby and adult mind?
- 40** has a different view to the others about whether the book is comprehensive enough?

CAE Reading and Use of English Part 7

You are going to read an article about facial expressions. 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.

Do fleeting changes of facial expression show whether someone is telling lies?

Forty years ago, research psychologist Dr Paul Ekman was addressing a group of young psychiatrists in training when he was asked a question whose answer has kept him busy pretty much ever since. Suppose you are working in a psychiatric hospital like this one and a patient who has previously been aggressive comes to you. 'I'm feeling much better now,' the patient says. 'Can I have a pass out for the weekend?'

41 ...

It set Ekman thinking. As part of his research, he had already recorded a series of twelve-minute interviews with patients at the hospital. In a subsequent conversation, one of the patients told him that she had lied to him. So Ekman sat and looked at the film. Nothing. He slowed it down and looked again. Slowed it further. And suddenly, there, across just two frames, he saw it: a vivid, intense expression of extreme anguish.

42 ...

Over the course of the next four decades, Ekman successfully demonstrated a proposition first suggested by Charles Darwin: that the ways in which we express anger, disgust, contempt, fear, surprise, happiness and sadness are both innate and universal.

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43 ...

However, particularly when we are lying, 'micro expressions' of powerfully felt emotions will invariably flit across our faces before we get a chance to stop them. Fortunately for liars, as many as ninety-nine percent of people will fail to spot these fleeting signals of inner torment. But given a bit of training, Ekman says, almost anyone can develop the skill.

44 ...

The psychologist's techniques, he concedes, can only be a starting point for criminal investigators applying them. 'All they show is that someone's lying,' he says. 'You have to question very carefully because what you really want to know is why they are lying. No expression of emotion, micro or macro, reveals exactly what is triggering it.' He gives an example.

45 ...

Plus there are lies and lies. Ekman defines a lie as being a deliberate choice and intent to mislead, and with no notification that this is what is occurring. 'An actor or a poker player isn't a liar,' he says. 'They're supposed to be deceiving you - it's part of the game. I focus on serious lies: where the consequences for the liar are grave if they're found out.'

46 ...

Just read micro expressions and subtle expressions correctly, however, and Ekman reckons your accuracy in detecting an attempt at deception will increase dramatically. However, when it comes to spotting really serious lies - those that could, for example, affect national security - he says simply that he 'does not believe we have solid evidence that anything else works better than chance.' Is he lying? I couldn't tell.

A But once he had spotted the first one, he soon found three more examples in that same interview. 'And that,' says Ekman, 'was the discovery of microexpressions; very fast, intense expressions of concealed emotion.'

B Ekman, incidentally, professes to be 'a terrible liar' and observes that although some people are plainly more accomplished liars than others, he cannot teach anyone how to lie. 'The ability to detect a lie and the ability to lie successfully are completely unrelated,' he says. But how can what he has learned help crime-solving?

C But how reliable are Ekman's methods? 'Microexpressions,' he says, 'are only part of a whole set of possible deception indicators. There are also what we call subtle expressions. A very slight tightening of the lips, for example, is the most reliable sign of anger. You need to study a person's whole demeanour: gesture, voice, posture, gaze and also, of course, the words themselves.'

D You also know, of course, that psychiatric patients routinely make such claims and that some, if they are granted temporary leave, will cause harm to themselves or others. But this particular

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patient swears they are telling the truth. They look, and sound, sincere. So here's the question; is there any way you can be sure they are telling the truth?

E Generally, though, the lies that interest Ekman are those in which 'the threat of loss or punishment to the liar is severe: loss of job, loss of reputation, loss of spouse, loss of freedom'.

Also those where the target would feel properly aggrieved if they knew.

F 'Suppose,' Ekman posits, 'my wife has been found murdered in our hotel. How would I react when the police questioned me? My demeanour might well be consistent with a concealed emotion. That could be because I was guilty or because I was extremely angry at being a suspect, yet frightened of showing anger because I knew it might make the police think I was guilty.'

G The facial muscles triggered by those seven basic emotions are, he has shown, essentially the same, regardless of language and culture, from the US to Japan, Brazil to Papua New Guinea. What is more, expressions of emotion are involuntary; they are almost impossible to suppress or conceal. We can try, of course.

CAE Reading and Use of English Part 8

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

In which section does the writer...

- 47** praise the quality of some more serious films?
- 48** point out the value of feel-good films in difficult economic times?
- 49** mention a film character who learns from his experiences?
- 50** explain how a director uses a film as a vehicle for his own opinion?
- 51** comment on the artistic merit of the cinema?
- 52** talk about the importance of escapism in films?
- 53** mention a special technique used to create a feel good reaction?
- 54** insist that lighter films can also be clever?
- 55** talk about films that make us reflect on life?
- 56** refer to films where ordinary people triumph over authority?

Films that make you feel good

A

Feel-good films stretch back right into the early days of cinema. The Brits were pioneers of the form. Producer Cecil Hepworth's *Rescued By Rover* (1905), a winsome yarn about a dog retrieving a kidnapped baby, was an early example of feel-good film-making. What distinguished it was the tempo. The film-makers used cross-cutting to crank up the tension, which is only finally released when the baby is found. The film "marks a key stage in the medium's development from an amusing novelty to the 'seventh art,' able to hold its own alongside literature, theatre, painting, music and other more traditional forms," claims the

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British Film Institute's Screen online website. Film historians today continue to study Hepworth's storytelling abilities but that wasn't what interested the 1905 audiences who flocked to see it. They went because it was a feel-good film.

B

There has long been a tendency to sneer at feel-good films. Serious, self-conscious auteurs are often too busy trying to express their innermost feelings about art and politics to worry about keeping audiences happy. However, as Preston Sturges famously showed in his comedy *Sullivan's Travels* (1941), if you're stuck on a prison chain gang, you don't necessarily want to watch *Battleship Potemkin*. *Sullivan's Travels* is about John L. Sullivan, a glib and successful young Hollywood director of comedies, who yearns to be taken seriously. Sullivan dresses up as a hobo and sets off across America to learn more about the plight of the common man. He ends up sentenced to six years in prison. One of the prisoners' few escapes from drudgery is watching cartoons. As he sits among his fellow cons and sees their faces convulsed with laughter at a piece of what he regards as throwaway Disney animation, he rapidly revises his own priorities. "After I saw a couple of pictures put out by my fellow comedy directors, which seemed to have abandoned the fun in favour of the message, I wrote *Sullivan's Travels* to satisfy an urge to tell them to leave the preaching to the preachers," Sturges recalled.

C

A few years ago there were a lot of 'deep-dish' movies. We had films about guilt, (*Atonement*) about the all-American dream coming apart at the seams (*Revolutionary Road*) and even a very long account of a very long life backwards (the deeply morbid *The Curious Case Of Benjamin Button*). Deep-dish, feel-bad films have plenty to recommend them. If you're not teenager and you don't just want to see the next summer tent-pole blockbuster, you'll welcome movies that pay attention to characterisation and dialogue and don't just rely on CGI or the posturing of comic book heroes. However, as film-makers from Preston Sturges to Danny Boyle have discovered, there is no reason that a feel-good movie needs to be dumb. You can touch on social deprivation and political injustice: the trick is to do so lightly and, if possible, with a little leavening humour.

D

Historically, the best feel-good movies have often been made at the darkest times. The war years and their immediate aftermath saw the British turning out some invigorating, entertaining fare alongside all the propaganda. The Age of Austerity was also the age of the classic Ealing comedies, perfect examples of feel-good film-making. In the best of these films like *Passport To Pimlico* or *Whisky Galore*, a community of eccentric and mildly anarchic characters would invariably come together to thwart the big, bad, interfering bureaucrats. Stories about hiding away a hoard of whisky or setting up a nation state in central London were lapped up by the audiences. To really work, feel-good movies must have energy and spontaneity - a reckless quality that no amount of script tinkering from studio development executives can guarantee. The best take you by surprise. What makes the perfect feel-good movie? That remains as hard to quantify as ever - you only know one when you see one.

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Answer Keys

PART 1

1 D — fragmentation. Fragmentation here means absence of link between members of society. This is an unusually difficult question, more apt for a CPE exam. You might want to read this [wikipedia article](#) on social fragmentation.

2 B — opt. Opt is the only verb here that collocates with 'for' preposition. *To opt for* means to choose preference for something.

3 A — afford. Again, the only verb that collocates well with the immediate context.

4 C — take part in. The idea of the sentence is that single people want to get involved in various social activities.

5 B — factor. Factor is what influences their choice to be alone.

6 A — mark. *A mark of success* is an accepted collocation.

7 C — invest. The only verb here that can be used with 'in' preposition.

8 D — promote. The idea of the sentence is how individuals of any society help its development. To promote an economic growth is to help the society prosper financially.

PART 2

9 is. It is clear that we need an auxiliary verb here.

10 what. What if presents a hypothetical (not real) situation.

11 less/other. Both words are acceptable here. Devalued means having its importance lowered or taken away completely.

12 instead. One action taking place instead of another one.

13 pay. To pay attention is to follow something, to be observant.

14 taken. Take matter into your hands is to take initiative.

15 by. The means of solving the problem is mentioned.

16 like. An example is given.

PART 3

17 unresponsive. Used in conjunction with silent it supposed to have a similar negative meaning. Pay attention to use the right negative suffix.

18 contributions. It is important to use plural form as no certain contribution is implied.

19 fabrications. A fabrication is a fake, a made-up thing. This time we should use the plural form as there is a plural auxiliary verb 'are' before the word.

20 popularity. This one is pretty straightforward.

21 unappealing. The negative prefix is used because the previous part of the text talks of the phenomenon of fake followers as of something bad. However, some people can benefit from this practice because it can boost their popularity. So normally they would find it 'unappealing', but for the sake of success they choose NOT to see it as unappealing. A double negative construction is used.

22 desirable. Be attentive not to spell it wrong. Wrong spelling is counted as incorrect answer.

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23 illegal. Make sure to use the right prefix.

24 unethical. Same as before, spelling is crucial.

PART 4

25 have been living here for. The person still lives there so PPC is used.

26 no room for anything else. The word 'room' is used in the meaning of 'free space'.

27 before have I seen. Inversion is used here for more dramatic effect.

28 was dismissive of. To be dismissive means to be unwilling to accept something, in this case — not wanting to accept or even consider the idea offered to her.

29 no circumstances must/can/should you. Another case of inversion for a more emphatic effect.

30 I take your point. To take one's point is to understand why a person thinks or does so.

PART 5

31 B. The answer is in the middle of third sentence, paragraph one: people doubt how they could be using the information they got on those motivational speech meetings.

32 A. The first sentence of paragraph two states that we need to find out the reason why some people try their best and others don't. Simply put — the factors that affect motivation.

33 C. Last sentence of paragraph four contains the answer. It isn't an obvious one, but after you rule out the rest of answers it remains to be the only one. Answer **A** is wrong — it is clearly stated that the successful people have to work harder than others. Nothing is said about talent playing a role in becoming successful. Answer **D** isn't correct — all people learn at '*identical rates*'.

34 C. The author wants to reinforce the point by posing natural questions — why would people put effort if it doesn't change anything. A talented person is going to be successful in any case, and one without a talent will lose no matter what.

35 A. Employees need to be encouraged in order to have their ambition reinforced. This is where their employer is advised to show the fruits of hard labour, to indicate the career pathway to the top.

36 A. It is important to understand 'yank-and-rank', because the meaning isn't clear from the context. It is a system when a company ranks every employee against the other and terminates contract with those that seem worse in comparison. In the text, it says that this system makes the lower-ranking staff seem unable to learn, which is wrong. Thus, there is lack of attention to personal development of employees.

PART 6

37 D. Reviewer **A** believes that a baby's mind is well capable to analysing the happenings of everyday life, not simply 'live through them'. Reviewer **D** doubts children's ability to interpret and analyse the world: "*she sometimes seems to go too far, as when claiming that babies recognise the actions they copy and reproduce*".

38 C. Both Reviewers **C** and **D** talk about something that parents have known for a long time (Text **C**: "*...this is something most parents of teenagers are well aware of.*"; Text **D**: "*...she is spending too much time simply confirming what parents and preschool teachers have long known.*")

39 D. Reviewer **B** believes that a child's brain is similar to a scientist experimenting with data. Reviewer **D** agrees: "*they are creative and innovative, though not always correct*".

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40 C. At the end of Reviewer's C text they suggest :"*... she provides insights into the human mind in general.*" This implies that the author has covered general points, but wasn't 'comprehensive enough' — not explaining everything in full detail.

PART 7

41 D. The beginning of **D** starts with patients making "such claims" (mentioned at the very end of previous paragraph) all the time, and if granted a leave, they are likely to cause trouble. At the end of Paragraph **D** the author poses a question. The following paragraph continues the idea — it makes Ekman think of the question.

42 A. The previous paragraph ends with Ekman going through a recording, trying to find a hidden expression on patient's face. Paragraph A talks about three more cases he managed to find while browsing the recording.

43 G. "*Seven basic emotions*" mentioned in the previous paragraph are the beginning and the main idea of this paragraph. At the end of the paragraph it is suggested that these emotions can be hidden, but next paragraph says that it is very difficult to achieve.

44 B. The last question of this paragraph helps us to connect it to the next one. The way to apply these techniques to crime-solving are mentioned in the next paragraph.

45 F. An easy question here, as the paragraph before clearly states that there is going to be an example next. This paragraph illustrates a hypothetical situation of using the technique to see through a person's lie.

46 C. This and the next paragraph concentrate on the minor details that help to understand what really is on person's mind.

PART 8

47 C. Middle of the paragraph: "*... you'll welcome movies that pay attention to characterisation and dialogue...*".

48 D. Second sentence of Paragraph D goes on about the importance of a feel-good movie during a less fortunate period of human history.

49 B. The movie's character "*revises his own priorities*" after going through a difficult period of their life.

50 B. Last sentence of the paragraph explains what made author make the movie and what message he decided to carry across — "*leave preaching to the preachers*".

51 A. It is stated in the middle of the paragraph how cinema becomes a recognised form of art, just like music, theatre, painting and the rest.

52 B. Escapism is desire to escape from harsh reality. Second part of the sentence mentions the importance of it in the example with cartoons.

53 A. The technique of cross-cutting was used that made the narrative more dramatic and the culmination — more satisfying.

54 C. Second part of the paragraph states that a feel-good movie doesn't have to '*be dumb*'.

55 B. This is a tricky one — it is about the example with Battleship Potemkin. The author hints at the idea, without saying it outright — when you are in a tough situation, you start worrying about the basics and not something exquisite.

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56 D. Middle of the paragraph mentions how a group of characters manages to win the struggle with 'big, bad, interfering bureaucrats'.

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 2

Mainstream (adj) — popular, considered good by the majority of population. *This channel shows mainstream movies 24 hours a day.*

Appropriate (adj) — right, suitable or fitting. *You could have worn something more appropriate for the wedding. Tracksuit was hardly the optimal choice.*

Urge (n) — strong need or desire to do something. *I had an urge to punch that boy in the face, but I kept my cool.*

Devalued (adj) — with reduced price, value or quality.

Designate (v) — appoint, indicate or specify. *I was designated to lock the office after everyone will have left.*

Part 3

Remotely (adv) — hardly or not at all. *We are not even remotely familiar.*

Aspiring (adj) — wanting, yearning something great. *It is common for young people to be aspiring to greatness. Age tends to change that.*

Enhance (v) — to intensify, to increase (in value, strength, size etc).

Commodity (n) — an article of goods, a ware. *Bread and sugar are common commodities.*

Lucrative (adj) — interesting, tempting, profitable. *It would be utterly silly of you to turn down such a lucrative offer!*

Part 5

Former (adj) — relating to past, previous. *Her former boyfriends is what I'm worried about, she used to be into athletic types.*

Eloquent (adj) — (about language) vivid, expressive and persuasive. *An eloquent speechwriter is really hard to come by nowadays.*

Rowing (n) — the act of moving a boat by propelling it with two oars (flat wooden planks with handles).

Dispute (v) — to argue or debate something, to quarrel. *Me and my father used to dispute for hours on end about football.*

Uplifting (adj) — inspiring, invoking enthusiasm. *An uplifting tune in the morning is what some people can't do without.*

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Commit to (v) — to pledge yourself to a particular cause. *I committed to help the library expand and I plan to honour my promise.*

Detachment (n) — state of being detached, not participating or doing that without desire or eagerness; indifference. *I spend my college years in a state of detachment and aloofness.*

Ramification (n) — branching out into several different parts.

Emerge (v) — to come to the surface; to appear. *They emerged to years later in a small town.*

Hinge upon (v) — to depend on. *The idea hinges on people supporting each other in times of need.*

Notion (n) — idea, impression or opinion. *He has all kinds of strange notions.*

Attainment (n) — achievement or accomplishment. *Your most prominent attainment is Master's degree in chemistry.*

Mindset (n) — the way a person normally approaches anything. *A defeatist mindset is one when person gives up easily.*

Premise (n) — a statement that is considered true for a particular argument.

Trump (v) — to defeat, to triumph over someone or something. *We will never trump them with this kind of attitude.*

Persevere (v) — to attempt something over and over again over a long period of time.

Excel (v) — to show exceptional skill in something. *South Koreans excel at math and biology.*

Scarcely (adv) — rarely, barely.

Foster (v) — to promote development or growth; to bring up (e.g. a child). *The government fosters the ideas of compliance and patriotism.*

Appraisal (n) — estimation of worth of something.

Relevant (adj) — having relation to something. *The students didn't ask the professor any relevant question on the topic of astronomy.*

Conviction (n) — quality of being convincing, persuasive.

Part 7

Subsequent (adj) — happening after, following. *My first attempt wasn't too fruitful, but subsequent ones proved more successful.*

Vivid (adj) — bright, full of colour, saturation. *That summer left many vivid memories for all of us.*

Anguish (n) — extreme pain, misery, agony. *My best friend's betrayal left me in anguish.*

Proposition (n) — offer, suggestion.

Disgust (n) — distaste aroused by something. *He looked away in disgust.*

Contempt (n) — lack of respect for something or someone. *People that are born into money are sometimes full of contempt for everyone.*

Innate (adj) — existing in someone or something from birth, instinct. *Nancy's innate talents included singing and language aptitude.*

Flit (v) — to go from one place to another quickly. *The cat flitted around the room.*

Torment (n) — great pain or suffering.

Concede (v) — to admit something as correct; to surrender. *After an hour-long debate she finally conceded and we went to my parents for the weekend.*

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Reveal (v) — to disclose (a secret or something hidden), to make visible. *They didn't reveal any details of the deal until the very end.*

Trigger (v) — to set something off, to activate.

Intent (n) — desire, plan, aim or purpose. *She conceals her intentions so others couldn't stop her until she's done.*

Mislead (v) — to give false information, to complicate. *Misleading the police could get you in trouble.*

Deceive (v) — to delude, to disappoint, to fool.

Grave (adj) — serious, important, crucial; dangerous.

Subtle (adj) — hard to see, not immediately obvious or evident. *The subtle details of design make that car look really good.*

Deception (n) — the act of deceiving (see above).

Concealed (adj) — hidden, kept as a secret. *Criminal often carry a concealed gun with them.*

Profess (v) — to announce or acknowledge something.

Unrelated (adj) — having nothing to do with, not connected; not tied by family or marriage. *This girl and me are unrelated.*

Demeanour (n) — behaviour, appearance or stature. *Nancy is famous for her outlandish behaviour.*

Gaze (n) — a fixed look, a stare. *Her foggy gaze made me wonder whether she's under the influence.*

Sincere (adj) — pure, genuine, not hypocrite. *Her sincere apologies melted the old lady's heart.*

Spouse (n) — a person's partner in marriage (so either a wife or a husband).

Aggrieved (adj) — upset because of feeling treated unjust.

Part 8

Merit (n) — one's worth; state of deserving something. *People in our company aren't judged by their professional merit but rather their ability to communicate with their superiors.*

Escapism (n) — practice of escaping from the harsh reality of life by books, movies or substances.

Winsome (adj) — charming, winning, pleasant. *A winsome young man rushed to us from across the hall, took our bags and asked for our names.*

Yarn (n) — (here) a long and detailed story, usually a made-up one.

Distinguish (v) — to make or recognise differences between two objects or people. *I am not sure how mothers manage to distinguish twins.*

Crank up (phr v) — to increase; to set in motion.

Novelty (n) — something new such as an experience, event or thing. *This young teacher that came to our town is a real novelty!*

Flock (v) — (here) come together, gather. *The children flocked around me for another story of my adventures in Africa.*

Sneer at (v) — to express scorn or contempt for someone. *One of the students sneered at me for not getting the question correctly.*

Auteur (n) — film director.

Innermost (adj) — most intimate, private or hidden. *My innermost desire was to find my craft and live on a remote island away from people and their passions.*

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Glib (adj) — fluent and easy, often insincere. *The glib salesman cajoled us into buying this outrageously expensive washing machine, the devil!*

Yearn (v) — want something very much, badly. *I yearn for a mug of good beer right now.*

Hobo (n) — a homeless person, a tramp. *Hobos gathered around the fire to discuss the events of the day.*

Drudgery (n) — hard and monotonous work. *Caught in the office drudgery, Gerald kept losing hope to find a work he'd love doing.*

Con (n) — short for convict, a criminal that lives inside prison.

CGI (abbr) — Computer-Generated Imagery, special effects, characters or even whole movies or cartoons made with the help of computer graphics.

Lithely (adv) — in a lithe manner — flexibly, subtly.

Aftermath (n) — result or consequence of something. *The aftermath of the recent earth quake was disastrous — the town's infrastructure was in ruins.*

Invigorating (v) — giving strength, fresh power. *A gulp of water can be really invigorating after a night-long dancing session in the club.*

Austerity (n) — state of being austere — strict, stern or severe.

Reckless (n) — without concern for safety or reason. *Reckless driving should be severely punished.*