

••• Past Papers



CAMBRIDGE

CERTIFICATE OF PROFICIENCY IN ENGLISH

STUDENT'S BOOK
WITH ANSWERS

EXAMINATION PAPERS FROM
UNIVERSITY OF CAMBRIDGE
ESOL EXAMINATIONS

4

Cambridge Books for Cambridge Exams ••

Cambridge Certificate of Proficiency in English 4

WITH ANSWERS

*Examination papers from
University of Cambridge
ESOL Examinations:
English for Speakers of
Other Languages*



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Introduction

This collection of four complete practice tests comprises past papers from the University of Cambridge ESOL Examinations Certificate of Proficiency in English (CPE) examination; students can practise these tests on their own or with the help of a teacher.

The CPE examination is part of a group of examinations developed by Cambridge ESOL called the Cambridge Main Suite. The Main Suite consists of five examinations which have similar characteristics but are designed for different levels of English language ability. Within the five levels, CPE is at Level C2 in the *Council of Europe's Common European Framework of Reference for Languages: Learning, teaching, assessment*. It has also been accredited by the Qualifications and Curriculum Authority in the UK as a Level 3 ESOL certificate in the National Qualifications Framework. The CPE examination is recognised by the majority of British universities for English language entrance requirements, and is taken by candidates in over 100 countries throughout the world. Around 75% of the candidates are 25 years of age or under, whilst around 12% are 31 years old or over.

Examination	Council of Europe Framework Level	UK National Qualifications Framework Level
CPE Certificate of Proficiency in English	C2	3
CAE Certificate in Advanced English	C1	2
FCE First Certificate in English	B2	1
PET Preliminary English Test	B1	Entry 3
KET Key English Test	A2	Entry 2

Further information

The information contained in this practice book is designed to be an overview of the exam. For a full description of all of the above exams including information about task types, testing focus and preparation, please see the relevant handbooks which can be obtained from Cambridge ESOL at the address below or from the website at: www.CambridgeESOL.org

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The structure of CPE: an overview

The CPE examination consists of five papers:

Paper 1 Reading 1 hour 30 minutes

This paper consists of four parts with 40 questions, which take the form of three multiple-choice tasks and a gapped text task. Part 1 contains three short texts, Part 2 contains four short texts and Parts 3 and 4 each contain one longer text. The texts are taken from fiction, non-fiction, journals, magazines, newspapers, and promotional and informational materials. This paper is designed to test candidates' ability to understand the meaning of written English at word, phrase, sentence, paragraph and whole text level.

Paper 2 Writing 2 hours

This paper consists of two writing tasks in a range of formats (e.g. letter, report, review, article, essay, proposal). Candidates are asked to complete two tasks, writing between 300 and 350 words for each. Part 1 (Question 1) consists of one compulsory task based on instructions and a short text or texts. Part 2 (Questions 2–5) consists of one task which candidates select from a choice of four. Question 5 has a task on each of the three set texts. Candidates choose one of the tasks in Question 5, if they want to answer on a set text. Assessment is based on achievement of task, range and accuracy of vocabulary and grammatical structures, organisation and appropriacy of register and format.

Paper 3 Use of English 1 hour 30 minutes

This paper consists of five parts with 44 questions. These take the form of an open cloze, a word formation task, gapped sentences, key word transformations and two texts with comprehension questions and a summary writing task. The two texts are from different sources and represent different treatments of the same topic. This paper is designed to assess candidates' ability to demonstrate knowledge and control of the English language system by setting tasks at both text and sentence level.

Paper 4 Listening 40 minutes (approximately)

This paper consists of four parts with 28 questions, which take the form of two multiple-choice tasks, a sentence-completion task and a three-way matching task. Part 1 contains four short extracts and Parts 2 to 4 each contain one longer text. The texts are audio-recordings based on a variety of sources including interviews, discussions, lectures, conversations and documentary features. The paper is designed to assess candidates' ability to understand the meaning of spoken English, to extract information from a spoken text and to understand speakers' attitudes and opinions.

Paper 5 Speaking 19 minutes

The Speaking test consists of three parts, which take the form of an interview section, a collaborative task and individual long turns with follow-up discussion. The standard test format is two candidates and two examiners.

Grading

The overall CPE grade is based on the total score gained in all five papers. It is not necessary to achieve a satisfactory level in all five papers in order to pass the examination. Certificates are given to candidates who pass the examination with grade A, B or C. A is the highest. The minimum successful performance in order to achieve a grade C corresponds to about 60% of the total marks. D and E are failing grades. Every candidate receives a Statement of Results which includes a graphical profile of their performance in each paper and shows their relative performance in each one. Each paper is weighted to 40 marks. Therefore, the five CPE papers total 200 marks, after weighting.

For further information on grading and results, go to the website (see page 5).

Test 1

PAPER 1 READING (1 hour 30 minutes)

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**.

Fashion

Fashion is often seen as a modern phenomenon, entirely **(1)** upon nineteenth- and twentieth-century capitalism for its development. Most historians of fashion are at **(2)** to point out, though, that fashion, at least in the **(3)** of style and design, has a very long history. They often **(4)** the rise of the market and mercantile trade in the sixteenth and seventeenth centuries as their starting point.

As societies have developed in complexity, populations have expanded, and multiple technologies for producing an increasing variety of clothing and physical adornment have been discovered, so the meanings attached to dress have also increased in their complexity and significance. Consequently, it is difficult to say with any **(5)** of certainty today what any item of clothing or adornment actually means. For example, a man's suit, **(6)** an indicator of the most extreme uniformity, actually conveys very differing meanings in different contexts and to different people.

- | | | | |
|-----------------|--------------|---------------|-------------|
| 1 A responsible | B subject | C conditional | D dependent |
| 2 A effort | B pains | C agony | D trouble |
| 3 A scale | B frame | C sense | D aspect |
| 4 A take | B get | C put | D make |
| 5 A ratio | B element | C degree | D shadow |
| 6 A definitely | B supposedly | C evidently | D obviously |

Writer

Newspaper reports of publishers in (7) wars over whizz-kid manuscripts have resulted in a skewed idea of what life is like for your average novelist. Down at my end of the business – i.e. not exactly topping the best-seller lists – there are two ways of making ends (8) The wisest among us write in the evenings and have other full-time jobs that will still be there even if the book doesn't immediately get (9) up and turned into a film. Those such as myself, however, are literary odd-jobbers, (10) on a bit of teaching, the occasional workshop and articles like this. I have (11) tell of an in-house writing opportunity offered by a chocolate factory, but I've never managed to get anything like that. Somehow, though, by (12) of juggling part-time jobs and credit cards and also, more often than not, thanks to the generosity of those names you find in Acknowledgements, the novel gets written.

- | | | | |
|-----------------|------------|-------------|---------------|
| 7 A petitioning | B bidding | C tendering | D proffering |
| 8 A join | B meet | C connect | D tie |
| 9 A swallowed | B gobbled | C sucked | D snapped |
| 10 A subsisting | B enduring | C abiding | D prevailing |
| 11 A noted | B heard | C received | D experienced |
| 12 A way | B attempt | C dint | D reason |

Sudden Fame

The small (13) we were performing at around the country were all beginning to sell (14) and extra bouncers were having to be called in to hold back the growing legion of screaming girls. We found ourselves having to use secret entrances to the village halls and ballrooms we were playing to prevent ourselves being mobbed by fans. On the few nights a week when we were not working, we found it difficult to leave the house without being pursued through the streets by adoring followers. In a (15) of days, we had been transformed into celebrities. Our moves were monitored by our admirers and all of our needs (16) for by our management and other interested parties. Even though the shyness that had always accompanied me never quite went away, it was replaced by a strange naive over-confidence that only naturally shy people who have been thrust into similar situations can (17) to. In short, I was emotionally totally out of my (18)

- | | | | |
|---------------|------------|------------|-----------|
| 13 A sites | B venues | C scenes | D abodes |
| 14 A out | B up | C off | D on |
| 15 A course | B question | C spell | D matter |
| 16 A answered | B catered | C afforded | D granted |
| 17 A identify | B relate | C ally | D connect |
| 18 A depth | B extent | C level | D reach |

Part 2

You are going to read four extracts which are all concerned in some way with art. 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.

Kinetic Art

Rejoice – the well-nigh impossible has happened: London’s austere Hayward Gallery has been transformed into a place full of wonder. And not, thankfully, by some huge-budget, mega-hyped, multi-media extravaganza, but by a charmingly idiosyncratic investigation into an almost forgotten aspect of the last 60 years. A new exhibition traces the history of kinetic art – that is art which is concerned with movement – in the twentieth century. In the process, it reveals that making artworks which either move by themselves or investigate the idea of movement in some way has been a consistent if largely unrecognised theme of some of the most fascinating creative activity of this century. And not only that – the marvellous range of paintings and drawings, documents and films on kinetic art assembled by curator Guy Brett, who has made a life-long study of the subject, are presented largely unmediated by text. Visitors, unharried by explanations, are left to have the pleasure of making connections and discoveries for themselves.

- 19 The writer likes the fact that the new art exhibition seems
- A perplexing.
 - B colourful.
 - C unpretentious.
 - D unambitious.
- 20 Which of the following does the writer say about kinetic art?
- A It is stimulating social change.
 - B It has not received the attention it deserves.
 - C It is likely to become more popular in the future.
 - D It has informed some better known works from the mainstream of art.

David Hockney

Hockney's work appeals to a great many people who might otherwise display little interest in art. It may be that they are attracted to it because it is figurative and, therefore, easily accessible on one level, or because the subject matter of leisure and exoticism provides an escape from the mundanities of everyday life. Perhaps it is not even the art that interests some people, but Hockney's engaging personality and the verbal wit that makes him such good copy for the newspapers. He may, in other words, be popular for the wrong reasons. But does this negate the possibility that his art has a serious sense of purpose?

In the view of some respected critics, Hockney is nothing more than an overrated minor artist. To this one can counter that Hockney might seem minor because it is unacceptable today to be so popular, rather than because his work is lacking in substance. Hockney himself is not self-deluding; he is aware of his limitations and thinks that it is beside the point to dismiss his work because it does not measure up to an abstract concept of greatness. Hockney does not claim to be a great artist and is aware that only posterity can form a final judgement on his stature.

- 21 In the first paragraph, the writer considers the possibility that Hockney's work
- A is difficult for critics to appreciate.
 - B is not the main reason for his fame.
 - C makes important points about human activity.
 - D does not provide much for journalists to write about.
- 22 What is Hockney's own view of his work?
- A It is not intended to have much substance.
 - B It bears comparison with that of earlier great artists.
 - C Its true value will only become apparent in the future.
 - D It does not define him as a 'great artist'.

‘Window-shopping’ – an art exhibition

In the last few years I have seen loads of exhibitions of contemporary art, and amongst them brilliance and mediocrity. What always bugs me, though, are shows that seem to push an underlying agenda, suggesting there is a common attitude among certain artists. Sometimes it works; we really are made aware of new trends running through apparently unrelated work. More often, though, we are alerted to a dubious angle or a forced concept. This led me, as a curator, to attempt a show which stands as an antithesis to this.

Together with seven artists I took over a space in an empty warehouse. ‘Window-shopping’ was intended as a collection of individual artworks that related to each other purely through the fact that they proclaimed

to be art. Sam Cole’s *knitted cats* went barmy chasing each other round on a toy train track. In contrast Matthew Crawley’s *turning on a video camera, opening it up and poking around in there until it breaks* flickered, flashed and disappeared on the monitor in the corner. These works certainly didn’t fit into the ‘an exhibition exploring the theme of ...’ category, and wouldn’t usually be seen together in the same show, but why not? They did not impede each other and actually, I hope, through their contrast, gave something to each other. OK, so I haven’t made any grandiose statements about the nature of contemporary art practice, but there probably aren’t any to be made about what is basically an individual activity in which artists set their own parameters.

- 23 What was the writer making a statement against in the show called ‘Window-shopping’?
- A a current tendency in some exhibitions
 - B the poor standard of some exhibitions
 - C the cosy insularity of some artists
 - D the political message of some artists
- 24 What point does the writer make about art in the second paragraph?
- A Artistic goals are fundamentally elusive.
 - B It is impossible to reflect reality in art.
 - C The human spirit should not be limited by artistic rules.
 - D Creating a work of art is a very personal experience.

Art History

People who enjoy paintings are sometimes reluctant to analyse them for fear of spoiling the richness and spontaneity of their experience. It has been suggested that some of the work done by art historians, whose concern is with theory rather than practice, ignores and indeed denies the aesthetic experience, the fundamental pleasure of looking, as well as the very special act of artistic creativity. This view is a bit like the notion that knowing the ingredients of the recipe, recognising the method of cooking and seeing the utensils employed detracts from the taste of the dish.

Acknowledging the importance of enjoying something does not, of course, preclude a thorough knowledge of the object that is arousing pleasure. It might in fact be more pleasurable if we know more about the object we are viewing. Moreover, pleasure is not a simple matter. The arousal of our senses – and how we recognise and register it – is itself open to interrogation. It is also historically located. Why we like particular characteristics of certain sorts of objects at any one time is not simply the result of our genes or our own particular personalities but is determined by values promoted within the society of which we are a part. So, while no one seeks to underestimate the importance of sensuous and instinctive responses to art objects, the notion that the sensuous is undermined by the intellectual is a legacy from a period in the past which promoted art as an alternative to thought.

- 25 In likening art history to food, what is the writer implying?
- A Only experts should give opinions on works of art.
 - B There is no harm in being fully informed about art history.
 - C Art historians cannot appreciate basic simplicity.
 - D There is a lot of very mundane popular art.
- 26 What does the writer say in the second paragraph about our reaction to a picture?
- A It should be based purely on instinct.
 - B It is difficult to be completely objective.
 - C It is purely personal and may simply be wrong.
 - D It stems in part from the beliefs of former times.

Part 3

You are going to read a short story. Seven paragraphs have been removed from the story. 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.

REMOVAL DAY

With her children now grown, widowed Susan faces leaving the family home

The van said, Susan noticed, 'Removers of Distinction', and indeed, every distinguishing feature of the house was being removed. Everything which made it particular was being wrapped in newspaper and packed in boxes by Fred the removal man, his enormous fingers like sausages tenderly handling all the breakables; and his team of helpers, not so gentle.

27

When told that they had bought this house, Robert, then five, had asked thoughtfully, 'Mum, when you buy a house, how d'you get it home?' You could miss a little boy in the physical presence of the adult he had become; Robert was here, helping, and in particular making sure she didn't let on about the piano. Francesca was here too, also helping, in her bossy way, stubbornly certain that nobody but she, the family daughter, would be careful enough over a fine instrument like a Steinway piano.

28

She could easily imagine.

Left to herself, Susan would have warned the removers about the piano before accepting the estimate. Robert had said sternly that it was their business to see the problem, and their bad luck if they didn't. The piano now stood in solitary glory in the upstairs sitting room, the best room in the house. They would leave it till last, naturally. Sitting on the bottom stair, for all the chairs were gone now, she remembered the time they had arrived.

29

They brought it up to the turn of the stairs, and down again, and cut out banister rails, and got it jammed

anyway, while little Robert looked on enthralled, and young Francesca wailed, 'We can't live in a house without a piano! We can't! I'd rather die!' And of course they couldn't; not with a musical daughter destined to be a concert pianist. They had to find a way to get it in; and a way had been found.

30

Then, from the quay below the house, where fish were unloaded from the inshore boats, a little crane was borrowed, and dragged up the hill by means of the local farmer's tractor. Finally, the piano was wrapped in blankets, hooked to the crane and gently swung safely through the gaping window, while the entranced children danced with joy at the sight of it.

31

The children were increasingly too busy to come home at weekends, and Susan was no longer so mobile in the house, and puffing as she climbed the stairs. The thought of the stairs interrupted her daydream. The banister rails were still not quite parallel; they had not been put back perfectly all that time ago. She ought to have warned the removers, surely she ought. But now it was too late. Any moment now they would find it. She looked around, dazed and panic-stricken.

32

Truth to tell she was just on the edge of them. How odd that simply moving things made them matter. Chairs and cups and things, hundreds of things, that one never noticed or gave a moment's thought to while they stayed put, now they were displaced, were full of pathos, crying out to be cared about – and she would have cried, in a moment, surely she would.

It was Robert who laughed first, but then they couldn't stop laughing, relieved that it was all over. All three of them, helplessly, leaning against each other, gasping

for breath and laughing more. 'What's the joke, then?' asked Fred, but he merely started them off again. So that, as they went, the three of them, arm in arm down the path for the last time, the only tears she shed were tears of laughter.

- A** Peter, her late husband, had come home to the crisis and had resolved it. The piano had been left in the garden while the other furniture was brought in – there was much less of it then; they had been relatively young and hard up. And next day, to everyone's surprise, a builder had been engaged to take out the first floor window.
- B** To the children's undisguised pleasure, the piano was miraculously unharmed after its bumpy journey. As soon as the going was safe, Francesca celebrated with an impromptu recital so full of happy relief that it moved her mother to tears.
- C** Only just then the piano appeared, lurching at the top of the stairs, with Fred backing down in front of it and one of the others behind. It tipped slightly. 'Easy does it!' cried Fred, and they carried it smoothly down the stairs and out of the front door, and put it down behind the removal van on the road.
- D** 'Are you all right, love?' Fred was saying. 'Mind yourself, it's just the piano to come now, and then we'll be on our way.' She moved from the bottom stair, heart beating. Robert and Francesca had both appeared, standing in the back of the hallway to watch. 'No tears then?' Fred said, conversationally.
- E** 'She doesn't look like she's going to cry on us,' observed Fred. 'That's something.' 'Do people cry?' Susan asked, intrigued. 'You'd be surprised,' said Fred. 'They go around merry as magpies helping out till it's all in the van, then you look round and there they are, crying in the middle of an empty room. They're fine when we get to the new place, mind. It's just seeing everything taken apart that upsets them.'
- F** It was a lovely house that she was leaving, an elegant four-storeyed building overlooking a tiny harbour. The years she had spent there, the years of the children growing up and leaving, hung around in the air, faintly present like agitated dust.
- G** However, the whole process had cost so much it was months before they could afford to have the piano professionally tuned. 'That's that,' Peter had said. 'That's there for ever.' But for ever is a long time.
- H** The day she was living through now was like that day filmed and run backwards – the piano had been carried in first. And it had got stuck on the stairs. For nearly two hours the team of removal men struggled manfully with it, until it seemed they would simply have to give up.

Part 4

You are going to read an extract from a magazine article. 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.

Love them, fear them, worship them; human culture has always had a lot to say about birds. But what does that say about us? Paul Evans reports

There's a bump, bump, bump coming from the greenhouse as a little brown shuttlecock bounces against the glass. It turns out to be a wren: an ominous bird, a bird of portent, augury and divination. Is it spelling out some sort of message from a world at the very edges of my imagination? Or is it just a poor bird stuck in a greenhouse?

Depending on your point of view, both could be true. Wrens have been flitting through the undergrowth of British culture ever since it began. In medieval times, a complicated system of observing the directions in which wrens flew determined the sort of luck the observer would experience. In modern times, the image of the wren remains in pictures and ceramics in many British households. Even though the early beliefs may have been watered down or even forgotten, the wren still has a perch in our consciousness and a nest in our affections. A wood without wrens is a sad, impoverished place.

This is almost certainly because there is a rich vein of folklore running through our relationships with many birds which reaches back to a time when people read the world around them differently. Where people are, necessarily, hitched more directly to natural processes for their very survival, they develop an ecological and cultural language through which the significance of other creatures is communicated. This significance is, of course, prone to cultural shifts that cause major image changes for the creatures involved. A good example of this is the red kite. During the early sixteenth century, foreign visitors to London were amazed to see red kites swooping down to take bread from the hands of children. These birds were protected and valued urban scavengers. But it was not long before they began to be seen as vermin, and as a result were soon wiped out in most areas apart from Wales. Gradually red kites began to assume a romantic personality linked to this Celtic stronghold and they have now become totemic birds of British conservation, protected again and reintroduced with a view to helping them regain their original distribution.

Our relationship with other creatures is more than cultural and goes way back to the evolution of human nature. Though the first human birdwatchers may have been acutely observant of bird behaviour because it announced approaching predators, bad weather, and the availability of food, and also offered a supernatural link to the world of their dreams, there is more to it. When we ask why birds are so important to us, we are also asking what it is to be us. Flight, song, freedom – our fascination, envy and emulation of the avian world is surely a measure of our own identity against that of the wildness of nature. Some might dismiss these feelings as vestigial attachments, useful to us in an earlier phase of our evolution, irrelevant now. But, like the appendix and wisdom teeth, they're still very much part of us and losing them is traumatic.

line 22

line 25

That is probably why, in recent years, birds have become the barometers of environmental change, indicators of ecological quality: the warning bells of environmentalism. Conservationists in Britain cite the endangering of 30 species, a figure that is depressing not only because it spells out the loss of feathered curiosities, but because it is a massive cultural loss too. These birds carry a huge amount of cultural baggage. For example, the skylark, turtle dove and lapwing signify spiritual love, romantic love and magic. Anyone who has read Shelley's poems, Shakespeare's sonnets and Robert Graves's *The White Goddess* will feel more than a tug of remorse at the loss of these once commonplace birds.

line 30

Yet while the loss of these birds is lamented, the loss of others which don't figure in either literature or folklore is virtually ignored. Folklore is so important. The stories, legends and rhymes which persist through time, with their obscure origins, constant revisions and reinventions, somehow have a greater living bond with their subjects than cold, scientific terms – a bond that is strengthened by the everyday language in which they are understood and communicated. This gives them a power to summon up feelings and attitudes from a consciousness buried under all the stuff of modern life.

line 35

Whether we watch wildlife films on TV or birdtables in the backyard, what we're doing and the excitement we get from what we see cannot adequately be captured by scientific reason. Birds are engaging in ways we still find hard to fathom, let alone articulate, and so the stories we tell about them seem like ways of interpreting what birds are telling us.

The wren in the greenhouse weaves an intricate knot, tying an imaginary thread between the here and now and a deep, distant history, holding the free end in its song and escaping into the future – a riddle that keeps me guessing.

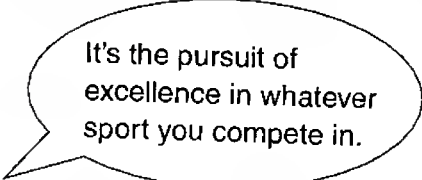
- 34 In paragraph 2, the writer affirms that the wren
- A has been given exaggerated importance.
 - B was once used as an aid to navigation.
 - C has lost its significance as society has become less superstitious.
 - D is still firmly established in collective memory.
- 35 What point is the writer illustrating with the example of the red kite?
- A Most birds have symbolic and poetic associations.
 - B Human and avian life are inseparably linked.
 - C A society's attitude to wildlife is not fixed.
 - D Wildlife can threaten human society with disease.
- 36 The writer uses the words 'there is more to it' (line 22) to introduce the idea that
- A birds enable us to analyse the nature of human existence.
 - B birds extend our knowledge of evolution.
 - C bird behaviour accurately predicts danger.
 - D bird behaviour is surprisingly similar to human behaviour.
- 37 With the reference to 'the appendix and wisdom teeth' (line 25), the writer is drawing attention to the fact that
- A humans and birds have some common anatomical details.
 - B being separated from deep-rooted emotions can be a painful experience.
 - C humans cannot explain their biological inheritance.
 - D bonding with the natural world is as vital as maintaining physical health.
- 38 In what sense do some birds carry 'a huge amount of cultural baggage'? (line 30)
- A They are weighed down with people's false assumptions.
 - B They are believed to symbolise environmental destruction.
 - C They figure prominently in literature through the ages.
 - D Their disappearance will herald the loss of cultural identity.
- 39 In paragraph 6, the writer draws a comparison between 'cold, scientific terms' (line 35) and
- A obscure origins.
 - B everyday language.
 - C feelings and attitudes.
 - D stories, legends and rhymes.
- 40 The writer feels that the appeal of birds is
- A difficult to express or explain.
 - B heightened by detailed study.
 - C understandable in a psychological context.
 - D enhanced by media presentation.

PAPER 2 WRITING (2 hours)

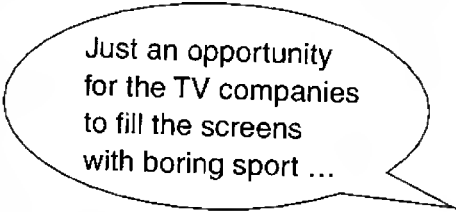
Part 1

You **must** answer this question. Write your answer in **300–350** words in an appropriate style.

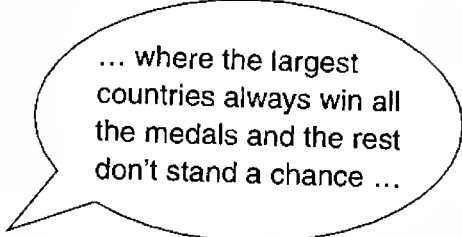
- 1 A major international sports competition is about to take place and your class has been talking about the advantages of such events. During the discussion the following points were made. Your tutor has asked you to write an essay evaluating the advantages of major international sports competitions and expressing your views on the comments made during the discussion.



It's the pursuit of excellence in whatever sport you compete in.



Just an opportunity for the TV companies to fill the screens with boring sport ...



... where the largest countries always win all the medals and the rest don't stand a chance ...

Write your **essay**.

Part 2

Write an answer to **one** of the questions 2–5 in this part. Write your answer in **300–350** words in an appropriate style.

- 2** Your local newspaper has invited readers to send in articles entitled

'Humans and machines – who is in control?'

You decide to write an article describing the role that machines such as computers and robots play in our lives, and saying whether you think there are any long-term dangers in our dependence on machines.

Write your **article**.

- 3** The music magazine *High Notes* has asked readers to write a review of a concert of their favourite kind of music: for example, classical, jazz, rock or pop. You recently attended such an event. You decide to write a review of the concert focusing on what made the music so memorable.

Write your **review**.

- 4** You work as a journalist for the travel section of a newspaper. You have recently visited a holiday resort to find out more about it. Write a report of your visit which will be printed in the newspaper. Within your report you should include information on the hotel you stayed in, local restaurants and entertainment facilities. You should also describe the suitability of the resort as a family holiday destination.

Write your **report**.

- 5** Based on your reading of **one** of these books, write on **one** of the following:

- (a)** Anne Tyler: *The Accidental Tourist*

Your local newspaper has invited readers to contribute an article to their literature column entitled 'Sad, but funny'. Write an article about *The Accidental Tourist*, mentioning what aspects of the novel you find sad and how humour is reflected in the characters and their actions.

Write your **article**.

- (b)** Brian Moore: *The Colour of Blood*

You belong to a book club which has asked members to submit reports on books which portray strong leaders. You decide to write a report on *The Colour of Blood*. You should focus on the character of Cardinal Bem, and say how far you think he develops as a leader throughout the book.

Write your **report**.

- (c)** L.P. Hartley: *The Go-Between*

'It did not occur to me that they had treated me badly.' Write an essay for your tutor briefly describing Leo's relationship with Marian Maudsley and Ted Burgess and saying how you feel he was treated by these two adults.

Write your **essay**.

PAPER 3 USE OF ENGLISH (1 hour 30 minutes)

Part 1

For questions 1–15, read the text below and think of the word which best fits each space. Use only **one** word in each space. There is an example at the beginning (0).

Write your answers in CAPITAL LETTERS on the separate answer sheet.

Example: 0 B E C O M E

Getting Away From The Land

By the start of the twenty-first century, Britain had (0)...BECOME... a highly urbanised country, with only a small proportion of the population in touch (1)..... the working life of the countryside. But this has by (2)..... means always been the case. At the end of the nineteenth century, in excess (3)..... a million people were employed in agriculture, five (4)..... today's figure.

Even (5)....., however, the total was significantly below that in most European countries, high factory wages having already tempted people to leave the countryside in favour of the industrial cities. In (6)..... to this, the English custom of primogeniture, by (7)..... land is inherited only by the eldest son, served (8)..... further accelerate the rural exodus.

During the war years of the 1940s, at a time (9)..... food was short, people seized whatever opportunities (10)..... were to improve their diet (11)..... growing their own vegetables. However, this practice soon lost (12)..... appeal once the war was over, as (13)..... other temporary expediences, such as keeping chickens in town gardens. (14)..... is more, mixed arable and livestock farming, once the norm, became rare, so that even (15)..... people than ever were involved in agriculture.

Part 2

For questions **16–25**, 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 space 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	E	L	E	C	T	R	I	C	A	L									
---	---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--

Fast Brain Waves

Over half a century ago, scientists found they could record the **(0)** ELECTRICAL signals of the brain at work. What at first appeared a random hotch potch of activity became a pattern of elegant waves **(16)**..... **ELECTRIC**
determined. Ever since, scientists have wondered whether **RHYTHM**
the secrets of our thoughts, **(17)**..... and even **PERCEIVE**
(18)..... itself might be hidden in the patterns of our brain waves. **CONSCIOUS**

The question of why we have brain waves is, **(19)**..... , as hotly debated **ARGUE**
today as it was when the patterns were discovered. But the meaning, and even
the existence, of fast rhythms in the alert brain is highly **(20)**..... **CONTROVERSY**

What is problematic is that you can't perceive these rhythms directly, they are so
well hidden in the noise created by other brain activity, but many **(21)**..... **SEARCH**
now hold the **(22)**..... that the significance of these brain waves should not **CONVINCE**
be **(23)**..... **ESTIMATE**

The latest suggestion is that the rhythms could be **(24)**..... in detecting **DECIDE**
processes going on in different regions of the brain. Some believe that these
rhythms might even interact, and in doing so help the brain to package
information into **(25)**..... thoughts. How we bring together these related **COHERE**
signals in the brain is a puzzle as yet unresolved.

29 I think what you said yesterday how difficult it is to get anyone to agree on anything.

The lecturer his talk with a really colourful selection of slides.

It was universally agreed that the book which won the photography prize was beautifully

30 The party will never succeed until it manages to ease the tensions between its conservative and liberal

The consortium agreed that the for the aircraft would be made in Canada.

The hotel consists of a large block with two smaller on each side.

31 Sally always joins me for a of golf on Saturday mornings.

Our house is near the end of the postman's, so he doesn't get here until about 9.30.

Management are meeting with the unions for another of negotiations to avert the threatened strike.

Part 4

For questions **32–39**, 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 **eight** words, including the word given.

Here is an example **(0)**.

Example:

0 Do you mind if I watch you while you paint?

objection

Do you you while you paint?

0 have any objection to my watching
----------	---

Write **only** the missing words **on the separate answer sheet.**

32 Anne's dedication to her work has always been exemplary.

herself

Anne the most exemplary way.

33 The delay is a nuisance, but I'm sure Sam can solve our problems.

come

The delay is a nuisance, but I'm sure Sam can to our problems.

34 Henrik was very pleased to be selected for the team.

delight

Much for the team.

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