

PAPER 1 READING

General Description

Paper Format

The paper contains four parts.

Timing

1 hour 30 minutes.

Length of Texts

Approximately 3,000 words in total.

Number of Questions

40.

Task Types

Lexical cloze, gapped text, multiple choice.

Sources

Books (fiction and non-fiction), non-specialist articles from journals, magazines and newspapers, promotional and informational materials (e.g. advertisements, guide books, manuals).

Answer Format

For all parts of this paper, candidates indicate their answers by shading the correct lozenges on an answer sheet. Candidates should use a soft pencil (B or HB) and mark their answers firmly. Candidates should use an eraser to rub out any answer they wish to change.

Marks

Questions in Part 1 carry one mark. Questions in Parts 2, 3 and 4 carry two marks.

PART	TASK TYPES AND FORMAT	TASK FOCUS	NUMBER OF QUESTIONS
1	Four-option multiple-choice lexical cloze Three texts each containing six gaps. Each gap corresponds to a word and candidates must select the word from the four options given which fits the gap.	Idioms, collocations, fixed phrases, complementation, phrasal verbs, semantic precision	18
2	Four-option multiple choice Four texts on one theme from a range of sources. Two four-option multiple-choice questions on each text.	Detail, opinion, attitude, tone, purpose, main idea, implication, text organisation features (exemplification, comparison, reference)	8
3	Gapped text One text from which paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs have been removed.	Cohesion, coherence, text structure, global meaning	7
4	Four-option multiple choice One text with seven four-option multiple-choice questions.	As Part 2	7

Introduction

The Reading paper consists of four parts and a total of nine texts. The range of texts and task types which appears on the Reading paper is intended to encourage familiarity with texts from a range of sources, written for different purposes and presented in different formats. The sources for texts in the Reading paper are mainly contemporary. The paper includes material from fiction, non-fiction books and journalism. Such sources as marketing materials and correspondence may be used in Parts 1 and 2. The Reading paper aims to test comprehension at word, phrase, sentence, paragraph and whole text level.

Essential preparation for the Reading paper is exposure to, and engagement with, a substantial and varied range of written English. The most successful CPE candidates are likely to be those for whom reading in English is a leisure activity as well as an educational requirement. All candidates should be encouraged to read extensively as well as intensively. This enables them to become familiar with a wide range of language and is also helpful when they are working on the longer texts in Parts 3 and 4.

It is important that candidates familiarise themselves with the instructions on the front page of the question paper, and for each part of the test. Candidates should also be familiar with the technique of indicating their answers on the separate answer sheet so that they can do this quickly and accurately. Some candidates prefer to transfer their answers at the end of each task rather than wait until they have completed the whole paper. Answers must be marked on the answer sheet within the time allowed for the Reading paper (1½ hours).

When preparing for the examination, it is helpful for candidates to spend time going through a sample paper and to consider how to divide up the time between the different tasks. The Reading paper has a standard structure and format so that candidates will know what to expect in each part of the paper. Candidates should be encouraged to read the instructions for each task carefully, as they provide a brief context for the text and remind candidates of precisely how the task should be carried out, and where the answers should be recorded.

Part 1

Part 1 consists of three unrelated short texts, each with six gaps. Candidates must choose one word or phrase from a set of four to fill the gaps. This involves choosing the answer that correctly fits the meaning within a phrase or sentence, and candidates may also have to take into account the broader context of the previous or following sentences or the whole text. This part of the paper tests idioms, collocations, fixed phrases, complementation, phrasal verbs and semantic precision.

In preparation, candidates should be encouraged to learn whole phrases (rather than just individual words) together with their appropriate usage. Vocabulary practice which studies the difference in meaning and usage between words with similar meanings will also help candidates prepare for this part of the paper.

Part 2

Part 2 consists of four short texts with two multiple-choice questions on each which test comprehension of text content. Questions may test understanding of the whole short text or of text organisation and some questions will focus on the detail in sections of the text. The texts share a broad theme and the linking theme is stated in the instructions. Being aware of the thematic link between the texts should help candidates in moving from one text to the next. Preparation for this part of the Reading paper could usefully include topic-based activities.

The texts come from a variety of sources and candidates should familiarise themselves with a wide range of sources, registers, topics and lexical fields. Candidates should focus on texts in preparation for multiple-choice questions as suggested for Part 4 below.

Part 3

Part 3, the gapped-text task, tests understanding of how texts are structured and the ability to predict text development. The task consists of a text from which paragraphs have been removed and placed in jumbled order after the text, along with one extra paragraph which does not fit any of the gaps. Candidates must select the paragraphs which fit the gaps in the text; only one answer is correct in each case. Candidates should be trained to read the gapped text first in order to gain an overall idea of the structure and the meaning of the text, and to notice carefully the information and ideas before and after each gap as well as throughout the whole of the gapped text.

Candidates should beware of approaching the gapped-text task as an exercise requiring them merely to identify extracts from the text and sections in the text which contain the same words. The task is designed to test understanding of the development of ideas, opinions and events rather than the superficial recognition of individual words.

The way in which a text has been gapped may require the reader to consider large sections or even the organisation of the whole of a text, in order to reconstitute a particular part of the text. Candidates should be trained to consider the development of the text as a whole, and not to focus on each gap separately. Sometimes candidates will need to choose carefully between two extracts as possible answers and will need to make decisions about which is the most logical extract to fill the particular gap. Practice is needed in recognition of a wide range of linguistic devices which mark the logical and cohesive development of a text, e.g. words

and phrases indicating sequence of events, cause and effect, premise and conclusion. Exercises which involve analysing the global organisation of a text and understanding how this affects meaning would also be helpful.

Part 4

Part 4 consists of one longer text with seven multiple-choice questions which test detailed understanding of a text, including opinions and attitudes expressed in it. Candidates need to read the text closely in order to distinguish between, for example, apparently similar viewpoints, outcomes or reasons. The questions are presented in the same order as the information in the text and the final question may depend on interpretation of the text as a whole, e.g. the writer's purpose, attitude or opinion. Candidates should read each question very carefully, as well as the four possible answers. The questions can be answered correctly only by close reference to the text. Candidates should be encouraged to read the text before reading the multiple-choice questions.

Preparation for the multiple-choice task should include practice in reading a text quickly for a first overall impression, followed by close reading of the text in order to prevent any misunderstandings which may lead candidates to choose a wrong answer. Candidates should also practise selecting and interpreting specific information from a text. Activities which focus on recognising and evaluating attitude and opinion and which enhance candidates' abilities to infer underlying meaning will also be helpful.

UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE
Examinations in English as a Foreign Language
CERTIFICATE OF PROFICIENCY IN ENGLISH

PAPER 1 Reading

SAMPLE PAPER 1

1 hour 30 minutes

Additional materials:

Answer sheet

Soft clean eraser

Soft pencil (type B or HB is recommended)

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Do not open this booklet until you are told to do so.

Write your name, Centre number and candidate number on the answer sheet in the spaces provided unless this has already been done for you.

There are forty questions in this paper.

Answer **all** questions.

Mark your answers on the separate answer sheet. Use a soft pencil.

You may write on the question paper, but you must transfer your answers to the separate answer sheet **within the time limit**.

At the end of the examination, you should hand in both the question paper and the answer sheet.

INFORMATION FOR CANDIDATES

Questions **1-18** carry one mark.

Questions **19-40** carry two marks.

This question paper consists of 11 printed pages and 1 blank page.

[Turn over

Part 1

For questions 1-18, read the three texts below and decide which answer (A, B, C or D) best fits each gap. Mark your answers on the separate answer sheet.

Jerome Flynn – Actor Turned Singer

After a variety of jobs, Jerome Flynn became (1).... successful with fellow actor Robson Green in the TV series *Soldier, Soldier*, and then when they (2).... up as singers in 1995, they had three number one hits. 'It was a whirlwind, fantasy time,' says Jerome. 'We made the records because we quite (3).... the money, and it paid off. It was a lot of fun, but you can become (4).... in the pop world. It's addictive, and once you're a pop star, people tend to (5).... you on a pedestal. It was so mad we had to get out while the going was good. Now money doesn't mean so much, although it (6).... me to leave my career behind for a while. But Robson wanted to go back to acting and has made quite a success of it. I'd like to work with him again one day.'

- 1 A greatly B largely C hugely D grossly
 2 A joined B teamed C fixed D grouped
 3 A craved B longed C yearned D fancied
 4 A laid up B seized up C taken up D caught up
 5 A lift B have C put D hold
 6 A enabled B empowered C entitled D effected

The Sailing Trip

A few days ago, I was (7).... my new sailing gear ready for my first long trip, around the coast of Britain on the sailing ship *Hirfa*. I watched a TV report of some fellow yachtsmen crossing the finishing (8).... off a place called Ushant to complete a record round-the-world voyage. The sea was rough, the wind looked fierce and, although they were putting a brave (9).... on it, the winning yachtsmen looked exhausted. What I was seeing on the television screen was not my (10).... of yachting. I felt smug knowing I had this marvellous opportunity to drift gently round Britain learning to sail, and that I would be steering (11).... of the horrors of ocean sailing. Casually I looked up Ushant on the map. I went quite cold: Ushant was (12).... 32 kilometres further south than the starting point for my great journey on the *Hirfa*.

- 7 A going through B setting down C checking up D passing over
 8 A mark B strip C line D sign
 9 A face B eye C appearance D view
 10 A thought B idea C notion D sense
 11 A clean B straight C short D clear
 12 A virtually B practically C simply D barely

Mrs Murgatroyd

'And there's another thing,' said Mrs Murgatroyd. Beside her in the taxi her husband concealed a small sigh. With Mrs Murgatroyd there was always another thing. No matter how well things were (13)...., Edna Murgatroyd went through life to the accompaniment of a running commentary of complaints, an endless litany of dissatisfaction. In short, she (14).... without cease.

In the seat beside the driver, Higgins, the young executive from head office, who had been selected for the week's vacation at the (15).... of the bank on the grounds of being 'most (16).... newcomer' of the year, sat silent. He was in foreign exchange, an eager young man whom they had only met at London airport twelve hours earlier and whose natural enthusiasm had gradually (17).... away before the onslaught of Mrs Murgatroyd. The driver, full of smiles when they selected his taxi for the run to the hotel a few minutes earlier, had also caught the mood, and he too had (18).... into silence.

- 13 A doing B getting C going D being
 14 A nagged B gossiped C uttered D voiced
 15 A liability B expense C debit D deficit
 16 A promising B emerging C favourable D auspicious
 17 A washed B ebbd C dripped D rinsed
 18 A paused B reposed C lapsed D desisted

[Turn over

4

Part 2

You are going to read four extracts which are all concerned in some way with products. For questions 19-26, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

Advertisement for a Video

- You want to improve the quality of life, without using drugs or stimulants
- you are ready to start the journey back to health and fitness, however short or long it may be
- you would prefer to use stress to your advantage rather than be its victim
- you are prepared to take charge of your own destiny and benefit from your own well-being
- you would like to get back the shape nature intended you to have
- you like to understand the principles behind concepts before taking action
- you want to enhance your mental powers and your ability to focus on the task in hand
- short-term fixes, be they through patches or pills, gimmicks or gizmos, hold no appeal
- you are prepared to take a step at a time, build upon your success and take pleasure in the results
- you have the temperament and strength of character to endure the journey to physical, mental and spiritual health

*/line 4**/line 8**/line 11**/line 15*

This is the video for you!

- 19 The advertised video is aimed at people who
- A are capable of perseverance.
 - B have been trying to change career.
 - C are too absorbed in their work.
 - D would like to change their personalities.

- 20 Which of these words is used dismissively?

- A stress (line 4)
- B principles (line 8)
- C patches (line 11)
- D journey (line 15)

5

How important is design?

All toasters are not exactly the same under the skin but they are as near as makes no difference. They are boxes which neatly grill the bread, waffles or whatever between little electric fires and eject them just before they start to burn: an easy, well-proven technology whether it is purely mechanical or microchip-controlled. The last fundamental innovation in toaster design was in 1927, when the Sunbeam company of America marketed the first pop-up model. Since then, there has been little to do design-wise except to alter the styling according to the tastes of the times.

Designers try to give toasters the equivalent of sunroofs and anti-lock brakes – wider slots, double slots, 'cool wall' designs and the like – but cannot get away from the fact that you need only two controls: a push-down lever and a timer. Upgrades merely dress up a timeless concept and are anyway almost all adopted immediately by other manufacturers.

So what you buy is styling, which can be a dirty word among 'pure' designers, since it is really just packaging, little different from the box the toaster comes in. 'Real' design, it is said, is more fundamental. This is arguable: one of the greatest designers of the 20th century, the French-born, America-based Raymond Loewy, was principally a stylist, and who can argue with the power of his famous creation, the Coca Cola bottle, which is functionally far less efficient than a standard beer or wine bottle?

- 21 What does the writer say about developments in the design of toasters?

- A They have spoilt the original design.
- B They are made to fool the public.
- C They are copied from other types of product.
- D They have only been superficial.

- 22 The writer uses the Coca Cola bottle as an example of

- A the advantages of using 'real' design.
- B the fact that success may not depend on good design.
- C the kind of thing that 'pure' designers approve of.
- D the unpredictability of public response to style.

[Turn over

Dream Cars

Daydreaming schoolchildren around the world love to doodle weird and wonderful cars. Most grow up to drive something much more visually mundane than those adolescent flights of fancy. But a few are actively encouraged to continue drawing extraordinary and largely unrealistic modes of transport when they are studying at college. They are the car designers of tomorrow, who will shape what we will drive in the next century.

On a visit to the Art Centre in Los Angeles, which runs a course for vehicle designers, I was shown some of the work in progress by Ronald Hill, head of transportation design. Its visual excitement contrasted starkly with the dull, practical silhouettes of many modern production cars.

So are such unrealistic shapes out of touch with the real world of cars, and does it really benefit students to continue their school-day doodles, albeit in a more sophisticated manner? Hill insists that the exploratory designs are vital, and argues that more realistic considerations are, at least temporarily, irrelevant. 'This may be the only chance in the career of these students when they can take some risk, stretch their imaginations and really let fly. There's plenty of time later on for them to worry about constraints of legislation and practical issues. We call this the "blue sky" period, when there really is no limit set on their design innovation.'

23 What does the writer imply about trainee car designers?

- A They will go on to design more conservative cars.
- B Their designs form the basis of those of production cars.
- C They often criticise the designs of existing cars.
- D Their designs are restricted by what is possible.

24 What does Ronald Hill say about car design?

- A There are too many regulations about it.
- B Impractical designs play an important part in it.
- C Cost has too much influence on design.
- D Too much of it is dull and predictable.

Catalogue Shopping in the USA

My favourite parts of the New York Times on Sunday are the peripheral bits – the parts that are so dull and obscure they exert a kind of hypnotic fascination. Above all I like the advertising supplements, like the gift catalogue from the Zwingle Company of New York offering scores of products of the things-you-never-knew-you-needed variety – an umbrella with a transistor radio in the handle. What a great country!

Once in a deranged moment I bought something myself from one of these catalogues, knowing deep in

never been used again. And the thing is that I knew all along that this was how it was going to end, that it would all be a bitter disappointment. On second thoughts, if I ever ran one of those companies I would just send people an empty box with a note in it saying 'We have decided not to send you the item you've ordered because, as you well know, it would never work properly and you would only be disappointed. So let this be a lesson to you for the future.'

25 The writer says that when he bought a light from a catalogue

- A he had not thought about it carefully enough.
- B it taught him a lesson about misleading adverts.
- C it was something he had always wanted to do.
- D he was not surprised by the outcome.

26 The writer thinks that the companies who produce such gift catalogues

- A are cynical towards their customers.
- B should not be allowed to operate.
- C are unique to the United States.
- D never sell useful goods.

[Turn over

You are going to read an extract from a short story. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A-H** the one which fits each gap (27-33). There is one extra paragraph which you do not need to use. Mark your answers on the separate answer sheet.

Just at that turning between Market Road and the lane leading to the chemist's shop he had his 'establishment'. At eight in the evening you would not see him, and again at ten you would see nothing, but between those times he arrived, sold his goods and departed. Those who saw him remarked thus, 'Lucky fellow! He has hardly an hour's work a day and he pockets ten rupees – even graduates are unable to earn that! Three hundred rupees a month! He felt irritated when he heard such glib remarks and said, 'What these folk do not see is that I sit before the oven practically all day frying all this...'

27 _____

At about 8:15 in the evening he arrived with a load of stuff. He looked as if he had four arms, so many things he carried about him. His equipment was the big tray balanced on his head, with its assortment of edibles, a stool stuck in the crook of his arm, a lamp in another hand and a couple of portable legs for mounting his tray. He lit the lamp, a lantern which consumed six pies' worth of kerosene every day, and kept it near at hand, since he had to guard a lot of loose cash and a variety of miscellaneous articles.

28 _____

He always arrived in time to catch the cinema crowd coming out after the evening show. A pretender to the throne, a young scraggy fellow, sat on his spot until he arrived and did business, but he did not let that bother him unduly. In fact, he felt generous enough to say, 'Let the poor rat do his business when I am not there.' This sentiment was amply respected, and the pretender moved off a minute before the arrival of the prince among caterers.

29 _____

Though so much probing was going on, he knew exactly who was taking what. He knew by an extraordinary sense which of the *jukka* drivers was picking up *chappatis* at a given moment – he could even mention the licence number. He knew that the stained hand nervously coming up was that of a youngster who polished the shoes

of passers-by. And he knew exactly at what hour he would see the wrestler's arm searching for the perfect duck's egg. His custom was drawn from the population swarming the pavement: the boot polish boys, for instance, who wandered to and fro with brush and polish in a bag, endlessly soliciting 'Polish, sir, polish!' Rama had a soft spot for them.

30 _____

It rent his heart to see their hungry, hollow eyes. It pained him to see the rags they wore. And it made him very unhappy to see the tremendous eagerness with which they came to him. But what could he do? He could not run a charity show, that was impossible. He measured out their half-glass of coffee correct to the fraction of an inch, but they could cling to the glass as long as they liked.

31 _____

He lived in the second lane behind the market. His wife opened the door, throwing into the night air the scent of burnt oil which perpetually hung about their home. She snatched from his hand all the encumbrances and counted the cash immediately.

32 _____

After dinner, he tucked a betel leaf and tobacco in his cheek and slept. He had dreams of traffic constables bullying him to move on and health inspectors saying he was spreading all kinds of disease and depopulating the city. But fortunately in actual life no one bothered him very seriously. The health officer no doubt came and said, 'You must put all this under a glass lid, otherwise I shall destroy it some day... Take care!'

33 _____

Rama no doubt violated all the well-accepted canons of cleanliness and sanitation, but still his customers not only survived his fare but seemed actually to flourish on it, having consumed it for years without showing signs of being any the worse for it.

A Rama prepared a limited quantity of snacks for sale, but even then he had to carry back remnants. He consumed some of it himself, and the rest he warmed up and brought out for sale again the next day.

B All the coppers that men and women of this part of the universe earned through their miscellaneous jobs ultimately came to him at the end of the day. He put all this money into a little cloth bag dangling from his neck under his shirt, and carried it home, soon after the night show had started at the theatre.

C No one could walk past his display without throwing a look at it. A heap of *bordas*, which seemed puffed and big but melted in one's mouth; *dosais*, white, round, and limp, looking like layers of muslin; *chappatis* so thin that you could lift fifty of them on a little finger; duck's eggs, hard-boiled, resembling a heap of ivory balls; and perpetually boiling coffee on a stove. He had a separate aluminium pot in which he kept chutney, which went gratis with almost every item.

D His customers liked him. They said in admiration, 'Is there another place where you can get six pies and four *chappatis* for one anna?' They sat around his tray, hovered about it every minute, because his customers were entitled to pick up, examine, and accept their stuff after proper scrutiny.

E They gloated over it. 'Five rupees invested in the morning has produced another five...' They ruminated on the exquisite mystery of this multiplication. Then it was put back for further investment on the morrow and the gains carefully separated and put away in a little wooden box.

F But he was a kindly man in private. 'How the customers survive the food, I can't understand. I suppose people build up a sort of immunity to such poisons, with all that dust blowing on it and the gutter behind...'

G He got up when the cock in the next house crowed. Sometimes it had a habit of waking up at three in the morning and letting out a shriek. 'Why has the cock lost its normal sleep?' Rama wondered as he awoke, but it was a signal he could not miss. Whether it was three o'clock or four, it was all the same to him. He had to get up and start his day.

H When he saw some customer haggling, he felt like shouting, 'Give the poor fellow a little more. Don't begrudge it, if you pay an anna more he can have a *dosai* and a *chappati*.'

You are going to read the introduction from a book on sports. For questions 34-40, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

SPORTSWRITING

Offices and bars are often full of casual obscenity, but most British newspapers are well, not necessarily careful about language, but careful about bad words anyway. The phrase 'family newspaper' is an ineluctable part of our lives. Newspapers are not in the business of giving gratuitous offence. It is a limitation of newspaper writing, and one everybody in the business, whether writing or reading, understands and accepts. There are many other necessary limitations, and most of these concern time and space.

Newspapers have dominated sportswriting in Britain for years, and have produced their own totem figures and doyens. But ten years ago, a new player entered the game. This was the phenomenon of men's magazines; monthly magazines for men that had actual words in them – words for actually reading. *GQ* was the pioneer and, in my totally unbiased opinion as the long-term author of the magazine's sports column, it leads the way still, leaving the rest panting distantly in its wake.

Sport is, of course, a blindingly obvious subject for a men's magazine – but it could not be tackled in a blindingly obvious way. Certainly, one of the first things *GQ* was able to offer was a new way of writing about sport, but this was not so much a cunning plan as a necessity. The magazine was doomed, as it were, to offer a whole new range of freedoms to its sportswriters. Hedy and rather alarming freedoms. Freedom of vocabulary was simply the most obvious one and, inevitably, it appealed to the schoolboy within us. But space and time were the others, and these possibilities meant that the craft of sportswriting had to be reinvented.

Unlike newspapers, a magazine can offer a decent length of time to research and to write. These are, you would think, luxuries – especially to those of us who are often required to read an 800-word match report over the telephone the instant the final whistle has gone. Such a discipline is nerve-racking, but as long as you can get it done *at all*, you have done a good job. No one expects a masterpiece under such circumstances. In some ways the ferocious restrictions make the job easier. But a long magazine deadline gives you the disconcerting and agoraphobic freedom to research, to write, to *think*.

To write a piece for a newspaper, at about a quarter of the massive *GQ* length, you require a single thought. The best method is to find a really good idea, and then to pursue it remorselessly to the end, where ideally you make a nice joke and bale out stylishly. If it is an interview piece, you look for a few good quotes, and if you get them, that's your piece written for you. For a longer piece, you must seek the non-obvious. This is a good quality in the best of newspaper writing, but an absolute essential for any writer who hopes to complete the terrifying amount of words that *GQ* requires. If you write for *GQ*, you are condemned to try and join the best. There is no other way.

GQ is not restricted by the same conventions of reader expectation as a newspaper. You need not worry about offending people or alienating them; the whole ethos of the magazine is that readers are there to be challenged. There will be readers who would find some of its pieces offensive or even impossible in a newspaper, or even in a different magazine. But the same readers will read the piece in *GQ* and find it enthralling.

That is because the magazine is always slightly uncomfortable to be with. It is not like a cosy member of the family, nor even like a friend. It is the strong, self-opinionated person that you can never quite make up your mind whether you like or not. You admire him, but you are slightly uneasy with him. The people around him might not altogether approve of everything he says; some might not care for him at all. But they feel compelled to listen. The self-confidence is too compelling. And just when you think he is beginning to become rather a bore, he surprises you with his genuine intelligence. He makes a broad joke, and then suddenly he is demanding you follow him in the turning of an intellectual somersault.

- 34 What does the writer say about newspapers in the first paragraph?
- A They tend not to include articles readers will find very challenging.
 B Articles in them do not reflect the way many people really speak.
 C They are more concerned with profit than with quality of writing.
 D They fail to realise what kind of writing would appeal to readers.
- 35 What does the writer imply in the second paragraph?
- A *GQ* magazine contains articles that are well worth reading.
 B Some of the more recent men's magazines are unlikely to survive.
 C The standard of sportswriting in newspapers has improved in recent times.
 D He is in a position to give an objective view of sportswriting in magazines.
- 36 Why were sportswriters for *GQ* given new freedoms?
- A The restrictions of newspaper writing do not apply to writing for *GQ*.
 B The magazine's initial plans for its sports articles proved unrealistic.
 C Notions about what made good sports journalism were changing.
 D The writers that it wanted to employ demanded greater freedom.
- 37 What does the writer say about the amount of time allowed for producing articles?
- A The best articles are often produced under great pressure of time.
 B Having a long time to produce an article encourages laziness.
 C Writers are seldom satisfied by articles produced in a hurry.
 D Having very little time to produce an article can be an advantage.
- 38 Why can't writers for *GQ* use the same methods as writers for newspapers?
- A Articles in *GQ* are not allowed to consist mainly of interviews.
 B They want to be considered better than writers for newspapers.
 C Writers for newspapers do not have so much space to fill.
 D They have been told to avoid the conventions of newspaper writing.
- 39 What does the writer say in the penultimate paragraph about certain pieces in *GQ*?
- A They will create enormous controversy.
 B They unintentionally upset some readers.
 C They are a response to demand from readers.
 D They match readers' expectations.
- 40 The writer likens *GQ* magazine to a person who
- A says things you wish you had said yourself.
 B frequently changes his point of view.
 C forces you to pay attention to him.
 D wants to be considered entertaining.

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Part 1

For questions 1-18, read the three texts below and decide which answer (A, B, C or D) best fits each gap. Mark your answers on the separate answer sheet.

Karri Country

We took the coast road to our destination, Albany. Albany is at the southernmost point of Western Australia and from there the oceans (1) ... away to the Antarctic and the South Pole. But Western Australia is a land of (2) ... contrasts. Our journey from Perth took us through rolling wheatlands dotted with small settlements and solitary homesteads many kilometres from their nearest neighbours.

The (3) ... eventually began to change, vast forests canopied the road to Walpole. We were entering Karri country. Raised as I was in a country manicured and miniature by (4) ... , this seemed to me a strange and alien land.

The Karri tree belongs to the Eucalyptus family and is one of the tallest hardwoods in the world. The (5) ... named 'Valley of the Giants' is truly breathtaking. A metal walkway (6) ... to the highest branches of the Karri trees takes you on a swaying journey of discovery. Far below lies the dense lush valley floor whilst all around the forest reaches out to the blue, misty horizon, silent and majestic!

- 1 A spread B reach C expand D stretch
- 2 A bright B utter C stark D sheer
- 3 A ground B terrain C domain D territory
- 4 A distinction B resemblance C comparison D similarity
- 5 A aptly B correctly C properly D relevantly
- 6 A merged B attached C combined D added

The drama course

Lisa started back at college for the spring term. The full-time Speech and Drama course had moved its focus from Stanislavsky to Brecht, which meant that, whereas last term the students were encouraged to believe absolutely in everything they did and said, now, when acting, they were asked to (7) ... in mind that they were in a play, and that they had a (8) ... to the audience to remind them of this fact. There were techniques that could be used – winking, or talking in asides, or even giving (9) ... information on the plot straight out into the front row, without any (10) ... at mystery or disguise. Lisa felt completely (11) For her, the whole (12) ... of acting was the licence it gave you to become another person, protected by a stage set and someone else's words.

- 7 A store B hold C retain D bear
- 8 A function B duty C role D task
- 9 A off B away C in D on
- 10 A attempt B try C effort D go
- 11 A thrown B dislodged C mixed D tumbled
- 12 A matter B aspect C gist D point

How economists think

Economists are starting to abandon their assumption that humans behave rationally, and instead are finally (13) ... to grips with the crazy, mixed-up creatures we really are. 'Are economists human?' is not a question that occurs to many practitioners of that dismal science, but it is one that (14) ... to the minds of many non-economists exposed to conventional economic explanations.

Economists have typically described the thought processes of man as strictly logical, (15) ... on a clearly defined goal and (16) ... from unsteady influences of emotion or irrationality – rather than the uncertain, error-prone groping with which most of us are familiar. Of course, some human behaviour does (17) ... the rational pattern so beloved of economists. But they should remember that the rest of us are human.

These days even economists are (18) ... up to this fact. A wind of change is blowing some human spirit back into the dusty universities where economic theory is made.

- 13 A bringing B getting C taking D setting
- 14 A springs B jumps C pops D strikes
- 15 A sited B laid C centred D placed
- 16 A absent B free C devoid D lacking
- 17 A conform B accept C meet D fit
- 18 A sitting B standing C waking D coming

[Turn over

Part 2

You are going to read four extracts which are all concerned in some way with music. For questions 19-26, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

The Enigma of Music

In spite of its widespread diffusion, music remains an enigma. Music for those who live with it is so important that to be deprived of it would constitute a cruel and unusual punishment. Moreover, the perception of music as a central part of life is not confined to professionals or even to gifted amateurs. It is true that those who have studied the techniques of musical composition can more thoroughly appreciate the structure of a musical work than those who have not. But even listeners who cannot read musical notation and who have never attempted to learn an instrument may be so deeply affected that, for them, any day which passes without being seriously involved with music in one way or another is a day wasted.

In the context of contemporary culture, this is puzzling. Many people assume that music is a luxury rather than a necessity, and that words or pictures are the only means by which influence can be exerted on the human mind. Those who do not appreciate music think that it has no significance other than providing ephemeral pleasure. They consider it a gloss upon the surface of life; a harmless indulgence rather than a necessity. This, no doubt, is why our society seldom accords music a prominent place in education. Today, when education is becoming increasingly utilitarian, music is likely to be treated as an 'extra' in the school curriculum which only affluent parents can afford, and which need not be provided for pupils who are not obviously 'musical' by nature.

- 19 In the text as a whole, what does the writer find enigmatic about music?
- A that it can be appreciated by anybody regardless of their musical ability
 B that a thing so widely loved does not play a more significant role in our society
 C that so many people who adore music do not indulge their pleasure more often
 D that our education systems undervalue music as a professional career option
- 20 Which phrase in the text conveys criticism by the writer?
- A who have never attempted (lines 9-10)
 B a day wasted (line 12)
 C influence can be exerted (line 16)
 D treated as an 'extra' (line 23)

Punk

Punk was a heterogeneous style, comprising a complex mix of ingredients and orientations, spread across a spectrum of artists. The music was generally driven by a frantic, eighth-note pulse carried by the entire ensemble. Words were spewed forth by vocalists unconstrained by previous notions of pitch or melody. The majority of lyrics reflected feelings toward a disintegrating and corrupt society and the plight of subcultural compatriots. The music and lyrics were embedded in a confrontational stance that reflected varying degrees of anger, performance technique, artistic exploration of shock value, and intent to bypass the usual music-production institutions.

David Bowie (born David Jones) was one of punk's most influential ancestors. Bowie, whose schooling and training included art, theatre, mime and music, was a master at creating stories and characters that both symbolised and became reality. Bowie's incarnation as Ziggy Stardust in the film and album *The Rise and Fall of Ziggy Stardust and the Spiders From Mars* embodied the struggle to succeed in the music business and society. Bowie's expressions of alienation worked at two different, sometimes competing levels; his costumed personae were sometimes symbolic, shocking statements, while his feelings were taken as a realistic expression of alienation. This duality of pretence and reality side-by-side also came to exist in punk.

- 21 Which word in the first paragraph conveys the idea that punk was sympathetic towards those it addressed?
- A frantic
 B spewed
 C plight
 D embedded
- 22 What does the writer say about David Bowie?
- A His *Ziggy Stardust* film/album has different layers of meaning.
 B He was surprised at how other people interpreted the character of *Ziggy Stardust*.
 C He saw himself in competition with punk.
 D His path towards fame required him to overcome many obstacles.

[Turn over

KEF Cresta 2

Loudspeakers £100

It was only a matter of time before KEF followed the lead of its award-winning Cresta 1s with bookshelf and floorstanding siblings. Well, the wait is over, and here we unveil the babies of the Cresta range. These are surprisingly dinky speakers in the flesh, looking like a scaled-down version of the Cresta 1s. Their 30cm tall cabinets are built to a very high standard, while the compact dimensions help to make the enclosure inherently rigid, a good omen for sound quality. Add to that a high-quality vinyl finish, rounded-off cabinet edges

and leather-look front, and you have a pair of speakers whose looks belie their £100 price-tag.

Like the Cresta 1, this is a design that doesn't come over all fussy when it comes to musical genres. If classical is your thing then it will replay the likes of Gershwin's 'Rhapsody in Blue' with respectable refinement and tonal accuracy. In absolute terms image scale is limited and dynamics are curtailed, but judged by their price and size these Cresta 2s perform excellently.

23 In the writer's opinion, the new Cresta 2s look

- A** deceptively fragile at first sight.
- B** rather disappointing compared to the Cresta 1s.
- C** better quality than they really are.
- D** as if they should be more expensive.

24 Through the example of Gershwin's 'Rhapsody in Blue', the writer shows that the Cresta 2

- A** is not perfect but good value for money.
- B** is especially well-suited to playing classical music.
- C** might be bought by some people as a status symbol.
- D** will even play cheap imitations well.

Studying Bach's Manuscripts

For Bach, 'revision' was a part of his routine working procedure. In almost all of his manuscripts, one can find some traces of revisions being made. Revisions appear in many different forms, covering diverse aspects of the piece from structural modification to the smallest details of the musical fabric. Naturally, they were made at various stages of his works' development, ranging from the earliest compositional stage to the later revisiting of what was intended to be the definitive version. Once classified appropriately, we can often reconstruct several different versions of the same piece in gradual development. The knowledge obtained from the study often enables us to understand better the character of the compositions, the cohesion of various musical ideas in them and their overall structural shape. Being aware of the process of the development of the

works seems to provide vital clues for interpreting them from their original context.

Many examples of Bach's revisions appear to have been entered during the copying-out process, at which point he made revisions instantaneously to a particular idea in the piece, subsequently making necessary amendments to the thematically related passages situated earlier in the piece. In some cases, Bach failed to enter necessary revisions altogether, leaving the task of correction, in effect, to us. Why Bach was unable to enter all the revisions at one sitting we do not know. One can only presume that he was preoccupied with various works in the pipeline, so that he was not prepared to spend his precious time endlessly on a single piece.

25 What is the significance of knowing about Bach's particular way of working?

- A** It can offer us a more accurate way of seeing Bach's music.
- B** It can heighten our appreciation of the beauty of the music.
- C** It means we can feel more of Bach's personality in the music.
- D** It reveals the inaccuracy of certain interpretations of his music.

26 From our knowledge of Bach's revision process, we can conclude that

- A** he was a meticulous perfectionist.
- B** he could be distracted by other ideas.
- C** he sometimes regretted making changes to his manuscripts.
- D** he sometimes made deliberate mistakes to surprise the listener.

[Turn over

You are going to read a newspaper article about a wildlife photographer. Seven paragraphs have been removed from the article. Choose from the paragraphs **A-H** the one which fits each gap (**27-33**). There is one extra paragraph which you do not need to use. Mark your answers on the separate answer sheet.

A uniquely human bird's-eye view

Not all animal photography is absurdly cute or noble.

Animal photography dwells near the bottom of the fine-art totem pole, and for good reason. Most of it ends up as material for wildlife calendars and magazines. Depicting animals as either contemptibly cute or absurdly noble, such photography inevitably veers between childlike fantasy and starstruck homage to nature. The work of the French photographer Jean-Luc Mylayne, however, is an exception to this rule.

27 His first UK exhibition offers viewers a mini retrospective of various-sized colour prints from the past 20 years. A quick glance immediately reveals that Mylayne has no interest in depicting the inhabitants of pristine wilderness areas or creating definitive mugshots of rare creatures. Sticking to the agricultural areas and rural suburbs of France, he generally photographs common local species, the familiar starlings, robins, and sparrows that the average bird-watcher wouldn't look twice at.

28 Occasionally they are obscured by foliage, or they may be partially out of focus, appearing only as a blurred blush of colour, usually (but not always) because they have actually been photographed in flight.

29 These are not blatantly 'poetic' pictures, however. Indeed, a few verge on the grotesque, including a flashlit photo of a bird feeding worms to its two newborn chicks, both of which look as if they could be auditioning for the next horror movie.

30 Mylayne, it turns out, is not exclusively interested in depicting avian character and behaviour. His central concerns have to do with vision and time. This is clearest –

figuratively, if not literally – in a series of quietly disconcerting photographs made with a bifocal lens. This lens renders the foreground and background in crisp detail, but creates a flickering blur across the middle of the picture.

31 In place of the fixed perspective of a classical 'bird's-eye view', Mylayne's camera anchors us in a ground-level process of seeing. In one memorable photo that is so out of focus it borders on abstraction, the artist transforms what might have been a mundane picture of a bird in a tree into a mysterious maze of colour and form. After a moment of adjusting, our eyes start to pick out the blurry details: feathers appear as a wet splash, branches and leaves form interlacing pools of brown and green, perforated by a few soft drops of blue sky.

32 Looking, of course, takes time, and the shifting depths of field effectively suggest alternate temporal zones. They also allude to the underlying contradiction of photographic time – the way a still image transforms a fraction of a second into an eternal moment. The titles – No. 25 July-August 1980, No. 60 January-February 1987 – highlight another disparity: that between the brief minutes we spend looking at these images, and the lengthy research that the artist engages in before aiming his camera.

33 Needless to say, it is a time-consuming way of taking pictures. As a result, the self-taught Mylayne has produced fewer than 150 photographs in his career. His chosen subject and working method demand a nomadic lifestyle, for much like the migrating birds he tracks and observes, Mylayne maintains no permanent address.

A Other, less stark images balance extreme intimacy with an almost cool detachment and distance. Looking at a small bird preparing to drink from a puddle, you feel you have intruded on a private moment, yet somehow the bird still seems utterly foreign, defying our anthropomorphic impulses.

B For, in spite of their snapshot aesthetic, each of Mylayne's pictures is the result of months of planning. After selecting a particular type of bird and studying its behaviour and habitat, the artist spends weeks getting to know his individual subjects. He then calculates in advance every component of the picture, from lighting to composition, before settling down and patiently awaiting the chance arrival of his avian actor.

C His total dedication gives his endeavour the air of a conceptual project where art and life meet. To some extent, this inadvertently plays to a tendency to celebrate process over product, to value an artist's pursuit of an idea, or the rigour and purity of his practice, over the end result.

D Although Mylayne says that he envisions the bird as an 'actor' to his 'director', he never frames his subjects in glamorous close-up. Eschewing the use of telephoto lenses, he instead presents them as small details in a larger landscape. In many of these pictures, the birds' presence is almost incidental: they tend to haunt the edges and corners of his compositions.

E It's a photographic device which conjures up the idea of an eye scanning the scene. The whole image is full of a sense of flux and movement. This is so even when the featured creature is shown in a static pose.

F Mylayne transforms this rapid genre into a source of subtle and often startling imagery. Devoid of any trace of sentimentality, his best avian portraits achieve an idiosyncratic, off-kilter beauty as elusive as the subjects he pursues.

G This fluid field of vision in this print is perhaps akin to the way birds in flight perceive their environment. Or it could just be an enticing game of photographic hide-and-seek. In either case, Mylayne's image seductively draws us into another way of seeing.

H This results in images which not only preserve a sense of their winged subjects' relative size, but also convey something of the precariousness of avian existence – the majority of birds in the wild do not live past their first birthday. By blurring the outlines of their tiny bodies so that they assume a ghostly transparency, Mylayne's portraits eloquently hint at the feeble mortality of hearts that beat at twice the rate of ours.

You are going to read part of the introduction to a book. For questions 34-40, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

Leslie Norris – a poet talks

I was born in Merthyr Tydfil, a small town in Wales and a marvellous place in which to grow up. It was probably the first town of the Industrial Revolution in the 19th century, sprouting out of nowhere as people poured in to work in the new steel mills and coal mines. But when I was small, all the great factories were closed and the town was one of the poorest in Europe, although that didn't seem to be very important to me then. The gaunt ruins of the great mills were as romantic and imposing as those of any castle, the open mountains were within reach of any boy who could walk for fifteen minutes.

The first school I went to was a red-brick building on the edge of town, in the district of Georgetown. We had a splendid teacher and he taught us, about sixty small boys, for the four years I was in the school, between the ages of seven and eleven. He was not only fond of words himself, but he could use them to tell jokes, to sing aloud, to explain things so vividly to us that we could see, almost, what he described. And he educated our senses, too, he made us look at everything so firmly, to know the textures of things with our skins, to hear the particular noises that exist in the world all around us. So real were our experiences that we began to look for the words necessary to recreate those experiences. That is how I began to write poetry.

I can't say that poetry was my greatest enthusiasm at that time. I loved football most of all, and after that boxing. I would travel miles just to kick a football. I knew all the great boxers of our town. When I was about ten years old I saw the fight I wrote about in *The Ballad of Billy Rose*. And years later, in Bristol, I saw the same man, old now, and very frail. His name, however, was really Tommy Rose, and in the first version of my poem I called him that. When I finished it, I read it aloud, and I knew that something was wrong. I was forced to change it to Billy, so that the balance was right, so that there was a satisfying correspondence between the word 'ballad' and the word 'Billy'. Much the same thing happened when I wrote about his last great fight. I wanted my readers to hear for themselves the sounds of the fight, and how the words which end in 's' are really the shoes of the boxers as they slither on the resin. What I'm saying is that in my poems I try not so much to describe things as actually to make them, with words.

My friend Ted Walker, a very fine poet himself, and I, used to set each other weekly poetry writing challenges, he choosing a title one week and I the next. In this way I came to write *Gardening Gloves*. The poem is an example of how necessary it is for the poet to observe well, so that an old pair of gloves can reveal all that there is to know about them, and for imagination to begin to build a little world around them.

Poetry is a craft as well as an art. We owe very great responsibility to the poem; if we do not write well enough the poem fails. Like any other craft, although some people are more naturally gifted than others, we can all learn the skills. I learned by reading the work of other poets. I read everything, good poems, bad poems, learning as I read. I was very fond of funny poems, and that was valuable for me since, to be successful, funny poems have to be extremely well made. But as I grew more experienced and severe, as my taste developed, I needed better examples. I found them in the work of Edward Thomas, a poet who was killed in the First World War. From him I learned how to write quietly and simply, without, I hope, losing any strength or true complexity of thought I might possess. *A Glass Window* is in part my tribute to this man, dead years before I was born, who, among many others, taught me what poetry can be, how to listen to it. How to write it.

- 34 As a child, how did the writer feel about his home town?
- A He was saddened by its decline.
 B He was enchanted by its atmosphere.
 C He wished it had more to offer.
 D He cared little about its history.
- 35 One of the strengths of the writer's teacher was that he taught his pupils to
- A view the world with precision.
 B express their feelings in poetry.
 C describe objects in detail.
 D create imaginary worlds.
- 36 In discussing the technique behind *The Ballad of Billy Rose*, the writer emphasises
- A the structure he chose for the poem.
 B the drama of the situation he created.
 C the care with which he chose his words.
 D the emotional impact he wanted.
- 37 What is implied about the poem *Gardening Gloves*?
- A It was particularly difficult to write.
 B It is less interesting than his other work.
 C It overstretched his imagination.
 D It is not an obvious subject for a poem.
- 38 The writer's interest in successful humorous poems was useful because
- A they demonstrated good writing practice.
 B he wanted to write funny poems himself.
 C they made up for the bad poetry he read.
 D they used a wide variety of techniques.
- 39 In taking Edward Thomas's work as a model, the writer could see the potential danger of
- A becoming too sombre in his own work.
 B restricting himself to a narrow range of subjects.
 C attracting unflattering comparisons with Thomas.
 D oversimplifying the ideas that went into his own poems.
- 40 From the text as a whole we understand that the writer's approach to poetry
- A has changed to reflect the times in which he has lived.
 B has benefited from the reactions of others to his work.
 C is heavily influenced by the landscape where he grew up.
 D is still in tune with what he was taught at school.

