CAE Reading and Use of English Part 1

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

Example:

A in other words	**B** in addition	**C** in fact	**D** in truth

Exceptionally talented or just over-confident?

According to a study on what lies at the heart of success, it seems that the key is not what might be expected, **0** *in other words* talent, hard work or a good education, but instead it's total, unadulterated confidence. Confident people tend not to be **1**_____by their own shortcomings and of ten have **2**_____ than life personalities. This means they make themselves more visible in the workplace, pushing themselves forward at every opportunity and so **3**_____promotion over those who may well be more competent but appear on the **4**_____ to be less talented.Confident people are often admired and their opinions valued; **5** _____, they are able to influence decisions made within a group. This could have implications for the recruitment procedures of many companies, as a typical job interview often involves a group task which unfairly **6**_____ the over-confident. Such a display of confidence may carry too much **7**_____ with interviewers,and better, quieter candidates may be **8**_____ down, leading to a less efficient workforce.

1	**A** put back	**B** put off	**C** put under	**D** put across
2	**A** bigger	**B** wider	**C** greater	**D** larger
3	**A** being	**B** making	**C** reaching	**D** getting
4	**A** top	**B** head	**C** surface	**D** front
5	**A** consequently	**B** so	**C** while	**D** as
6	**A** supports	**B** favours	**C** shows	**D** demonstrates
7	**A** consideration	**B** power	**C** force	**D** weight
8	**A** moved	**B** sent	**C** turned	**D** passed

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)**BETWEEN

Dancers or athletes?

Are dancers really just athletes? There are similarities **0** between them and it has long been acknowledged that their level of fitness is remarkably similar. In fact, experiments where footballers took**9** _____ in training sessions with dancers showed that **10**_____ was the players who got tired first!

Many people already view dancers as elite athletes. Unfortunately, **11** _____ is also apparent is that while dancers possess an enviable range of flexibility, **12**_____ to mention amazing muscular strength, they are also highly

LIVEWORKSHEETS

susceptible to injury. And **13**_____ from those who are lucky enough to dance at the highest level, they may have little real support when something serious occurs, so careers can be cut short.

To return to the original question, many would argue that dancers are more than athletes. **14** _____ training equally hard, they have the added pressure of looking beautiful and **15** _____ everything appear effortless. So it is not only the physical capabilities of the dancers that is admirable but the grace and artistry with **16** _____ they perform.

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)**PERSONALITY

Sleeping: Not as Simple as it Seems

It seems our **0** *personality* is affected by many things, including the position we sleep in! This is because our sleeping position partly determines how we feel when we wake up. To **17**_____, people who sleep on their backs with their arms stretched out typically awake feeling **18**_____ and eager for the day ahead. Conversely, those who sleep face down with arms outstretched awake feeling fatigued, as this position seems to generate a sense of losing control. **19**_____, those who sleep lying straight tend to show signs of **20**_____, although whether this is simply because they feel stiff in the morning is **21**_____! Most people appear to sleep on their side with their knees drawn up, often described as 'the foetal position'. Actually, this is **22**_____because although the position is often said to denote stress, people who sleep like this awake feeling **23**_____, having somehow worked through their problems. It's unclear what it means if you are a **24**_____sleeper and change your position frequently!	**0.** PERSON **17.** CLEAR **18.** VITAL **19.** APPEAR **20.** STUBBORN **21.** DEBATE **22.** SURPRISE **23.** FRESH **24.** REST

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)**.

0 The irate customer refused to speak to anyone other than the store manager.
ON
The irate customer _____ to the store manager and no one else.
Answer:INSISTED ON SPEAKING

25 I was just about to call you to tell you about the rearranged meeting.
POINT
I was _____ you to tell you about the rearranged meeting.

LIVEWORKSHEETS

26 My sister was totally shocked when she won the lottery.
CAME
Winning the lottery _____ my sister.

27 Joe originally intended to drive but the bad weather caused him to change his mind.
WAS
Joe's _____ drive but the bad weather caused him to change his mind.

28 It was heavy snow on the line that delayed the train.
HELD
The train would have arrived on time if it _____ heavy snow on the line.

29 She realised she'd lost her keys the moment she arrived home.
SOONER
No _____ she realised she'd lost her keys.

30 He clearly felt very strongly about the situation, which took me by surprise.
STRENGTH
It _____ about the situation that took me by surprise.

CAE Reading and Use of English Part 5

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

The man who wants to teach the world

Helena de Bertodano meets Salman Khan.

What Salman Khan, the founder of the non-profit online school Khan Academy has to say to the parent of an eleven-year-old in the USA is frankly terrifying: 'If your child is not placed in the fast track for math in sixth grade, his chances of becoming a doctor or an engineer are probably zero. And it's decided when he's eleven years old.'

This is exactly what happened to his cousin Nadia. Usually a straight-A student, she had done poorly in a maths streaming test in sixth grade because she had failed to understand one concept. This one test result, Khan says, might have harmed her academic destiny. Nadia's distraught mother turned to Khan for help. Khan tutored her remotely over the phone and Nadia passed her retake with flying colours. Soon, many more relations and friends wanted Khan's help. Unable to handle the volume of requests, at the suggestion of a friend, he started to record his lessons on video and post them on YouTube. 'At first I was dismissive,' Khan says. 'I thought YouTube was for dogs on skateboards.'

Now Khan has more than 3,000 videos to his name, which are watched by nearly three million unique users a month, via YouTube and his own website. His friendly, avuncular style, coupled with his knack for making difficult concepts seem simple, has helped children - and adults - all over the world move into the fast track. He says his aim is to create 'the world's first free, world-class, virtual school where anyone can learn anything'. Some teachers are wary of him, thinking that he is trying to supplant them, but many more embrace his approach and have started 'flipping' the classroom, encouraging students to watch Khan's videos at home and then tackling maths problems together in class.

LIVEWORKSHEETS

You might expect a man with such influence to have state-of-the-art headquarters but Khan's premises are unprepossessing. Arriving at an unmarked red door, sandwiched between a clothes shop and a Chinese restaurant, I decide I have the wrong address - especially after ringing the bell for ten minutes with no response. Eventually, I rouse someone on the telephone and the door is opened. When his assistant shows me in, Khan appears at first to be slightly annoyed at this interruption. Sitting on a leather swivel chair behind a heavy oak desk surrounded by pictures of his wife - a doctor - and their two young children, he continues to work for a few minutes. But once he warms up, it becomes clear that the initial awkwardness is down to shyness, not rudeness. 'I'm not very good when people want to meet me,' he says. 'I want to hide a little bit.'

Khan believes that the rigidity of the school system is outdated and deadens a child's natural curiosity. 'Aged one to four, kids are excited by anything new, they want to figure it out, then all of a sudden, when they turn five, you start seeing fewer curious kids, by nine or ten you see very few with any curiosity, and by eighteen it's very much the exception. Curiosity is just stamped out of them. I'm convinced it's indoctrination, not a genetic thing. Kids are herded together, the bell rings, you're rewarded for passivity, you're rewarded for compliance, that's what keeps you moving through the system.'

Private school education makes little difference, he says. Nor does he believe that student-teacher ratio is an issue. 'The idea that smaller classes will magically solve the problem of students being left behind is a fallacy. ' As he points out, if a teacher's main job is lecturing to the students, it doesn't really matter how many students are in the classroom. What matters is the 'student-to-valuable-human-time-with-teacher' ratio. What his videos do, Khan says, is free teachers up for more personal interaction.

He thinks bigger classes with more teachers would provide a more creative learning ground. In his ideal classroom there would be 75-100 students of widely varying ages, with three or four teachers. Some students would be working at computers; others would be learning economics through board games; others would be building robots or designing mobile apps; others would be working on art or creative writing. His dream is nothing short of revolutionary.

'In 500 years I hope people look back and say, "Imagine, kids had to learn in classrooms that were like factories and it was unheard of for an eight-year-old to truly, deeply understand quantum physics. Isn't that strange?

31 Why did Khan initially start to record videos?
A It was easier to explain concepts in a video than on the phone.
B It enabled him to advertise his services worldwide.
C It was impossible for him to respond personally to each request for assistance.
D It was a more popular medium for young people to use.

32 One value of the videos is that they can
A be used as an additional tool for teachers in class.
B be shown to students as a reward for hard work.
C act as a substitute for formal learning.
D help students prepare for a topic they will study.

33 When visiting Khan the writer is
A annoyed by Khan's lateness.
B surprised by Khan's choice of location.

LIVEWORKSHEETS

C embarrassed by the way Khan addresses him.
D impressed by the style of furnishings in Kahn's home.

34 The writer mentions different children's ages to illustrate his idea that
A it is quite natural for children to grow disillusioned with formal education.
B the older a child is, the less able they are to assimilate new information.
C a child's growing lack of interest in learning is a result of experience at school.
D younger children need more motivation to remain interested in education.

35 In Khan's opinion, the suggestion that a lower student-teacher ratio solves the problem of ineffective learning is
A illogical.
B unproven.
C unworkable.
D counterproductive.

36 When Khan compares classrooms to factories in the final paragraph, he is implying that
A classrooms produced what industry demanded.
B children were part of an inflexible system.
C teaching methodology produced student clones.
D small numbers of teachers dealt with large numbers of students.

CAE Reading and Use of English Part 6

You are going to read four reviews of an art exhibition. For questions **37-40**, choose from the reviews **A-D**. The extracts may be chosen more than once.

An art exhibition by Lowry

Four reviewers comment on an exhibition of paintings by Lowry.

A
There is a painting at the start of this riveting exhibition that stays in mind and it typifies the effect Lowry's work has had on our sense of what he called 'the northern industrial scene'. No other artist has painted factories and chimneys stretching far into the distance like stage sets so insistently and so recognisably. However, what belongs to Lowry's imagination and what belongs to the actual world he observed is a question that runs through this exhibition. The pictures are a combination of observation and memory, patched together with elements taken from different cities, but this is part of their strength. They are not narrowly specific, limited to one place, yet they are deeply familiar to people who grew up in these places. Their sameness is their greatest attribute.

B
A good exhibition may enhance or deepen our understanding of an artist, but very few transform our perception of an already well-known name. However, this is the most radical and exciting re-evaluation of a British artist I have ever encountered, and a thrilling display of how paint conveys ideas, time and place; the paintings show a self-contained world at once fascinating and convincing in its relation to the artist's own experiences. The initial impression as you walk into a room of his paintings is sameness; you have to look for difference, which is there. The curators of this exhibition have produced a display that demonstrates both why such repetition was important and how Lowry developed beyond it. The exhibition traces the evolution of Lowry's work, which he described as 'to put the

LIVEWORKSHEETS

industrial scene on the map, because no one had done it'. This is a modest aim for such an achievement. In these unique paintings there is darkness and light, while fictional scenes and true representation can be found side by side.

C

This is an interesting exhibition, although it has several flaws; paintings are not hung chronologically and visitors must work hard to see stylistic and technical developments over the artist's working life of more than sixty years. Because most of his work has the same focus, there are too many similar paintings hanging close together; his last works drew heavily on both habit and memory. Ironically these are weaker than some of those produced by his many imitators, and his lesser-known but equally worthy portraits and late seascapes are unrepresented. Because of this it seems to reinforce the mistaken idea that Lowry was the only artist painting industrial scenes. There were many examples of industrial and urban subjects in the nineteenth century and Lowry was aware of his near contemporaries in London and their interest in modern life. Their influence cannot be ignored.

D

This noteworthy exhibition is guaranteed to polarise opinions, which is why it is so important to see it for yourself. It is extraordinarily hard to catch the tone of Lowry's paintings in the gallery, however well they are shown. My sense is that this comes directly from the curious absence of feeling at the heart of Lowry's art. He painted his own small world and once he established his style, it never really changed. He repeated himself, shuffling the scenery in picture after picture just as life repeats itself, the crowds he painted going to and fro among the same dark buildings day after day. His people were faceless, with sticks for limbs, small in stature and generally remote. Movement was implied, though never achieved. Strangely, for me it is his deserted scenes - haunting seascapes, the hillsides with houses piercing the sky like broken teeth - that are considered his best work. Yet it is his figures that most ordinary people will recognise instantly and which are a central feature of this exhibition.

Which reviewer ...

37 has a different opinion from the others about whether the paintings in the exhibition are all the same?
38 has the same view as Reviewer C about the value of Lowry's less famous works?
39 has a different opinion from the others about the value of the exhibition?
40 has the same opinion as Reviewer B about the importance of Lowry as an artist?

CAE Reading and Use of English Part 7

You are going to read an article about the making of a popular television detective series. 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.

Scott and Bailey

On Silver Street in Bury, Manchester, an old Barclays Bank building has been turned into the headquarters of the Major Incident Team of the Manchester Metropolitan Police. They don't actually exist, the Manchester Metropolitan Police, but you would never know that if you looked around the building.

41 ...

LIVEWORKSHEETS

This rigorous authenticity is one of the things that makes Scott and Bailey different from other police dramas and extends further than office ephemera. This is largely down to the involvement of Di Taylor, a retired CID detective inspector and co-creator of the series. And it helped it attract an audience of 9.4 million viewers last year.

42 ...

It's clever and it's funny: Wainwright has a remarkable way of creating sprightly dialogue. The plots are convincing and the characters are credible: it's particularly good on the way women relate to each other. There is the friendship between two female detectives and the more complicated friendship between Scott and Murray, who is her contemporary and long-standing friend but also her boss.

43 ...

The original idea belonged to Suranne Jonesand actress friend Sally Lindsay. It was given to Wainwright to write. Wainwright had met Di Taylor through a mutual friend and wanted to take the female heroes out of the regular police and put them onto the major incident team (MIT), 'which is much more interesting than burglaries and car theft'.

44 ...

'I find them very masculine and there's little that entertains me.' Wainwright is particularly bored with the stereotype of the lone male detective who is brilliant but troubled. 'I like to take people into dark areas but I also like to make them laugh. Di is a born detective but she has a robust personality and she's deeply human as well. And very funny. I wanted to reflect that in the series.'

45 ...

'When I got talking to her, the penny began to drop,' the actress says. 'The Detective Chief Inspector I play is a brilliantly shifting character, which is really good going on TV. She's imperious, funny, larky, annoying, beady, entertaining - it's very unusual to get so many flavours.'

46 ...

This is indicative of the feedback Scott and Bailey has received. Taylor says, 'I've had people phoning me whom I haven't spoken to for years - people who've been really high up on murder cases, who absolutely love it. The police all talk about it on their shifts the next day, which to me is the biggest complement anyone could pay.'

A Why is it so popular? Well, the thing that resonates most strongly with its actors, creators and critics is the script. Written by the acclaimed Sally Wainwright, the series concerns two female detective constables, Janet Scott (Lesley Sharp) and Rachel Bailey (Suranne Jones), their DCI, Gill Murray (Amelia Bullmore), their intriguing personal lives and quite a lot of gruesome murder.

B The director of this episode is Morag Fullarton. He is aware of striking a balance between what is authentic and interesting and what is authentic and dull. 'Are we going to do what is procedurally correct and will be boring, or are we going to dispense with that and make it more interesting for the viewer?'

C As well as creating very believable people, authenticity is achieved in others ways, too. For one episode they were allowed to shoot in a real prison. 'I've been refused access there before, for another programme,' the locations manager says, 'but the lady from the prison service loves Scott and Bailey because it's very true to life.'

D Rachel Bailey is bright but rather chaotic, an instinctive detective who takes risks, both personally and professionally; Janet Scott is her older colleague, with two daughters, a husband she's bored with and a colleague

LIVEWORKSHEETS

who's in love with her. There's a lot of chat and some very serious issues discussed in the cafeteria. Alongside that are the crimes. This is television drama at its best: fresh and intriguing and very compelling.

E Posters urging the report of domestic abuse adorn the walls of the reception area and in the detectives' office there is a scruffy, studenty atmosphere - jars of Coffee-mate on top of the fridge, Pot Noodles and a notice urging 'Brew fund due. You know who you are - pay up!' The desks are strewn with cold and flu medicine; the walls of the DCI's office are hung with framed certificates.

F So Wainwright created Gill Murray. When Amanda Bullmore was cast in the role, she had no idea that her character was based on a real person. She read the script and then went up to Manchester to meet Wainwright, who said, 'We're taking you out to dinner to meet Di who's been very instrumental in all this - just sit next to her and soak it all up.'

G Talking to Taylor made Wainwright realise that she could write a cop show that was exciting and different. Wainwright is not a fan of most police dramas. She doesn't even like The Wire.

CAE Reading and Use of English Part 8

You are going to read about four independent jewellery designers. For questions **47-56**, choose from the sections of the article (**A-D**). The sections may be chosen more than once.

Which designer ...

47 is concerned about the sourcing of her materials?
48 is claimed to have the wrong attitude to business?
49 uses the same combination of metals and precious stones in each piece of jewellery?
50 creates designs that feature different versions of the same symbol?
51 intends her jewellery to stand the test of time?
52 designs pieces to reflect her beliefs that everything is linked by patterns?
53 uses inspirations from experiences when she was young?
54 makes jewellery that is easily attributable to her?
55 does not work exclusively on making jewellery?
56 was originally inspired by a social connection?

Shining lights

A Emma Franklin
'It has always been about animals,' Emma Franklin says. 'My friend's grandmother had an amazing stag brooch with huge antlers and that's where it started. Everyone has a relationship with an animal in my collection.' Franklin has focused on jewellery design since her teens and graduated from Central Saint Martins in 2005, setting up her own business immediately. Based in east London, Franklin, twenty-nine, hand-makes each necklace, bangle, ring, cuff link and pin, featuring any of fourteen animal heads, from a pig to a triceratops, as well as a shotgun. All her pieces are made in solid silver, plated in twenty-two-carat yellow gold or black rhodium,with black diamonds and freshwater pearls. Bespoke commissions, predominantly engagement rings, not all animal-related, are becoming more frequent. Franklin's robust designs are instantly recognisable, as she has discovered. 'Recently in a pub this girl was wearing one of my rings at the bar, so I introduced myself. She was completely star-struck and fetched over her dad, who had bought it for her. I had to explain that it was really me who was excited.'

LIVEWORKSHEETS

B Alexandra Jefford

'My design style constantly evolves,' Alexandra Jefford says. 'But even though I try new things, I can't kick my art background. I'm really inspired by art, architecture, design, furniture design.' Jefford, forty-two, graduated in 1992 with a degree in fine art, began designing jewellery in 2003 and sold her first piece, a gold ring, on its first outing, at dinner with a friend. Her designs, produced on a project-by-project basis rather than as collections, include her signature *Alphabet* series for which she designed a slim font. Her recent *O* project interprets that letter in various typefaces. She combines jewellery design with other artistic pursuits such as sculptural welding and life drawing. Fans range from her daughter's friends to her mother's friends, although she doesn't always want to sell. 'I become emotionally involved with all my pieces, so I find it really hard to let go. There are still some pieces that I hide "for the family museum". My husband says that I work as a shopper rather than a seller.'

C Hattie Rickards

Hattie Rickards' first collection of twelve rings, entitled *Revealed*, was launched last November and was an instant success. Her second, *Geo*, came out last month to even greater acclaim. 'The ethos behind *Geo* is connection and relationships, bringing tessellating or geometrical shapes together making one, for example, the Kindredring, where two puzzle pieces fit neatly together.' Hampshire-born Rickards, set up on her own last year. 'I wanted to create a high-end, luxury jewellery brand with an ethical backbone, which coincided with a gap in the market.' All Hattie Rickards' jewellery is made using Fairtrade precious stones from Thailand and India and eighteen-carat, Fairtrade, fair-mined gold from Colombia. HRJ is one of the first twenty companies to become a certified user of this type of gold, many of its pieces having the premium 'ecological' label. There are no plans for e-commerce, as Rickards believes this detracts from the meaning behind the piece. 'I am passionate that people understand the symbolism behind my work. I don't want it to just be a ring on a website. The story is so important.'

D Mawi Keivom

Mawi Keivom, thirty-nine, is known for her architectural statement jewellery: chunky box chainswith coloured pearls, spiked gold rings and brightly-coloured gems. Born in the north-east of India, forty miles from the Burmese border, into the Mahr tribe, Keivom draws her influences from a peripatetic childhood with her diplomat parents that took them to Africa, the Middle East, south-east Asia and Europe. Keivom studied fashion design in New Zealand, then, after a stint in New York, moved to London in 1993, where she met her husband, Tim Awan, and together they set up Mawi in 2001 - she as the jewellery designer, he as the business brain. 'My style of jewellery is very individual and not for the faint-hearted. I have a very strong vision that translates into an industrial, graphic aesthetic offset with crystals and pearls that are a little bit feminine. I don't try to do something that is for the moment. My pieces are classics in their own right, not trend-specific.'

LIVEWORKSHEETS