

CAE Reading and Use of English – Practice Test 3

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).

Thomas Cook

Thomas Cook could be 0 said to have invented the global tourist industry. He was born in England in 1808 and became a cabinetmaker. Then he **1** _____ on the idea of using the newly-invented railways for pleasure trips and by the summer of 1845, he was organising commercial trips. The first was to Liverpool and featured a 60-page handbook for the journey, the **2** _____ of the modern holiday brochure.

The Paris Exhibition of 1855 **3** _____ him to create his first great tour, taking in France, Belgium and Germany. This also included a remarkable **4** _____ — Cook's first cruise, an extraordinary journey along the Rhine. The expertise he had gained from this **5** _____ him in good stead when it came to organising a fantastic journey along the Nile in 1869. Few civilians had so much as set foot in Egypt, let **6** _____ travelled along this waterway through history and the remains of a vanished civilisation **7** _____ back thousands of years. Then, in 1872, Cook organised the first conducted world tour and the **8** _____ of travel has not been the same since.

Example:

0	A regarded	B <u>said</u>	C presented	D proposed
1	A dawned	B struck	C hit	D crossed
2	A pioneer	B forerunner	C prior	D foretaste
3	A livened	B initiated	C launched	D inspired
4	A breakthrough	B leap	C step	D headway
5	A kept	B took	C stood	D made
6	A apart	B aside	C alone	D away
7	A flowing	B going	C running	D passing
8	A scene	B area	C land	D world

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) WOULD

CAE Reading and Use of English – Practice Test 3

Bits of history (of bits) on the auction block

In the spring of 1946, J. Presper Eckert and John Mauchly sent out a business plan for a company that **0** _____ sell 'electronic computers'. In their eight-page proposal **9** _____ financing of this enterprise, sent to a small group of prospective backers, the two engineers predicted that the market for **10** _____ a machine might consist **11** _____ scientific laboratories, universities and government agencies. Such **12** _____ the beginnings of the Electronic Control Company of Philadelphia, which produced the Univac, the first computer **13** _____ be commercially sold in the United States.

At an auction around 60 years later, the original typescript of the Eckert-Mauchly proposal was sold as part of a collection called 'The Origins of Cyberspace', which contained about 1,000 books, papers, brochures and **14** _____ artefacts from the history of computing. Two items **15** _____ particular generated interest among prospective bidders. **16** _____ were the Eckert-Mauchly business plan and a technical journal containing the idea for TCP/IP, the standard system for the transmission of information over the Internet.

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**) STARDOM

ALICIA RHETT - THE STAR WHO ONLY APPEARED IN ONE FILM

Alicia Rhett was an actress who rose to international 0 _____ in the 1939 film <i>Gone With the Wind</i>. In the film, which enjoyed 17 _____ success and is among the most popular ever made, she played the part of India Wilkes, the serious young woman whose love for the dull and timid 18 _____ character, Charles Hamilton, is spurned in favour of Scarlett O'Hara. Despite the film's 19 _____ acclaim, however, it was to be her only screen role. While Alicia later insisted that she 'enjoyed the experience immensely', she was 20 _____ to the life of a Hollywood star. An intensely private individual, she lacked the drive and ambition of 21 _____ like Joan Crawford or Bette Davis, and went on to reject all subsequent roles from agents and 22 _____. Though fans continued to hound her with requests for 23 _____ photographs seven decades later, letters went 24 _____ and requests for interviews were seldom granted.	0 STAR 17 PHENOMENON 18 CENTRE 19 LAST 20 SUIT 21 CONTEMPORARY 22 PRODUCE 23 SIGN 24 ANSWER
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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 I didn't know the way there, so I got lost.

GET

Not _____ there, I got lost.

Answer: KNOWING HOW TO GET

25 I've been too busy to answer my emails, but I'll do it soon.

ROUND

I _____ my emails yet, but I'll do it soon.

26 The ambulance came within minutes.

MATTER

It _____ before the ambulance came.

27 Experts say that things are bound to improve.

DOUBT

Experts say that there is _____ better.

28 Jake was the person who started my interest in collecting pottery.

GOT

It _____ in collecting pottery.

29 He really wanted to impress the interviewers.

DESPERATE

He _____ the interviewers a good impression.

30 Because he was injured he couldn't play in the next game.

PREVENTED

His _____ in the next game.

CAE Reading and Use of English Part 5

You are going to read an extract from a novel. For questions **31-36**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text.

Thirty or so years after he arrived in London, Chanu decided that it was time to see the sights. "All I saw was the Houses of Parliament. And that was in 1979." It was a project. Much equipment was needed. Preparations were made. Chanu bought a pair of shorts which hung just below his knees. He tried them on and filled the numerous pockets with a compass, guidebook, binoculars, bottled water, maps and two types

CAE Reading and Use of English – Practice Test 3

of disposable camera. Thus loaded, the shorts hung at mid-calf. He bought a baseball cap and wore it around the flat with the visor variously angled up and down and turned around to the back of his head. A money belt secured the shorts around his waist and prevented them from reaching his ankles. He made a list of tourist attractions and devised a star rating system that encompassed historical significance, something he termed 'entertainment factor' and value for money. The girls would enjoy themselves. They were forewarned of this requirement.

On a hot Saturday morning towards the end of July the planning came to fruition. "I've spent more than half my life here," said Chanu, "but I've hardly left these few streets." He stared out of the bus windows at the grimy colours of Bethnal Green Road. "All this time I have been struggling and struggling, and I've barely had time to lift my head and look around."

They sat at the front of the bus, on the top deck. Chanu shared a seat with Nazneen, and Shahana and Bibi sat across the aisle. Nazneen crossed her ankles and tucked her feet beneath the seat to make way for the two plastic carrier bags that contained their picnic. "You'll stink the bus out," Shahana had said. "I'm not sitting with you." But she had not moved away.

"It's like this," said Chanu, "when you have all the time in the world to see something, you don't bother to see it. Now that we are going home, I have become a tourist". He pulled his sunglasses from his forehead onto his nose. They were part of the new equipment.

He turned to the girls. "How do you like your holiday so far?" Bibi said that she liked it very well, and Shahana squinted and shuffled and leaned her head against the side window.

Chanu began to hum. He danced with his head, which wobbled from side to side, and drummed out a rhythm on his thigh. The humming appeared to come from low down in his chest and melded with the general tune of the bus, vibrating on the bass notes.

Nazneen decided that she would make this day unlike any other. She would not allow this day to disappoint him.

The conductor came to collect fares. He had a slack-jawed expression: nothing could interest him. "Two at one pound, and two children, please," said Chanu. He received his tickets. "Sightseeing," he announced, and flourished his guidebook. "Family holiday."

"Right," said the conductor. He jingled his bag, looking for change. He was squashed by his job. The ceiling forced him to stoop.

"Can you tell me something? To your mind, does the British Museum rate more highly than the National Gallery? Or would you recommend the gallery over the museum?"

The conductor pushed his lower lip out with his tongue. He stared hard at Chanu, as if considering whether to eject him from the bus.

"In my rating system," explained Chanu, "they are neck and neck. It would be good to take an opinion from a local."

CAE Reading and Use of English – Practice Test 3

"Where've you come from, mate?"

"Oh, just two blocks behind," said Chanu. "But this is the first holiday for twenty or thirty years."

The conductor swayed. It was still early but the bus was hot and Nazneen could smell his sweat. He looked at Chanu's guidebook. He twisted round and looked at the girls. At a half-glance he knew everything about Nazneen, and then he shook his head and walked away.

31 In what sense was the sightseeing trip a 'project'?

- A** Chanu felt a duty to do it.
- B** It was something that Chanu had wanted to do for a long time.
- C** Chanu took it very seriously.
- D** It was something that required a good deal of organisation.

32 The descriptions of Chanu's clothing are intended to

- A** show how little he cared about his appearance.
- B** create an impression of his sense of humour.
- C** create amusing visual images of him.
- D** show how bad his choice of clothes always was.

33 Chanu had decided to go on a sightseeing trip that day because

- A** he regretted the lack of opportunity to do so before.
- B** he felt that it was something the girls ought to do.
- C** he had just developed an interest in seeing the sights.
- D** he had grown bored with the area that he lived in.

34 As they sat on top of the bus,

- A** Nazneen began to regret bringing so much food with them.
- B** the girls felt obliged to pretend that they were enjoying themselves.
- C** Chanu explained why he had brought the whole family on the trip.
- D** the family members showed different amounts of enthusiasm for the trip.

35 When Chanu showed him the guidebook, the conductor

- A** made it clear that he wanted to keep moving through the bus.
- B** appeared to think that Chanu might cause a problem.
- C** initially pretended not to have heard what Chanu said.
- D** felt that he must have misunderstood what Chanu said.

36 What was strange about Chanu's use of the word 'local'?

- A** It was not relevant to the places he was asking about.
- B** It could equally have been applied to him.
- C** He was not using it with its normal meaning.
- D** He had no reason to believe it applied to the conductor.

CAE Reading and Use of English Part 6

You are going to read four extracts biographies of a former political leader. For questions **37-40**, choose from the reviews **A-D**. The extracts may be chosen more than once.

A career at the very top of the political ladder

Four biographers assess one national leader's political career

A

The overall impression one gets of him is of someone whose true ambitions lay outside politics, and for whom political leadership was more of a CV item than a duty born of a desire to serve his country. A shrewd and manipulative operator, he knew how to make the right alliances to get himself into the positions he wanted, and once his term of office was over he continued in that vein outside politics. The legacy of his time in office is a contrasting one. Top of the list in the plus column is the tremendous progress he made in narrowing the gap between rich and poor as a result of policies he personally championed against considerable opposition. Less creditable is the fact that many of the problems that resulted from his time in office can be laid at his door too and there were repercussions he should have foreseen.

B

Seldom can a political leader be said to have been such a victim of bad timing. Many of his policies made complete sense in themselves and at almost any other time would have had a positive impact, but circumstances beyond his control conspired to turn them into disasters for the country. It could perhaps be said that this was made worse by the fact that he was somewhat gullible, setting far too much store by the questionable advice of key figures around him. He rose to power with a sincere belief that he could improve the lives of people at every level of society, although it could be said that self-interest later guided him more than this initial desire. Probably the most positive thing that can be said about his term of office is that he minimised the impact of some tough economic times, steering the country through them with reasonable success, which was no mean feat.

C

Views differ widely on what sort of man he was as a leader, with conflicting testimony from those on the inside. What emerges is someone who appeared decisive but who in reality tended to believe what he was told by trusted advisers and experts, and was too easily swayed by them. His unquestioning faith in such people led him to try to implement changes that were far too radical for the time and it is fair to say that he was at fault for going along with this approach that was advocated by others. On the positive side, his main achievement was to make the country more competitive economically by means of some well-considered initiatives, though these later turned out to have only short-term impact. This reflected the commitment to modernise the country that had been at the centre of his campaign and the reason why he had aspired to the leadership in the first place.

CAE Reading and Use of English – Practice Test 3

D

He was driven to the top by a genuine belief that he knew best and that his critics were incapable of seeing that his policies would indeed produce very real improvements across the board. Though he made a show of listening to advice from others, he was in reality inflexible. This led him to continue to pursue policies that were manifestly not working and he should have accepted that a change of direction was required. He had one of the sharpest minds of any leader in recent history, and an ability to analyse situations forensically, but at key times he failed to apply these qualities and carried on regardless of the inadvisability of doing so. Nevertheless, he succeeded in one major way: he made society more equal and in so doing improved the lot of many of the less well-off members of it.

Which biographer ...

37 has a different opinion from the others on the extent to which the subject was personally responsible for problems caused by his policies?

38 shares biographer **D**'s view on the subject's personal characteristics as a leader?

39 differs from the others on the subject's motivation for becoming a political leader?

40 expresses a similar view to biographer **A** on what the subject's greatest achievement was?

CAE Reading and Use of English Part 7

You are going to read a newspaper article about singing in choirs. 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.

Introducing choral music to children is like opening a door to a magical world

Here's an important question. What's calming, therapeutic, healthier than drugs, and could well prolong your life? Answer: singing in a choir.

41 ...

In fairness, there was a specific angle to this study, which compared the collective experience of choral singing to that of taking part in team sports. Choirs apparently win hands down, because there's 'a stronger sense of being part of a meaningful group', related to 'the synchronicity of moving and breathing with other people'. And as someone who since childhood has used singing as a refuge from the sports field, I take no issue with that.

42 ...

I know there are occasional initiatives. From time to time I get invited as a music critic to the launch of some scheme or other to encourage more collective singing among school-age children. There are smiles and brave words. Then, six months later, everything goes quiet - until the next launch of the next initiative.

43 ...

CAE Reading and Use of English – Practice Test 3

I know a woman who's been trying hard to organize a performance of Benjamin Britten's Noye's Fludde - perhaps the greatest work ever devised for young children to sing together - as a tribute to the composer's centenary this year. But has she found her local schools responsive? Sadly not: it was all too much trouble.

44...

We sang Herbert Howells's Like as the Hart. And whatever it did or didn't do for my cardiovascular system, my emotional health, or any of the other things that turn up in research papers, it was the most significant experience of my childhood. It opened a world to which 11-year-olds from unfashionable parts of east London don't generally get access. It was magical, transcendent. It spoke possibilities.

45...

The other weekend I was in Suffolk, celebrating Britten, where in fact there were a lot of children privileged enough to be pulled into the centenary events. There was a great Noye's Fludde in Lowestoft. And on the actual birthday countless hordes of infant voices piled into Snape Maltings to sing Britten's school songs, Friday Afternoons, part of a project that involved 100,000 others, internationally, doing likewise.

46 ...

Just think: if we could finally get Britain's children singing, it would filter upwards. And we wouldn't need university researchers. We'd just do it, and be all the better for it.

A It was an extraordinary experience that many of those children will carry with them all their lives, like my experience all those years ago. There is a plan for it to be repeated every year on Britten's birthday. But that will only happen if there are resources and sustained commitment (for a change).

B In fact, I have no argument with any of these piles of research - bring them on, the more the better - because what they have to say is true. The only thing I find annoying is that such an endlessly repeated truth results in relatively little action from the kind of people who could put it to good use.

C One of my enduring life regrets is that I never got the chance to take part in such an event as a child. I guess I went to schools where it was also too much trouble. But I did, just once, aged 11, get the chance to go with a choir and sing at Chelmsford Cathedral.

D But being there was even better. And as I was sitting near the choir - who were magnificent - I saw the faces of the boys and thought how fabulously privileged they were to have this opportunity given to them.

E And that, for me, is what a choir can offer. All the physical and mental pluses are a happy bonus. But the joy and thrill of access to that world of music is what counts.

F It's not a new discovery: there are endless dissertations on the subject, libraries of research, and celebrity endorsements. But people have short memories. So every time another academic paper is published, it gets into the news - which was what happened this week when Oxford Brookes University came up with the latest 'singing is good for you' revelation.

CAE Reading and Use of English – Practice Test 3

G The hard fact is that most state schools don't bother much with singing, unless someone in the hierarchies of government steps in to make it worth their while. They say they don't have the resources or the time. And even when a worthwhile singing project drops into their lap, they turn it down.

CAE Reading and Use of English Part 8

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

Of which painting is the following stated?

- 47** It is of something that no longer exists.
- 48** The artist points out that it is based on things actually observed, even though it doesn't depict them accurately.
- 49** The artist specialises in things that most people regard as ugly.
- 50** A deduction that could be made about what is happening in this picture is not what artist is actually showing.
- 51** The artist took a risk while creating it.
- 52** The artist checks that nothing important is missing from preparatory work.
- 53** It was completely altered in order to produce various connections.
- 54** Its artist produces paintings in different locations.
- 55** In one way, it is unlike any other painting the artist has produced.
- 56** The artist likes to find by chance subjects that have certain characteristics.

Watercolour competition

First prize

A Carol Robertson - Interrupted

Field Carol Robertson's Interrupted Field is a worthy winner, a more or less geometric composition that exploits the qualities of evenly-applied washes of colour. The painting is vast - 'the largest I've ever attempted' - so the big, even area of blue in the centre is, apart from anything else, something of a technical achievement.

Robertson is keen to stress that her abstract compositions are firmly rooted in reality. Though she does not 'seek to confirm or record the way the world looks', her work is never disconnected from the natural world, so the coloured stripes and bands in this painting have a specific source. Over the past five years, Robertson has been working in Ireland, on the northwest coast of County Mayo. The coloured stripes stimulate 'memories of coastal landscape, brightly painted cottages, harbours and fishing boats, things seen out of the corner of my eye as I explored that coastline by car and on foot. The colour mirrors the fragments of life that caught my eye against a background of sea and sky.'

Runners up

B Geoffrey Wynne - Quayside

Geoffrey Wynne describes himself as 'an open-air impressionist watercolour painter', though he adds that 'larger works', this prize-winning picture among them, 'are developed in the studio'.

Perhaps the most noteworthy aspect of this painting is the sheer number of people in it. According to the title, they are on a quay somewhere, and the number of suitcases they have with them suggests they have just landed from a boat on the first stage of a holiday. 'Yes, that's almost right,' Wynne told me, 'except that we're on the boat in the early morning, just arrived back from Mallorca, and the people are waiting to get on. This painting took a long time to finish, and many earlier attempts were abandoned. To achieve a unity, I immersed the half-finished painting in the bath, then added the black with a big brush. It's dangerous to do, because you can't really control the effects. Then I reworked everything, establishing links with colour and tone throughout the composition, creating a kind of web or net of similar effects.'

C Arthur Lockwood - Carbonizer Tower

Arthur Lockwood has a big reputation among watercolour painters and watercolour enthusiasts, chiefly for his accomplished pictures of industrial sites, subjects that are generally thought to be unsightly, but have striking visual qualities all their own. Among them is a kind of romanticism stimulated by indications of decay and the passing of irrecoverable time. Lockwood's subjects are, after all, ruins, the modern equivalent of Gothic churches overgrown by ivy. He aims not only to reveal those qualities, but to make a visual record of places that are last being destroyed.

This painting, a good example of his work in general, is one of an extensive series on the same subject. What we see is part of a large industrial plant that once made smokeless coal briquettes. It has now been closed and demolished to make way for a business park.

D Michael Smee - Respite at The Royal Oak

Michael Smee was once a successful stage and television designer. This is worth stressing, because this prize-winning painting makes a strong theatrical impression. Smee agrees, and thinks it has much to do with the carefully judged lighting. 'As a theatre designer, you make the set, which comes to life only when it's lit'.

Smee prefers to happen on pubs and cafes that are intriguing visually and look as though they might be under threat, lie has a strong desire to record 'not only the disappearing pub culture peculiar to this country, but also bespoke bar interiors and the individuals therein'. He works his paintings up from informative sketches. 'I get there early, before many people have arrived, sit in the corner and scribble away. Then, once the painting is in progress in the studio, I make a return visit to reassure myself and to note down what I'd previously overlooked.' His main aim isn't topographical accuracy, however; it's to capture the appearance of artificial and natural light together, as well as the reflections they make.