CAE Reading and Use of English – Practice Test 2

CAE Reading and Use of English Part 1

For questions **1-8**, read the text below and decide which answer (**A, B, C** or **D**) best fits each gap. There is an example at the beginning **(0)**.

Female pilot Mary Heath was the **0** original Queen of the Skies, one of the best-known women in the world during the **1** _____ age of aviation. She was the first woman in Britain to gain a commercial pilot's licence, the first to **2** _____ a parachute jump and the first British women's javelin champion. She scandalised 1920s' British society by marrying three times (at the **3**_____ of her fame she wed politician Sir James Heath - her second husband, 45 years her senior).

In 1928, aged 31, she became the first pilot to fly an open-cockpit plane, solo, from South Africa to Egypt, **4** _____ 9,000 miles in three months. It was a triumph. Lady Heath was **5** _____ as the nation's sweetheart and called 'Lady Icarus' by the press. However, her life was **6** _____ tragically short. Only a year later, she **7** _____ a horrific accident at the National Air Show in Ohio in the USA, when her plane crashed through the roof of a building. Her health was never the **8** _____ again, and she died in May 1939.

Example:

0	**A** original	**B** initial	**C** primary	**D** novel
1	**A** golden	**B** sweet	**C** bright	**D** shiny
2	**A** put	**B** hold	**C** take	**D** make
3	**A** crest	**B** height	**C** fullness	**D** top
4	**A** covering	**B** stretching	**C** crossing	**D** ranging
5	**A** exclaimed	**B** declared	**C** hailed	**D** quoted
6	**A** cut	**B** left	**C** stopped	**D** brought
7	**A** undertook	**B** suffered	**C** received	**D** underwent
8	**A** like	**B** equal	**C** better	**D** same

CAE Reading and Use of English Part 2

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

Write your answers IN CAPITAL LETTERS on the separate answer sheet

Example: **(0) AS**

TRIATHLETES

Stuart Hayes had launched him self on a promising career **0** _____ a swimmer when something odd happened **9** _____ him at the local pool. Flogging up and down for the umpteenth time, he suddenly

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realised **10**_____ bored he had become with the monotony. Wasn't there a more interesting way of **11**_____ sporty, for heaven's sake? There was and there is: the colour, sweat and sheer emotion of triathlons. Stuart became a world-class triathlete and won the London Triathlon, the biggest event of **12**_____ kind in the world.

Triathlons are **13**_____ but boring. Combining swimming, cycling and running in one physical onslaught, they offer huge variety within a single racing framework. In Britain, the sport is growing by 10 percent a year. 'People are moving away **14**_____ just running, and are looking for new challenges,' says Nick Rusling, event director for the London Triathlon. Triathlons are a **15**_____ deal more interesting to train for and you can vary training to fit busy lifestyles, swimming in your lunch break and **16**_____ on.

CAE Reading and Use of English Part 3

For questions **17-24**, read the text below. Use the word given in capitals at the end of some of the lines to form a word that fits in the gap in the same line. There is an example at the beginning **(0)**.

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

Example: **(0) WINNER**

Restaurant of the Year

One more chance! That's all we're giving you to tell us about your favourite restaurant and boost its chances of becoming the **0**_____ of our Restaurant of the Year competition. This is the last time the official **17**_____ form will appear in the paper and next Thursday is the final date for **18**_____ of completed forms. Over the past few weeks we have been swamped by a paper mountain as **19**_____ across the city jot down the compelling reasons why they believe their **20**_____ restaurant should definitely win our hotly **21**_____ competition. Once the **22**_____ has passed, our judges will sit down and count all the forms. The three restaurants which receive the most votes will then be visited by the judges. These visits will of course be **23**_____, so the restaurants themselves will not know that the judges are there. After their visits, the judges will make their final decision over who wins the **24**_____ title 'Restaurant of the Year'.	0 WIN 17 NOMINATE 18 RECEIVE 19 DINE 20 CHOOSE 21 CONTEST 22 DEAD 23 ANNOUNCE 24 PRESTIGE

CAE Reading and Use of English Part 4

For questions **25-30**, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must
use between three and six words, including the word given. Here is an example **(0)**.

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0 I didn't know the way there, so I got lost.

GET

Not_____ there, I got lost.

Answer: KNOWING HOW TO GET

25 It took me some time to understand fully what happened.

WHILE

It was_____ understood what had happened.

26 There's no point arguing about this small detail, in my opinion.

WORTH

This small detail_____, in my opinion.

27 If your order is delayed, we will contact you.

DELAY

Should _____ to your order, we will contact you.

28 The two situations are completely different.

COMMON

The two situations don't _____ each other.

29 I was amazed because there were no problems throughout the holiday.

WENT

To _____ wrong throughout the holiday.

30 I have no intention of doing another kind of job.

DREAM

I _____ other kind of job.

CAE Reading and Use of English Part 5

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

Simply ticking the boxes isn't enough

I have been asked what I think about the idea of 'Investing in People'. The best answer I can give is that I think that what it tries to achieve - basically making the link between business improvement and focusing on the needs of the people who work for an organisation - is great. My problem is with organisations who subscribe to it as a way to help them 'get better', when they don't bother to understand where they went wrong in the first place. They need to ask what explicit and implicit policies and procedures they have in place that prevent their people from being able to do the right thing for the right reasons.

I am sure that there are managers out there who don't know any better, and assume that to manage they simply need to put pressure on their people to perform. But people don't demonstrate high performance

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because they are told to. They do it because they see the need to do it, and make the choice to do so. They do it because they are connected to the business goals and they see how their contributions can help achieve them. Such managers may tell themselves they can put a 'tick' in the 'we care about people' box. But simply putting ticks in boxes is no good if it doesn't reflect reality.

I know of a company that was so concerned that its people were doing the 'right thing' that it put in place a series of metrics to measure their effectiveness. So far, so good. But one of the objectives - making successful sales calls - manifested itself in the metric 'Number of potential customers seen in one day'. The sales people obviously focused their efforts on going from one customer's office to another, and not on closing deals. Instead of the employees becoming more effective, they focused on getting the boxes ticked. Good intent; poor thinking.

Another company wanted to improve the speed with which it was able to introduce new products. Competition was beating it to the market place, and consequently the company was losing market share. Senior management sent out the message to reduce the time spent in getting products into customers' hands, with the explanation that they couldn't afford delays. This was a relatively easy task, especially since the time spent testing the products was cut in half to accomplish the time reduction. The result was new products were introduced in less time than those of the competition - but soon rejected by customers for poor quality. Good intent; reckless implementation.

A third company I know is trying hard to help employees see that they have some control over their future. The company instituted a programme with a title like 'Creating our own future' or something like that. A good idea; get the people involved in the future of the company. But instead of the employees becoming motivated to contribute, they saw it as a hollow exercise on the part of senior management who, in the past, had paid little attention to anything other than getting the job done so they could report great earnings. Yes, the programme was a big 'tick the box' effort, but that was all it was in the minds of the people that it was designed for.

A final example is of a company that brought in one of these 'Investing in People' programmes to change the way the company was run. Assessors were running around like crazy, helping managers examine how they managed. They told managers how they could manage better. And when the programme was over, the company was able to say they had done it - it had invested in its people and life was now good. But the managers simply went back to business as usual. After all, the assessors were gone, and they had targets to hit.

All these examples are representative of senior management who see the need to improve things in their organisation, but don't see how to do it. For a start, a programme targeted at improving things is only as good as management's ability to motivate their people. And when the employees simply see the programme as a box-ticking exercise, then it's hopeless.

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31 The writer thinks that putting the concept of 'Investing in People' into practice
A frequently results in confusion among the people it is supposed to help.
B involves more effort than some organisations are prepared to make.
C may create problems where previously there had not been any problems.
D is something that some organisations should not attempt to do.

32 The writer's main point in the second paragraph is that the performance of employees
A may be very good even if management is poor.
B cannot be accurately measured by any box-ticking exercise.
C is related to their knowledge of the organisation as a whole.
D is not as unpredictable as some managers believe it to be.

33 What point does the writer make about the first company he describes?
A It was not really interested in measuring the effectiveness of employees.
B The targets that it set for staff were unrealistic.
C It failed to understand the real needs of its employees.
D The data that it collected did not measure what it was supposed to measure.

34 What point does the writer make about the second company he describes?
A It made what should have been an easy task into a complicated one.
B It failed to foresee the consequences of an instruction.
C It misunderstood why a new approach was required.
D It refused to take into account the views of employees.

35 What does the writer say about the programme introduced by the third company he mentions?
A Employees did not believe that it had been introduced for their benefit.
B Employees felt that it was in fact a way of making their jobs even
C The reason given for introducing it was not the real reason why it was introduced.
D It was an inappropriate kind of programme for this particular organisation.

36 The writer says that the programme in his final example
A was too demanding for managers to maintain long-term.
B was treated as a self-contained exercise by managers.
C involved some strange ideas on how managers could improve.
D caused managers to believe that their previous methods had been better.

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CAE Reading and Use of English Part 6

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

An introduction to popular culture

Four writers summarise their beliefs about various aspects of popular culture

A

The whole concept of 'popular culture' is a relatively modern one and as a phenomenon it is key to the understanding of any modern society. Earnest studies on the subject are abound and indeed there are whole branches of academia dedicated to research and theories on the topic, but in many cases what these do is over-complicate something that is in reality a relatively simple matter. Popular culture springs from small groups of like-minded people getting together with new ideas and then it spreads out to the population at large if they find these ideas appealing. Much of it relates to the young and for them it gives a happy sense of being separate from other generations and therefore 'special' in some way.

B

Popular culture may once have sprung from the people themselves, and indeed this was the original definition of the term for many experts, but it is naive to consider that this remains the case. Instead, it has become something imposed on the public from on high, a business commodity that merely pretends to have its roots in the creativity of 'the people' but in fact is simply a money-making enterprise like any other. What people choose to buy and consume in the area of popular culture speaks volumes about their society and is a main indicator of what that society is like. This is especially true in the area of 'youth culture', where the young gain a sense of self and of belonging via shared tastes and possessions. Studies of popular culture tend to focus on the more exciting aspects and to ignore the more mundane, which ironically are often the most interesting.

C

To summarise it briefly, popular culture is developed by the people for the people and when it has become popular enough, commodified for profit by the business world. Studies of popular culture have proliferated over the years, and experts in the field have developed their own vocabulary and criteria for analysing it. These studies often stress the social aspects rather than the commercial ones. For the younger participants in popular culture, these issues are irrelevant, as what they get from it is a sense of identifying with a particular contemporary group, a comforting sense of community. They are disinclined to analyse this themselves. It is worth remembering, however, that at any age, popular culture is often a minority interest - today's media like to give the impression that the vast majority of people are swept up in it whereas this is frequently not the case.

D

If ordinary members of the public were to read most of the worthy studies of popular culture that academics produce, they would find them overblown and ridiculous in taking such everyday and essentially trivial

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things so seriously. In the media, excitable journalists and experts exaggerate the importance to most people of the current popular culture phenomena, which in reality do not much occupy the minds of most people. The one area where these observations may not hold true, however, is among the young, where popular culture can have undue influence, encouraging them to acquire unrealistic ideas about how they can live their lives and therefore potentially having a damaging effect on their futures. One of the more interesting aspects of popular culture for all ages is its unpredictability - a new phenomenon can suddenly emerge that grips a section of society and that takes the commercial world entirely by surprise, forcing it to react swiftly to keep up and to capitalise on that latest phenomenon.

Which writer ...

37 takes a similar view to writer A on studies of popular culture?
38 differs from the others on what causes popular culture to arise?
39 shares writer B's opinion on the significance of popular culture?
40 has a different opinion from the others on the impact of popular culture on young people?

CAE Reading and Use of English Part 7

You are going to read a review about an art exhibition. Six paragraphs have been removed from the article. Choose from the paragraphs **A - G** the one which fits each gap (**41-46**). There is one extra paragraph which you do not need to use.

An exhibition of works by the artist John Craxton

'A World of Private Mystery: John Craxton RA' at the Fitzwilliam Museum is a small show, but it does full justice to an artist whose career divides into two parts: the years before and during the Second World War, and the work he did afterwards, when for long periods he lived outside England.

It begins with his small-scale landscapes in pen and ink, pastel, gouache and watercolour. His subject is arcadia, but a distinctly English one in which poets and shepherds sleep and dream amid blasted landscapes under darkening skies. Suffused with longing and foreboding, these works reflect the reality of living in a rain-sodden country under constant threat of foreign invasion.

41 ...

Most of the early work is monochrome. In many landscapes, writhing branches and gnarled tree trunks fill our field of vision. Beneath the surface of the self-consciously 'poetic' motifs, the country he shows in these pictures feels claustrophobic and joyless.

42 ...

As this exhibition makes clear, by the age of 25 Craxton's artistic identity had matured. With his style, subject matter and working method all fully formed, it is hard to imagine how he would have developed had he remained in England after the war.

43 ...

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On his first visit to Greece in 1946, Craxton was swept away by the light, colour, landscape, food and people. The dark cloud that hung over the work he did in England lifts and overnight his palette changes to clear blue, green and white.

44 …

Goats, fish, cats or a frieze of sailors dancing on the edge of the sea: in the Greek paintings beautiful creatures move naturally across bare rocks and blue waters. The compressed joy you find in these pictures doesn't exist elsewhere in British post-war art. With a few interruptions, Craxton would spend the rest of his life in Crete.

45 …

But if there is little exploration or discovery in Craxton's later work, you find instead a sense of fullness and completion, a feeling that in accepting his limitations, he remained true to himself. As he once said, it can work best in an atmosphere where life is considered more important than art; then I find it's possible to feel a real person - real people, real elements, real windows - real sun above all. In a life of reality, my imagination really works. I feel like an emigre in London and squashed flat.'

46 …

It's most noticeable in the works on canvas, especially in formal portraits like his 1946 'Girl with a Cock' and it's there too in the faceted geometric planes of Greek landscapes like his panoramic view of Hydra of 1960-61.

Craxton wasn't an artist of the first rank but he was inimitable. This show is just the right scale and it comes with a beautifully illustrated book about his life and work.

A It comes across this way even when he uses strong colour, as in one sunlit landscape in particular, where the yellow is harsh and the red murky. It's as though he's painting something he'd heard about but never actually seen: sunlight.

B It was not only London that oppressed his spirit, I think, but the overwhelming power of the new art being made in Paris by Picasso, Miro and Leger. In assessing Craxton's work, you have to accept his debt to these artists, and particularly Picasso.

C And though he would paint large scale murals and design stage sets and tapestries, neither his subject matter nor his style changed in any fundamental way during that period. It may sound harsh, but when he decided to live there permanently, he elected to write himself out of the history of art.

D Indeed, I well remember how I'd step into a large gallery, hung floor to ceiling with paintings, and out of the visual cacophony a single picture would leap off the wall. It was always by John Craxton.

E My guess is he'd have responded blindly to market forces and critical pressure to do new things. What he needed was to develop at his own pace - even if at times that meant standing still. But to do that he had to leave the country.

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F They do so through tightly hatched lines and expressive distortion which ratchet up the emotional intensity, as in his illustrations for an anthology of poetry. In these, a single male figure waits and watches in a dark wood by moonlight.

G Gone are his melancholy self-portraits in the guise of a shepherd or poet - and in their place we find real shepherds (or rather goat-herd) tending living animals. Now Craxton is painting a world outside himself, not one that existed largely in his imagination.

CAE Reading and Use of English Part 8

You are going to read an article about various birds in Britain. For questions **47-56**, choose from the sections o f the article (**A-D**). The sections may be chosen more than once.

Of which bird are the following stated?

47 Further attempts to increase its numbers were made once initial attempts had proved successful.
48 Its population growth is a reflection of how tough it is.
49 There is statistical evidence to support the view that it is a very popular bird.
50 There was a particular period when its population plummeted.
51 A criticism could be made of its physical appearance.
52 A common perception of it has proved inaccurate.
53 Growth in its numbers has been much more gradual than desired.
54 There is reason to believe that its progress in a particular region will be maintained.
55 Measures taken in the running of a certain type of countryside have assisted in the growth of its population.
56 Even though its population has fallen, it can frequently be seen in various particular locations.

WINGED WINNERS AND LOSERS

Birds in Britain come under scrutiny in a massive new study, Birds Britannica. A record of the avian community in the 21st century, it reveals a continually evolving pattern. Mark Cocker, the principal author of the tome, selects some cases.

A Red Kite
The red kite's recent rise from a mere handful to several thousands is among the great stories of modern conservation. Testimony to its flagship status is a recent Royal Society for the Protection of Birds poll which ranked it with the golden eagle and song thrush in the nation's list of favourite birds. The dramatic spread has hinged on a reintroduction scheme at six sites in England and Scotland using kites originally taken from Spain and Sweden. The English releases began in the Chilterns in 1989 and when these had achieved a healthy population, subsequent introductions were made in Northamptonshire and Yorkshire using mainly English birds. The Scottish releases in the 1980s and 1990s have resulted in populations totalling more than 50 pairs. Altogether there are now about 3,000 kites in Britain

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B Dartford Warbler

This highly attractive bird is confined to just five Western European countries as well as the north African littoral, and has the smallest world range of any of our breeding birds. It is also a highly sedentary bird and a major cause of decline is its great susceptibility to the cold. The worst case occurred in the two successive hard winters of 1961 and 1962 when the numbers fell from 450 pairs to just 10. Memories of this calamitous decrease, coupled with the bird's own tiny size and seeming delicacy, have cemented our sense of an overarching vulnerability. It is one of the best British examples where a species' local rarity has been assumed to equal almost constitutional weakness. All the caution is perfectly understandable as an expression of our protective instincts towards a much-loved bird. Yet it sits oddly with the warbler's continuing rise and expansion to a population of 1,925 pairs by the year 2000. It has undoubtedly been helped by mild winters as well as the intensive management and protection of England's lowland heath. Yet the Dartford Warbler's recent history illustrates how easy it is to underestimate the resilience of a small rare bird.

C White-tailed Eagle

It is difficult to judge which is the more exciting conservation achievement - the reintroduction of this magnificent bird or of red kites. By wingspan and weight, this is the largest eagle in Europe and one of the biggest of all birds in Britain. However, if the species itself is on a grand scale, the size of the reintroduced population is tiny and the pace of increase agonizingly slow. The project involved a remarkable team effort by various UK environmental groups, as well as the Norwegian conservationists who organized the capture of the donated birds. Between 1975 and 1985, they released 82 eagles (39 males and 43 females) from a special holding area on the Inner Hebridean island of Rhum. Eight were later recovered dead, but in 1983 came the first breeding attempt.

Two years later, a pair of white-tailed eagles produced the first British-born chick in 69 years and every subsequent breeding season has seen a small incremental improvement. There is now an established breeding nucleus spread between the islands of Skye and Mull as well as the adjacent mainland, and their recent history suggests that the white-tailed eagle's increase will continue throughout north-west Scotland.

D Spotted Flycatcher

Even the greatest fans of this lovely bird, with its mouse-grey upper parts and whitish breast and belly, would have to admit that it is rather drab. They have no more than a thin, squeaky, small song. However, spotted flycatchers compensate with enormous character.

They are adept at catching large species such as day-flying moths, butterflies, bees and wasps, whose stings they remove by thrashing the victim against the perch. Their specialized diet means that they are among the latest spring migrants to return and are now in serious decline because of half a century of pesticide use. In the past 25 years, their numbers have declined by almost 80 per cent, but they are still sufficiently numerous (155,000 pairs) to be familiar and are often birds of large gardens, churchyards or around farm buildings.

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