

CAE READING AND USE OF ENGLISH PRACTICE TEST

CAE Reading and Use of English Part 1

For questions 1-8, read the text below and decide which answer (A, B, C or D) best fits each gap.

In what can only be described as an impressive **0 piece** of research, a schoolboy in the USA has calculated that the state and federal governments could save getting on for \$400m a year by changing the typeface they use for printed documents.

Shocked by the number of printed handouts he was receiving from his teachers, the 14-year old boy decided to investigate the cost. He established that ink **1** ___ up to 60% of the cost of a printed page and is, gram for gram, twice as expensive as some famous perfumes. He then started looking at the different typefaces and discovered that, by **2** ___ to one called Garamond with its thin, elegant strokes, his school district could reduce its ink **3** ___ by 24% annually. Working on that **4** ___, the federal savings would be enormous.

5 ___, earlier studies of the **6** ___ of font choice have shown that it can affect more than just cost. The typeface that a document uses also **7** ___ how much of the information is **8** ___ and whether it is worth taking seriously.

- | | | | |
|--------------------|-------------|-----------------|---------------|
| 1. A represents | B measures | C equals | D indicates |
| 2. A varying | B modifying | C adapting | D switching |
| 3. A application | B intake | C capacity | D consumption |
| 4. A belief | B basis | C impression | D thought |
| 5. A fundamentally | B seemingly | C interestingly | D unusually |
| 6. A issue | B concern | C aspect | D discussion |
| 7. A guides | B rules | C dominates | D influences |
| 8. A preserved | B retained | C accumulated | D gathered |



CAE Reading and Use of English Part 2

For questions 9-16, read the text below and think of the word which best fits each gap. Use only one word in each gap. There is an example at the beginning (0).

My First Paddle-Boarding Lesson

Here I am in a cold, windy city, **0 under** a very grey sky. I ask myself 9 _____ I'm standing on an oversized surfboard in the middle of a river with nothing to help me 10 _____ a paddle. I'm about to have my first lesson in paddle-boarding, which is a bit 11 _____ canoeing but with only one paddle and, being upright, you can enjoy the views on offer. The teacher reassures me it's easy, which 12 _____ nothing to reduce the pressure. I desperately try to keep 13 _____ balance and concentrate on not falling in. I wonder if I've left it too late to back out and head for solid ground, but before I can change my mind I'm 14 _____ the move, but not going where I want to. I hear my teacher shouting 'Paddle paddle'; I try but, 15 _____ my best efforts, I don't make much progress. 'You need to paddle on both sides,' he says, 'because 16 _____ you'll go around in circles. Copy me.' And finally I'm moving in the same direction as everyone else and it feels amazing.



CAE Reading and Use of English Part 3

Use the word given in capitals to form a word that fits in the gap in the same line.

The Joy of Mathematics

Are you good at maths? Many people would say 'no'. They have no confidence in their 0 **dealings** with numbers. Maths lessons at school are remembered as hours of 17 _____ rather than enjoyment, and this memory is 18 _____ what colours their attitude to maths in adulthood.

But in some ways, society is 19 _____ of this attitude. We accept without question the need to be literate, so why isn't numeracy valued in the same way? For those who loathe maths, there seem to be 20 _____ psychological barriers preventing them from appreciating the 21 _____ of maths to our everyday lives.

But all is not lost. A professor of maths in the USA has set up a blog that aims to make maths 22 _____ to those who missed out at school and to remove the many 23 _____ that some people have about the subject. He wants to share some of his enthusiasm for maths, and by introducing people to the beauty of maths, 24 _____ make it a more joyful experience.

- 0. DEAL
- 17. ENDURE
- 18. DOUBT
- 19. TOLERATE
- 20. MASS
- 21. USE
- 22. ACCESS
- 23. ANXIOUS
- 24. HOPE

CAE Reading and Use of English Part 4

For questions 25-30, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between three and six words, including the word given.

25 The biographer decided to leave out all the less interesting details of the footballer's childhood. **ANY**
The biographer decided not _____ the less interesting details of the footballer's childhood.

26 David apologised for being unable to come to the meeting next week. **COULD**
David said he _____ come to the meeting next week.

27 Since starting her new job, Charlotte has completely forgotten about the plans she used to have. **SIGHT**
Since starting her new job, Charlotte has completely _____ the plans she used to have.

28 I can never remember dates for anything, even though I really try. **MATTER**
I can never remember dates for anything _____ try.

29 The impression his boss has of Jack is that he's an ambitious person. **ACROSS**
Jack _____ an ambitious person.

30 Casper didn't mention the fact that we had met before. **REFERENCE**
Casper _____ the fact that we had met before.



CAE Reading and Use of English Part 5

You are going to read an internet article about a work policy of unlimited leave time. For questions 31-36 choose the answer (A, B, C or D) which you think fits best according to the text.

31 What does the writer imply about the founder of the multinational corporation?

- A. He is unwise to employ his daughter in his company.
- B. He is dishonestly copying an idea from another company.
- C. He is using his daughter to make a planned change appear more acceptable.
- D. He is merely trying to increase his personal popularity.

32 Which phrase could correctly replace 'Setting aside' in the last sentence of Paragraph One?

- A. As an example of
- B. Because we accept
- C. If we ignore for now
- D. Taking as a starting point



33 The writer compares the multinational corporation and the internet company in order to demonstrate that

- A. unlimited leave is more likely to work in a more diverse company.
- B. employees in a smaller company have more loyalty to each other.
- C. it is difficult for workers to assess what is best for their company.
- D. what works in one company may be unsuitable for another.

34 What does the writer state about the unlimited leave policy in the third paragraph?

- A. It increases the employees' workloads.
- B. It sets unreasonable criteria to consider before leave can be taken.
- C. It could harm the employees' careers in the long term.
- D. It makes them feel under an obligation to take leave at inappropriate times.

35 What generalisation does the writer make about office workers in the fourth paragraph?

- A. They can often be unaware of their legal rights.
- B. They can have a strong influence on each other's behaviour.
- C. They tend to be more productive when there is a promotion on offer.
- D. They prefer to have fixed guidelines regarding terms and conditions.



36 In the last paragraph, the writer questions whether

- A. it was really the staff at the internet company who had the idea for an unlimited leave policy.
- B. employees can be trusted to keep track of their working hours.
- C. abolishing a fixed work timetable actually gives workers more freedom.
- D. it is time to update the employment laws relating to paid leave.

Unlimited Time Off Work

The founder of a multinational corporation recently announced that his company would no longer be keeping track of its employees' paid holiday time. The move was apparently inspired by an internet company which has instigated a similar policy. According to the founder of the multinational corporation, the idea came to him via a cheery email (reproduced in many newspapers) from his daughter. In it she sounds suspiciously like a copywriter from her father's media team. Setting aside the fact that the means by which the announcement was made seems like a hollow attempt at 'humanising' what may turn out to be a less than generous policy decision, let us ask: is the idea practical?

The internet company and the multinational corporation are fundamentally distinct – the former has 2,000 employees and provides a single service, while the latter has 50,000 employees with dozens of subsidiary companies providing services as diverse as financial services, transport, and healthcare. The approach of 'take as much time off as you want as long as you're sure it won't damage the business' seems better suited to a smaller company where employees have a better idea of each other's workloads and schedules, and so may be more comfortable in assessing whether their absence would harm the business – in any case a problematically abstract notion.

The founder of the multinational has stated that his employees may take as much leave as they want, as long as they 'feel a hundred percent comfortable that they and their team are up to date on every project and that their absence will not in any way damage the business – or, for that matter, their careers.' Is it possible to be that sure? No matter how many loose ends you manage to tie up in advance of a holiday, there is always a mountain of work to come back to. That is simply the nature of leave; you put your work on hold, but its accumulation is inevitable and beyond your control. Someone who follows these guidelines would likely not go at all, or, at the very least, would feel overly guilty about going. Increased levels of guilt lead to stress and this, together with workers not taking sufficient leave, would lead to a decrease in productivity in the long run.

The situation could be compounded by pressure from colleagues and office gossip concerning who was off when, and for how long. Such pressure already affects decisions such as when to start and end the working day. Particularly in the corporate sector, there is a culture of working late, and it is easy to see how this could translate into a 'no holiday' culture in a company with unlimited leave, where workers compete for promotion. Similarly, if the feelings of safety and entitlement that statutory leave provides are removed, people may feel unable to take the leave they require for fear of appearing lazy. Essentially, they would no longer have their legal entitlement to fall back on. Perhaps then, the policy would result in a sort of paralysis, where workers did not feel able to take their entitled leave, or, they might continue to use their statutory rights as a guideline, leaving the policy obsolete.

Modern technology, which allows us to receive work messages whenever and wherever we are, has blurred the distinction between work and leisure time. The internet company apparently began their unlimited leave policy when their employees asked how this new way of working could be reconciled with the company's old-fashioned time-off policy. That is to say, if their employer was no longer able to accurately track employees' total time on the job, why should it apply a different and outmoded standard to their time away from it? However, a potentially problematic corollary of having no set working hours is that all hours are feasibly working hours. Employees can never be sure whether or not their working hours are being monitored by their employer, causing them to internalise this scrutiny and become self-disciplining, with possibly destructive effects. Employment law exists for a reason. Workers are entitled to a minimum amount of statutory paid annual leave because periods of rest and leisure are critical to their mental and physical health. The increased morale, creativity and productivity which are cited as the desired results of the unlimited leave policy can all exist independently of worker well-being. I remain doubtful, therefore, as to whether being 'able to take as much holiday as they want' is either the true intention or the probable outcome of this policy.

CAE Reading and Use of English Part 6

For questions 37-40, choose from the reviews A-D. The reviews may be chosen more than once.

Reviews of Pieces of Light

Four reviewers give their opinions on a book about memory by Charles Fernyhough

A In my view, the most important message of Pieces of Light is that the 'reconstructive nature of memory can make it unreliable'. It is wrong to see memories as fixed biochemical or electrical traces in the brain, like books in a giant library that you could access if only you knew how. People are becoming increasingly aware that memory is, in fact, unstable. The stories in Pieces of Light may persuade a few more – and anyone who reads them will enjoy Fernyhough's effortless prose. He returns repeatedly to his central message using a sophisticated and engaging blend of findings from science, ideas from literature and examples from personal narratives. Yet in disabusing us of our misconceptions, and despite this being the stated aim of the book, Fernyhough leaves us with little sense of a scientific explanation to put in their place.

B 'Remembering is a serious business,' Charles Fernyhough warns. It is this respect for his subject that makes Pieces of Light such an immense pleasure, as Fernyhough sees the emerging science of memory through the lens of his own recollections. In the hands of a lesser writer, such reliance on personal experience could rapidly descend into self-indulgence and cliché, but Fernyhough – a psychologist and published novelist – remains restrained and lyrical throughout. As Fernyhough examines the way the brain continually rewrites our past, it is almost impossible not to question the accuracy of our recollections. Even the events that we recall with the most vivid sensory detail are not to be trusted, he maintains. Although I remain to be persuaded, Fernyhough does serve up the latest findings in neuroscience and quotes academic studies without ever baffling the reader along the way.

C Fernyhough, who is a popular science writer as well as an academic psychologist, wrote this book because he is worried that too many people still think of memory in terms of a vast personal DVD library. He sets out to show the reader how he believes it to actually operate, and I for one was convinced. The author plays a key role in his own book, returning to places that were very familiar to him in childhood to see how much he can remember. However, he gets hopelessly lost. Though Fernyhough is a gifted writer who can turn any experience into lively prose, these autobiographical passages are the least successful of Pieces of Light because they are too disconnected from any scientific insights about memory. There are also frequent references to literature. Yet whereas others might find these a distraction from the main narrative, I personally found the balance between science and literature refreshing and well judged.

D A major theme of Charles Fernyhough's book is that remembering is less a matter of encoding, storing and retrieving an accurate record of events, and more a matter of adjusting memories to current circumstances, which may then alter them for future recollection. He mixes the latest findings in neuroscience with in-depth case histories. Nor is Fernyhough uncomfortable using personal testimony to put warm flesh on hard science: sizeable sections of the book are taken up with him exploring his own past. These do not add greatly to the book, and it is hard for the reader not to wonder whether it is really worth the effort of ploughing on with him. This weariness is reflected in his writing style. Surprisingly, however, Fernyhough is a lucid, concise and knowledgeable guide to all the data that generally stay buried deep in specialist journals, and that is where the book really springs to life.

But in order to confirm their suspicion, Carrano and his colleagues will have to wait a while. 'A lot of what we hope to learn won't be accessible to us until the exhibits have been taken down and we can have a good look at them', he says. So he won't be able to get his hands on the Allosaurus quite yet.

A Dismantling the Allosaurus and removing the plaster and glue covering it can also reveal whether the animal suffered any injuries when alive.

B The Smithsonian's team should be able to take it apart in large chunks in a single day, but even once they've dismantled it they'll still have hours of work ahead of them, breaking the skeleton down further into individual bones and cleaning them.

C These endeavors will modernize a space which has never seen a major overhaul. It will also give researchers a chance to make detailed studies of the exhibits – some of which haven't been touched in decades.

D There are also plans to slim it down a little. When the museum first displayed the Allosaurus, preparators decided to use plaster casts of the ribs instead of the actual specimens, which resulted in a heavier-looking skeleton. Curators hope that the final, remounted skeleton will more closely resemble the dinosaur's natural shape.

E However, this dinosaur, previously classified as a separate species is now thought to be a type of Allosaurus. Both of the specimens come from the same quarry, and what's more the Allosaurus is missing the exact same bone, so it's entirely possible that it actually belongs to the Smithsonian Allosaurus.

F In addition to correcting mistakes such as this, made when the specimens were first displayed, Carrano would also like to determine the age of the Allosaurus.

G There are Allosaurus skeletons in museum collections across the world, but most consist of bones from a number of different examples of the species. This has made it difficult for scientists to work out how the entire skeleton fits together.

CAE Reading and Use of English Part 8

The sections may be chosen more than once. Which academic ...

47 compares books to other story-telling art forms?

48 admits to gaps in their literary knowledge?

49 suggests a possible consequence of not reading novels?

50 points out that opinion about a book depends on the period in which it is being judged?

51 explains why readers sometimes choose to read books which are not considered classic works of literature?

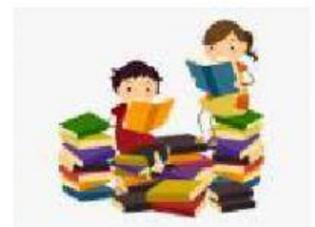
52 believes that it is possible to improve any novel?

53 gives reassurance about people whose choice of reading is limited?

54 says that no-one should feel obliged to read a particular type of book?

55 gives another writer's opinion on why people enjoy reading literature?

56 defends their right to judge particular types of novels?



Why Do We Read Novels?

A Cathy Smith

Is a work by a prize-winning novelist better than a trashy summer blockbuster? Undoubtedly, if you're looking for a literary masterpiece. But it's not 'better' if you're simply looking for escapism. 'Literary fiction', unlike 'genre fiction' such as mystery or romance, is not about escaping from reality. Instead it provides a means to better understand the world. What makes a work deserve the title of literary fiction can be pinned down, to a certain extent, by critical analysis of the writer's techniques. Yet a huge element of the appeal of literary fiction lies in something almost indefinable – the brilliant, original idea; the insight that, once written down, seems the only way to say something. Writers of fiction have to recruit or seduce us into their world – only then do we trust them to take us on a journey with them. The books we put down after only a few pages are those which have failed to make that connection with us.

B Matteo Bianco

A novel – whether for adults or children – takes you places, emotionally and imaginatively, which you would never otherwise have visited. However, I don't think you should put yourself under any more pressure to finish 'a classic' than a kids' comic. And if by 'classics' we mean Tolstoy, Proust, Hardy and so on, then my own reading is distinctly patchy. The author Martin Amis once said that the only way we have of evaluating the quality of a book is whether it retains a readership. I think that's fair enough, though it's imprecise. A work of fiction can always be fine-tuned in such a way that the final experience for the reader is enhanced, and this fact must say something about the theoretical (if not practical) possibility of stating that one book is better than another. And while I can't prove that a single copy of a classic work of fiction is a greater gift to the world than a million trashy romances, I'm going to go ahead and say it's so anyway.

C Gita Sarka

The author Albert Camus says that the appeal of narrative art lies in its power to organise life in such a way that we can reflect on it from a distance and experience it anew. Distinct from television or film, literature allows us significant control over our experience of what's being presented to us. One book I would always tell anyone to read is *The Life and Times of Michael K.* – a literary prize winner, but hated by some of my colleagues. It's a classic for me because of what it says about living in difficult times; to a lot of people it's just a bit boring and the main character doesn't speak enough. Categories such as 'literary masterpieces' and even 'literature' do not exist independently of their assessors – assessors who are bound in an era and see value in part through the eyes of that era. Personally, I find it impossible to make claims that one work is better than another. I can say why it might be worthwhile to study it, but that's all.

D George C. Schwarz

If, at a certain time in their life a person is interested in just one particular genre or author, that's fine as long as they have the opportunity of reading a wide range of books throughout their lives. These opportunities can come through family members, teachers and friends who can create the reading landscape and encourage them to look wider and further. A famous writer once said that it's easy to recognise the people who don't read fiction, as their outlook on life is narrower and less imaginative, and they find it hard to put themselves in other people's shoes. It's a generalisation, but with elements of truth. The power of fiction begins with fairy tales, nursery rhymes and picture books, which give children ways of looking at the world outside their own experience. Literature teachers often recommend reading 'the classics'. But what classics, whose and which era? In a way it doesn't matter – the key point is that one can't escape from a need for shared references and reading experience.