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 settling **B** placing **C** putting **D** sitting

So Who Needs People?

People have always seen themselves as social animals, with living together as the norm, but increasing numbers are **0** settling down as singles. Why is this happening?

It's often presented as indicating the undesirable **1** _____ of society but, actually, the reality is more interesting and less worrying. One reason more people **2** _____ for the single life is they can **3** _____ it but since we are able to do many things that we decide not to do, this financial answer is just one part of the explanation. Another is the communications and technological revolution, which allows people to **4** _____ social events when they're living alone. But a key **5** _____ seems to be that today, young people define living alone in a positive way, as a **6** _____ of success. They see it as a way to **7** _____ time in developing themselves personally and professionally. This means that the whole social framework is being transformed, changing not only how we understand ourselves and our relationships but also the way we build places to live and **8** _____ economic growth.

1	**A** damage	**B** breakage	**C** splinter	**D** fragmentation
2	**A** pick	**B** opt	**C** select	**D** decide
3	**A** afford	**B** pay	**C** spend	**D** provide
4	**A** get through with	**B** put up with	**C** take part in	**D** keep out of
5	**A** contingency	**B** factor	**C** enquiry	**D** question
6	**A** mark	**B** brand	**C** label	**D** symptom
7	**A** contribute	**B** make	**C** invest	**D** supply
8	**A** expose	**B** outline	**C** uncover	**D** promote

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)** ALL

Communication gone too far?

We are keen to keep in touch with friends at **0** all hours of the day or night - and tweeting has become a mainstream form of communication. But **9** _____ it really appropriate in all situations?

Many tweeters have a strange urge to post their reactions to things as quickly as possible, to avoid being thought of as behind the times. But **10** _____ if in a theatre, people tweet during the performance itself, thereby ruining it for

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those around them? It's hard to imagine a live theatrical experience as anything **11** _____ than devalued when half the audience can be seen in the glow of their phone screens, tweeting away **12** _____ of following the play. But the success of a performance requires the audience to **13** _____ attention.

Some US theatres have **14** _____ matters into their own hands **15** _____ designating some sections as 'tweet seats', well away from others. Nevertheless, when even part of the audience is inattentive - doing something **16** _____ composing a thought in a tweet - it affects the whole atmosphere.

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)** FASCINATING

Two million followers — really?

Some users of Twitter have thousands of followers. Clearly, they are **0** fascinating people. But some of their followers are pretty silent and **17** _____; in fact, they don't seem remotely interested in the **18** _____ of the person they are following. And there's a reason for this: they are **19** _____, added to the person's account by companies that sell fake social media followers to anyone hoping to boost their reputation. The number of followers a user has is often seen as an indicator of their social influence or **20** _____. Therefore, people such as artists or aspiring musicians might not find the idea **21** _____. Having thousands of followers could enhance their image as a **22** _____ commodity and even lead to offers of work. Although it's not **23** _____ to sell followers, and it can be lucrative, somehow it feels **24** _____ and unsatisfying. If your followers are fake, they don't care about you - and certainly don't read your comments. So what's the point of tweeting at all?	**0** FASCINATE **17** RESPOND **18** CONTRIBUTE **19** FABRICATE **20** POPULAR **21** APPEAL **22** DESIRE **23** LEGAL **24** ETHIC

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 Once I understood the questions, I could answer it.
ONLY
It *was only after I had* understood the question that I could answer it.

25 It's six years since I moved here.

BEEN

I _____ six years.

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26 My study is full of papers - I can't get another thing on the desk!
ROOM
There is _____ on my desk!

27 It's the first time I've seen such a beautiful painting!
BEFORE
Never _____ such a beautiful painting!

28 She didn't listen to my idea at all and refused to consider it.
DISMISSIVE
She _____ my idea and refused to consider it.

29 I absolutely forbid you to tell anyone about the plan.
NO
Under _____ tell anyone about the plan.

30 I understand what you are saying but I can't agree.
POINT
I can't agree, although _____ .

CAE Reading and Use of English Part 5

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

Secret to Success

Most of us have been on the receiving end of an inspirational speech. Usually it is delivered by a former Olympian at a company conference and is all about the big M: motivation. It is sometimes eloquently delivered and often fun to listen to but most people leave the room wondering how thirty minutes of biographical information about a rowing champion is going to help them back in the office. Nobody would dispute that motivation is a key driver of performance but this knowledge does not help many of us understand where it comes from. Listening to a sportsperson speaking about their own personal journey may be uplifting but how is it going to leave a lasting and usable legacy in terms of how you approach your job? It is almost insulting to think it could.

It is not anecdotes we need, so much as a science of performance, underlying principles that help unlock the question of why some people work hard and excel while others don't; why some are committed to what they are doing while others exist in a state of semi-detachment. It is a question with ramifications not just for business but for education. And, fortunately, the answers are beginning to emerge. To see how, we need to take a step back and ask a deeper question: where does excellence come from?

For a long time, it was thought that the answer hinged, in large part, upon talent. Hard work may be important but if you don't have the ability, you are never going to become top class. It is the notion that high-level performers have excellence encoded in their DNA.

It turns out that this point of view is mistaken. Dozens of studies have found that high-flyers across all disciplines learn no faster than those who reach lower levels of attainment - hour after hour, they improve at almost identical

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rates. The difference is simply that high achievers practise for more hours. Further research has shown that when students seem to possess a particular gift, it is often because they have been given extra tuition at home.

The question of talent versus practice/experience would not matter much if it was merely theoretical. But it is much more than that. It influences the way we think and feel, and the way we engage with our world. And it determines our motivation. To see how, consider an employee who believes success is all about talent - this is known as the 'fixed mindset'. Why would they bother to work hard? If they have the right genes, won't they just cruise to the top? And if they lack talent, well, why bother at all? And who can blame someone for having this kind of attitude, given the underlying premise? If, on the other hand, they really believe that practice trumps talent — the 'growth mindset' — they will persevere. They will see failure as an opportunity to adapt and grow. And if they are right, they will eventually excel. What we decide about the nature of talent, then, could scarcely be more important.

So, how to create a growth mindset within an organisation? Interventions which have presented participants with the powerful evidence of how excellence derived from perseverance - which explains the possibility of personal transformation - have had a dramatic impact on motivation and performance. When this is allied with clearly identifiable pathways from shop floor to top floor, so that employees can see the route ahead, these results are strengthened further.

Businesses that focus on recruiting external 'talent' with 'the right stuff' on the other hand, and who neglect the cultivation of existing personnel, foster the fixed mindset. A rank-and-yank appraisal system is also damaging because it suggests that the abilities of those ranked the lowest cannot be developed. In short, an ethos constructed upon the potential for personal transformation is the underlying psychological principle driving high performance. It is an insight that is not merely deeply relevant to business but to any organisation interested in unlocking human potential.

31 The writer is concerned that motivational speeches do not
A carry conviction.
B give useful advice.
C interest the audience.
D respect the listeners.

32 The writer believes we should learn more about
A the factors behind motivation.
B the ways people's commitment to tasks can be developed.
C the importance of workers' different principles.
D the similarities between practices in business and education.

33 Research suggests that successful people
A do not need to work hard.
B have an innate talent.
C benefit from personal training.
D can learn very quickly.

34 In paragraph 5, the writer poses several direct questions in order to
A make readers consider their own experiences.
B invite comment.

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C emphasise his point.
D consider different situations.

35 According to the writer, employers need to
A encourage ambition in their employees.
B ensure employees know their place in a company.
C record the development of each employee.
D reward good performance of their employees.

36 The writer uses the phrase of rank-and-yank appraisal system to refer to
A insufficient investment in personal development.
B promotion that is too rapid.
C an acceptance of poor performers at high levels.
D changing the recruiting strategy of a company.

CAE Reading and Use of English Part 6

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

Learning how children think

Four reviewers comment on scientist Annie Barnes' book titled *Learning how children think*.

A
In her latest book, Annie Barnes covers all of the theories related to the development of human consciousness and concludes that the minds of babies have been significantly underrated. She suggests that, far from being simple, babies' brains have a special kind of consciousness; they have an innate ability to develop theories about how the world works. She claims a baby's mind can evaluate theories about everyday happenings and not just simply live through them. One of the book's most intriguing suggestions is that, while it's important for adults to be able to imagine unfulfilled or potential outcomes in different situations, it is actually in such so-called 'thought experiments' that babies excel.

B
Barnes' clear and readable style is aimed at the general reader and she makes a useful comparison to help understand the difference between the consciousness of a baby and that of an adult: the lantern and the spotlight. A baby has a 'lantern' consciousness which is wider and more diffuse than an adult's; this is because it is set to absorb as much as possible from new experiences. Conversely, adults learn to 'spot', or focus, in order to function efficiently in the world. Barnes' descriptions of her working life hint at labs crammed with infants pulling levers and pushing buttons while white-coated scientists follow their eye movements and scan their brains. Yet she also thinks of babies as scientists; she describes them as 'learning machines', constantly experimenting on the world and analysing their results with enthusiasm. The basis of child learning seems to be no different from the more conscious and deliberate approach of adults, and this well-informed book provides detailed examples.

C
One fascinating chapter in Barnes' book concerns morality. Children seem to have an acute sense of fairness; they know how others feel and can act on that knowledge. In one experiment concerning food described in the book,

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babies were left with researchers who indicated clearly that they loved the vegetable broccoli but hated crackers. Whatever their own preferences, the toddlers gave the broccoli lovers their 'preferred' food rather than the crackers. It seems we are born with a sense of otherness, which experience later knocks out of us; this is something most parents of teenagers are well aware of. One issue Barnes could have addressed is the potential downside to the willingness of young minds to imagine and believe. She only sees this as an advantage. If people in authority say fire hurts, the child believes. However, this does not negate Barnes' other findings. Her aim is to describe how infant mentality develops and what we can learn from it; this she does, and in analysing how a child's mind grows, she provides insights into the human mind in general.

D

Barnes clearly enjoys being around small children and is sympathetic to the deeper philosophical implications of their way of thinking. Her book is absorbing and educative, despite sometimes feeling as if she is spending too much time simply confirming what parents and preschool teachers have long known. There is a well-founded fear that developmental psychologists risk 'reading-in', that is, thinking that small children interpret the world intentionally and consciously, as adults do. The experiments reported by Barnes are generally well-designed and sensitive to the danger of misinterpretation. Nevertheless, she sometimes seems to go too far, as when claiming that babies recognise the actions they copy and reproduce. Barnes helpfully says children are like the research and development department of a company, what she means is that they are creative and innovative, though not always correct. She suggests that adults are more like the production and marketing section, focusing on a project and following it through to its logical conclusion. It’s a neat comparison in what is an in-depth volume.

Which reviewer ...

37 has a different view to Reviewer **A** regarding Barnes' claims about how well babies interpret the world?
38 shares Reviewer **D**'s concern about some rather obvious conclusions drawn by psychologists?
39 has a similar opinion to Reviewer **B** about the way the book compares the baby and adult mind?
40 has a different view to the others about whether the book is comprehensive enough?

CAE Reading and Use of English Part 7

You are going to read an article about facial expressions. 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.

Do fleeting changes of facial expression show whether someone is telling lies?

Forty years ago, research psychologist Dr Paul Ekman was addressing a group of young psychiatrists in training when he was asked a question whose answer has kept him busy pretty much ever since. Suppose you are working in a psychiatric hospital like this one and a patient who has previously been aggressive comes to you. ‘I’m feeling much better now,’ the patient says. ‘Can I have a pass out for the weekend?’

41 ...

It set Ekman thinking. As part of his research, he had already recorded a series of twelve-minute interviews with patients at the hospital. In a subsequent conversation, one of the patients told him that she had lied to him. So Ekman sat and looked at the film. Nothing. He slowed it down and looked again. Slowed it further. And suddenly, there, across just two frames, he saw it: a vivid, intense expression of extreme anguish.

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42 ...

Over the course of the next four decades, Ekman successfully demonstrated a proposition first suggested by Charles Darwin: that the ways in which we express anger, disgust, contempt, fear, surprise, happiness and sadness are both innate and universal.

43 ...

However, particularly when we are lying, 'micro expressions' of powerfully felt emotions will invariably flit across our faces before we get a chance to stop them. Fortunately for liars, as many as ninety-nine percent of people will fail to spot these fleeting signals of inner torment. But given a bit of training, Ekman says, almost anyone can develop the skill.

44 ...

The psychologist's techniques, he concedes, can only be a starting point for criminal investigators applying them. 'All they show is that someone's lying,' he says. 'You have to question very carefully because what you really want to know is why they are lying. No expression of emotion, micro or macro, reveals exactly what is triggering it.' He gives an example.

45 ...

Plus there are lies and lies. Ekman defines a lie as being a deliberate choice and intent to mislead, and with no notification that this is what is occurring. 'An actor or a poker player isn't a liar,' he says. 'They're supposed to be deceiving you - it's part of the game. I focus on serious lies: where the consequences for the liar are grave if they're found out.'

46 ...

Just read micro expressions and subtle expressions correctly, however, and Ekman reckons your accuracy in detecting an attempt at deception will increase dramatically. However, when it comes to spotting really serious lies - those that could, for example, affect national security - he says simply that he 'does not believe we have solid evidence that anything else works better than chance.' Is he lying? I couldn't tell.

A But once he had spotted the first one, he soon found three more examples in that same interview. 'And that,' says Ekman, 'was the discovery of microexpressions; very fast, intense
expressions of concealed emotion.'

B Ekman, incidentally, professes to be 'a terrible liar' and observes that although some people
are plainly more accomplished liars than others, he cannot teach anyone how to lie. 'The ability to detect a lie and the ability to lie successfully are completely unrelated,' he says. But how can what he has learned help crime-solving?

C But how reliable are Ekman's methods? 'Microexpressions,' he says, 'are only part of a whole set of possible deception indicators. There are also what we call subtle expressions. A very slight tightening of the lips, for example, is the most reliable sign of anger. You need to study a person's whole demeanour: gesture, voice, posture, gaze and also, of course, the words themselves.'

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D You also know, of course, that psychiatric patients routinely make such claims and that
some, if they are granted temporary leave, will cause harm to themselves or others. But this particular patient swears they are telling the truth. They look, and sound, sincere. So here's the question; is there any way you can be sure they are telling the truth?

E Generally, though, the lies that interest Ekman are those in which 'the threat of loss or punishment to the liar is severe: loss of job, loss of reputation, loss of spouse, loss of freedom'.
Also those where the target would feel properly aggrieved if they knew.

F 'Suppose,' Ekman posits, 'my wife has been found murdered in our hotel. How would I react when the police questioned me? My demeanour might well be consistent with a concealed emotion. That could be because I was guilty or because I was extremely angry at being a suspect, yet frightened of showing anger because I knew it might make the police think I was
guilty.'

G The facial muscles triggered by those seven basic emotions are, he has shown, essentially the same, regardless of language and culture, from the US to Japan, Brazil to Papua New Guinea. What is more, expressions of emotion are involuntary; they are almost impossible to suppress or conceal. We can try, of course.

CAE Reading and Use of English Part 8

You are going to read about a certain genre of movies. For questions **47-56**, choose from the sections of the article (**A-D**). The sections may be chosen more than once.

In which section does the writer...

47 praise the quality of some more serious films?
48 point out the value of feel-good films in difficult economic times?
49 mention a film character who learns from his experiences?
50 explain how a director uses a film as a vehicle for his own opinion?
51 comment on the artistic merit of the cinema?
52 talk about the importance of escapism in films?
53 mention a special technique used to create a feel good reaction?
54 insist that lighter films can also be clever?
55 talk about films that make us reflect on life?
56 refer to films where ordinary people triumph over authority?

Films that make you feel good

A

Feel-good films stretch back right into the early days of cinema. The Brits were pioneers of the form. Producer Cecil Hepworth's Rescued By Rover (1905), a winsome yarn about a dog retrieving a kidnapped baby, was an early example of feel-good film-making. What distinguished it was the tempo. The film-makers used cross-cutting to crank up the tension, which is only finally released when the baby is found. The film "marks a key stage in the medium's development from an amusing novelty to the 'seventh art,' able to hold its own alongside literature, theatre, painting, music and other more traditional forms," claims the British Film Institute's Screen online website. Film historians today continue to study Hepworth's storytelling abilities but that wasn't what interested the 1905 audiences who flocked to see it. They went because it was a feel-good film.

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B

There has long been a tendency to sneer at feel-good films. Serious, self-conscious auteurs are often too busy trying to express their innermost feelings about art and politics to worry about keeping audiences happy. However, as Preston Sturges famously showed in his comedy Sullivan's Travels(1941), if you're stuck on a prison chain gang, you don't necessarily want to watch Battleship Potemkin. Sullivan's Travels is about John L Sullivan, a glib and successful young Hollywood director of comedies, who yearns to be taken seriously. Sullivan dresses up as a hobo and sets off across America to learn more about the plight of the common man. He ends up sentenced to six years in prison. One of the prisoners' few escapes from drudgery is watching cartoons. As he sits among his fellow cons and sees their faces convulsed with laughter at a piece of what he regards as throwaway Disney animation, he rapidly revises his own priorities. "After I saw a couple of pictures put out by my fellow comedy directors, which seemed to have abandoned the fun in favour of the message, I wrote Sullivan's Travels to satisfy an urge to tell them to leave the preaching to the preachers," Sturges recalled.

C

A few years ago there were a lot of 'deep-dish' movies. We had films about guilt, (*Atonement*) about the all-American dream coming apart at the seams (*Revolutionary Road*) and even a very long account of a very long life backwards(the deeply morbid *The Curious Case Of Benjamin Button*). Deep-dish, feel-bad films have plenty to recommend them. If you're not teenager and you don't just want to see the next summer tent-pole blockbuster, you'll welcome movies that pay attention to characterisation and dialogue and don't just rely on CGI or the posturing of comic book heroes. However, as film-makers from Preston Sturges to Danny Boyle have discovered, there is no reason that a feel-good movie needs to be dumb. You can touch on social deprivation and political injustice: the trick is to do so lithely and, if possible, with a little leavening humour.

D

Historically, the best feel-good movies have often been made at the darkest times. The war years and their immediate aftermath saw the British turning out some invigorating, entertaining fare alongside all the propaganda. The Age of Austerity was also the age of the classic Ealing comedies, perfect examples of feel-good film-making. In the best of these films like *Passport To Pimlico* or *Whisky Galore*, a community of eccentric and mildly anarchic characters would invariably come together to thwart the big, bad, interfering bureaucrats. Stories about hiding away a hoard of whisky or setting up a nation state in central London were lapped up by the audiences. To really work, feel-good movies must have energy and spontaneity - a reckless quality that no amount of script tinkering from studio development executives can guarantee. The best take you by surprise. What makes the perfect feel-good movie? That remains as hard to quantify as ever - you only know one when you see one.

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