

C1 Advanced

Reading and Use of English

Mock Test 2

Time 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Do not open this question paper until you are told to do so.

Write your name, centre number and candidate number on your answer sheets if they are not already there.

Read the instructions for each part of the paper carefully.

Answer all the questions.

Read the instructions on the answer sheets.

Write your answers on the answer sheets. Use a pencil.

You **must** complete the answer sheets within the time limit.

At the end of the test, hand in both this question paper and your answer sheets.

INFORMATION FOR CANDIDATES

There are 56 questions in this paper.

Questions **1 – 24** carry 1 mark.

Questions **25 – 30** carry up to 2 marks.

Questions **31 – 46** carry 2 marks.

Questions **47 – 56** carry 1 mark.

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**).

Mark your answers **on the separate answer sheet**.

Example:

0 **A** represents **B** exercises **C** performs **D** acts

0	A	B	C	D
	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Stunt woman for a day

Lara Croft, the heroine in *Tomb Raider*, flies through the air and **(0)** a range of impressive movements. Somehow, Hollywood star Angelina Jolie, who plays Lara Croft, **(1)** it look easy. She did most of the stunts herself, quite a rare **(2)** nowadays.

I wanted to try something like that too, so was thrilled to hear about a new stunt school where anyone could **(3)** a go. Full of excitement, I made my **(4)** to the Real Action Stunt Academy. Inside it looked like a **(5)** between a children’s playground and a work of modern art. Training began with a trampoline session designed to help me **(6)** how to fall safely. Then I had to jump off a high platform and grab a trapeze bar in mid-air. I felt **(7)** stiff. The sight of a safety net helped me **(8)** the worst of my fears, however, and by the end of the day I had even learned how to fall down stairs safely. I know I’ll never be Lara Croft, though.

- | | | | | |
|---|--------------|--------------|-------------|------------------|
| 1 | A gets | B finds | C causes | D makes |
| 2 | A matter | B phenomenon | C incident | D appearance |
| 3 | A try | B give | C have | D take |
| 4 | A track | B path | C route | D way |
| 5 | A blend | B match | C cross | D combination |
| 6 | A figure out | B run down | C shape up | D follow through |
| 7 | A frightened | B scared | C terrified | D afraid |
| 8 | A overstep | B overrule | C overcome | D overload |

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	T	O																	
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Music makers

For many years, some of the world’s leading jazz musicians have gathered in one of Italy’s premier seaside regions **(0)** play, teach and socialize. **(9)** this were all, it would still be the ultimate jazz festival, **(10)** it is also home for three weeks to more than 500 young musicians from 25 countries. Performers from the world’s top jazz bands are **(11)** hand to teach the youngsters, helping them master traditional New Orleans jazz tunes or learn new fusion genres.

The festival is the creation of a Polish jazz enthusiast, Marcin Krajewski, **(12)** for many years was a radio DJ. He wanted to run his own festival and, **(13)** some of the best contacts in the business, it was **(14)** hard to find a suitable location, with rich villa owners keen to open their houses to musical celebrities. **(15)** being an easy-going, charming man, Krajewski has strong opinions. **(16)** it comes to the quality of performance at the festival, he has the very highest standards.

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	T	E	C	H	N	O	L	O	G	I	C	A	L						
---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--

Teenagers in the house

People who fear that three decades of rapid **(0)** advances have produced **TECHNOLOGY**
a generation of lazy and **(17)** internet addicts will be comforted by a survey **HELP**
showing that some teenagers are more adept **(18)** compared to previous **DOMESTIC**
generations. Nearly 60% of parents said that their teenagers could look after themselves,
agreeing with the statement that ‘My son/daughter can organize a meal and cook it’. Those
parents with children aged 14–18 were more likely to be in **(19)** with this. The **AGREE**
aim of the survey was to **(20)** the attitude of parents towards their teenagers. **VALUE**

One thousand parents were asked for their opinion on various views of **(21)** **TYPE**
teenage behaviour and lifestyles in the 21st century. In the **(22)** of responses it **ANALYSE**
was found that, while teenagers regarded the weekend as a time of **(23)** , most **RELAX**
parents considered it a time for studying or meeting family. However, almost everyone
acknowledged that it’s useful to have a teenager because of their seemingly innate
(24) to know how the TV and computers work. **ABLE**

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**).

Example:

0 I don't feel like walking all the way into town.

MOOD

I'm walking all the way into town.

The gap can be filled with the words 'not in the mood for', so you write:

Example:

0	NOT IN THE MOOD FOR
----------	---------------------

Write **only** the missing words **IN CAPITAL LETTERS on the separate answer sheet.**

25 James ignored the 'Danger' sign.

NOTICE

James the 'Danger' sign.

26 The director said that she wouldn't tolerate her employees being late any longer.

PUT

'I'm not going from my employees any more,' said the director.

27 I know Paul will become a great violin player one day.

MATTER

I'm sure it's only Paul develops into a great violin player.

- 28 Nobody ever told me that my insurance cover was only valid in Europe.

POINT

At ever told that my insurance cover was only valid in Europe.

- 29 David said it takes nearly ten minutes to walk there, but I'm sure he's wrong.

MUST

David said it takes nearly ten minutes to walk there but he a mistake.

- 30 I last wrote to Julia over a year ago.

TOUCH

I with Julia since some time last year.

Part 5

You are going to read part of an introduction to a book about photography in America. For questions **31 – 36**, choose the answer (**A, B, C** or **D**) which you think fits best according to the text.

US Photography

Few inventions have so completely changed the course of civilisation, let alone our whole way of knowing the world, as photography. And this has been especially true in the United States, where photography quickly became part of US culture at every level – from the practical and scientific, to the industrial, to the aesthetic, not to mention a whole world of amusement and entertainment that opened up with the advent of the camera. Historians say that photography is arguably the country's greatest single contribution to the visual arts. In no other art form has US work loomed so large. This is indeed a large claim, but it reflects our sense that photography has moved to the centre of US intellectual and aesthetic discourse and means that we must, to appreciate its impact fully, examine its beginnings in the mid-19th century.

Why was this new art so appealing? Firstly, the very fact that photography was a mechanical process matched a growing enthusiasm for technology, part of a national mentality that accepted change as a fact of life. And just as steam power, railroads and electricity made the world smaller by enhancing the means of communication and travel, so did photography bring the wonders and sights of the world into the front room with an immediacy that was breathtaking.

Secondly, the camera was the instrument of choice when opting for a tool which would best represent the self, capable of presenting an image for public consumption in a country where it was taken as a given that individual and national identities were always to be invented and reinvented. And thirdly, as an instrument for creating and sustaining an impression of self and family, the camera has also been hugely important, a means of endowing the family with a record of its own, even if a somewhat idealised one. And finally, the photograph's inherent realism was in harmony aesthetically with a tendency towards realism and the representation of everyday realities that we find in the work of US artists.

Any photograph is a way of calling attention to something, a picture of what a photographer wants us to look at; and every picture is implicitly saying, *This, you should see!* The fact that the picture is an image made by a machine, as opposed to, say, a drawing, adds a unique characteristic: photographs are records of events, of people, of things; records – at the very least – of what was in front of the camera, and as such the photograph embodies a certain objectivity. And yet, as the product of a particular individual taking the photograph, the image may also be said to carry with it an inescapable element of a point of view, a subjectivity.

We may look at a photograph and think – because we recognize the subject, let's say – that we know what the photograph means: consequently, photography has been hailed since its beginnings as a 'universal language'. But photographic meaning is more complex than that. There are few things standing before us – whether a person, a thing, or an event – that speak their own meaning; and no image is ever presented to us without some frame of information that influences our understanding of it – whether it is a caption in a newspaper, or a layout on a magazine page, or its placement on a gallery wall or in the pages of a book. If we want to understand a photograph historically, then we need to pay special attention to its purpose and function within a given cultural matrix: Why did the photographer make the image? How did people first see it? And to complicate matters further, the same image might be seen in several places and times and its meaning would accordingly be different for each one.

If the camera's importance to the artist was kept secret for a long time, it is now, for the contemporary artist, anything but a secret. For the last several decades, beginning with the US artist Andy Warhol's exploitation of the photograph in individual paintings, silk screens, and multiples, artists have been incorporating photographs into their work in a variety of ways. In short, photographic vision, if we can call it that, has come to seem not at odds with painting in the history of art, but the indispensable accessory to painting, integral to our notions of representation before the invention of the camera.

- 31** In the first paragraph, the writer says that photography in the United States
- A** is a subject that historians find difficult to agree about.
 - B** is widely considered the most imaginative art form.
 - C** is best understood by looking back to its origins.
 - D** is highly influential in the arts arena.
- 32** The writer gives the example of 19th-century technologies in order to underline
- A** the surprising enthusiasm the nation had for the new science.
 - B** the impact of photography on people's lives.
 - C** the fact that travel led to an increase in photography.
 - D** the great speed with which photography developed.
- 33** In the third paragraph, the writer puts forward the view that photographs
- A** highlighted a difference between public and private identity.
 - B** allowed people to establish a sense of personal history.
 - C** helped define what it meant to be a U.S. citizen.
 - D** led a trend that other art forms followed.
- 34** The writer mentions the individual taking the photograph to show that
- A** The photographer is uniquely placed to draw unusual ideas to our attention.
 - B** The objectivity of photography links it to other art forms.
 - C** A photograph can be simultaneously personal and impartial.
 - D** An observer must impose their own subjective view on any photographic image.
- 35** The writer disagrees with the concept of photography being a 'universal language' because
- A** it can only rarely communicate an unambiguous message.
 - B** our understanding of the function of photography has changed over time.
 - C** few photographic images are as simple as they might seem.
 - D** any interpretation of an image depends on the context in which it appears.
- 36** In the final paragraph, what does the writer say about photography with regard to other art forms?
- A** Other art forms are often complemented by photography.
 - B** Photography has yet to be fully accepted as an art form.
 - C** Photography has replaced older forms of art in terms of its popularity.
 - D** Techniques used in other forms of art may be useful in photography.

Part 6

You are going to read four extracts from articles by academics on cosmetic surgery. For questions **37 – 40**, choose from the academics **A – D**. The academics may be chosen more than once.

Mark your answers **on the separate answer sheet**.

Cosmetic surgery

A

Cosmetic, or aesthetic, surgery is designed to alter a person's appearance to achieve what they themselves perceive as a more attractive look. It should not be confused with reconstructive plastic surgery following injury or illness, or surgery designed to alleviate other physical symptoms. Nevertheless, what all these forms of surgery have in common is their undeniably beneficial effect on the patient's long-term morale. Calls for cosmetic procedures to be made illegal invariably fail to take this positive impact into account, and, I believe, should therefore be ignored. Moreover, it seems to me that, however deplorable, in many walks of life, appearance matters. This, unfortunately, applies to both men and women, and is reflected in an increasing demand for such surgery – supplied by practitioners with varying degrees of competence. In my opinion, it is the lack of reliable oversight, particularly for what are considered relatively minor operations, that is of most concern.

B

There is a sizeable body of opinion behind the view that the increasing popularity of cosmetic surgery with both men and women is a problem that can only be adequately dealt with by means of an outright ban. I would, however, beg to differ. Not because I believe there is anything to say for such procedures, or think they confer any significant or unmerited advantages to those that undergo them. It is more that history has shown, time and again, that suppressing anything many people desire, however hazardous, simply drives the problem underground. Surely it is preferable for governments to use the regulatory powers at their disposal to ensure that all such surgery is carried out in safe environments by qualified practitioners. This is not to say that everything possible should not be done to discourage anyone considering cosmetic surgery, given the harm it can ultimately do to a person's self-esteem.

C

The demand for cosmetic surgery is growing in many parts of the world, and the causes are various. In my view, this growth is primarily evidence of men and women's drive to differentiate themselves from their peers, and in this case to give themselves an entirely undeserved edge over others. After all, access to these procedures is solely determined by the ability to afford them. It is a mistake, but one often made, to value anyone for their looks rather than their personality and skills. Anything that can be done to counteract this superficiality, inherent in too many cultures, would be welcome. Moreover, I would argue that the risks involved in the surgery are reason enough for it to be forbidden by law. Although vociferous objections would no doubt be raised to such a measure, some freedoms come at too high a price, both for individuals and society.

D

Objections raised to the availability of cosmetic surgery nowadays tend to assume that the impressions we form of one another depend almost entirely on our faces. This seems over-simplistic, at the very least. The boost to confidence and inner happiness that so often results for patients following these procedures is reason enough to welcome the advances constantly being made in the field. Whereas it used to be a luxury only accessible to the privileged few, it is currently anything but. And it is simply wrong to assert that looking the way one wishes to somehow means one will be given preferential treatment one would not otherwise be entitled to. Calls for the prohibition of cosmetic surgery may be well-intentioned, but are clearly misguided, and there is no evidence that any of the risks outweigh the benefits. In fact, I would argue that the opposite is true.

Which academic

has a similar opinion to A on whether people are judged by their appearance?

37	
----	--

has a different opinion from B on whether cosmetic surgery gives some people an unfair advantage in life?

38	
----	--

has a similar view to D on whether having cosmetic surgery has psychologically beneficial outcomes?

39	
----	--

has a different view to all the others on whether cosmetic surgery should be banned?

40	
----	--

Part 7

You are going to read a newspaper article about kitesurfing. 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.

Mark your answers **on the separate answer sheet**.

Learning to kitesurf in Costa Rica

Rebecca Newman visits Bahia Salinas on the Pacific coast of Costa Rica and discovers that it is the perfect location to learn how to kitesurf.

Above Isla Bolanos, a small rocky outcrop in the sea off north-west Costa Rica, magnificent frigate birds fly in wide circles. In the bay behind them, a single, brightly-coloured sail swoops and, like a huge wing, lifts a lone figure through the air with marvellous height and speed. This was my first view of kitesurfing at Bahia Salinas.

41

One of the first to recognize these ideal conditions was an Italian, Nico Bertoldi, who came across the area when travelling around Costa Rica in 2000. A novice kitesurfer at the time, he spent months teaching himself. Now an expert, he is bringing his experience to bear as an instructor, ‘so other people learning can avoid making my mistakes’.

42

It is reassuring, therefore, that Nico is well-versed in all manner of risks and takes me through basic safety precautions. He explains why it’s a good idea to wear water boots: ‘In case you step on a sting ray. The sting wouldn’t kill you, but it really hurts.’ Before having a go myself, I watch Nico perform a few basic manoeuvres which I am meant to try and copy. It doesn’t look too difficult.

43

I certainly need them. Much like skiing, learning to kitesurf is tiring and deeply uncool. Each time I flop into the water, I lose my board. I must then pull my kite low in the sky against the strong wind while I look for the board. In the process, I swallow spectacular quantities of salt water.

44

Nothing too ambitious though. The wind is strong and can lift you several metres up into the air at great speed. Even for the experts that’s hard to control and accidents can easily occur. Bahia Salinas rarely gets crowded, however, so kitesurfers here seldom collide. This makes it safer than better-known kitesurfing destinations, where crashes are a common hazard. ‘The most kitesurfers I’ve ever counted in the air here at any one time is 22,’ says Nico, pointing to the vast empty expanse of the bay.

45

I prefer more active pursuits, but after a couple of days I decide to take a break from kitesurfing and drive south. I first head inland to the green foothills surrounding the Arenal volcano and then drive round the large lake that lies beneath the volcano. Then I head back to the coast and end up at Playa Coco, where I hire a boat to take me out to Roca Bruja, or Witch’s Rock.

46

A similar feeling surges through me the next morning back at Bahia Salinas as the wind catches my kite and I glide across the water at impressive speed. Nico sails past and applauds me. He goes on to jump, suspended in the air for six or seven seconds, before landing with a flourish. It’s a standard of kitesurfing I can aspire to one day.

- A** My eyes follow the line of his arm across the water to the Blue Dream Hotel. Its 14 simple bedrooms are cut into the hillside. Any guests not wanting to go to the beach can idle in the hotel spa or practise yoga on the terrace.
- B** I step into the water, slide my feet into the straps on the board, move my kite for the wind to catch it and fall flat on my face. I get up, try again and the same thing happens. From the beach, I hear shouted instructions and encouragement.
- C** This great chunk of stone was thrown here in a monumental volcanic eruption. Huge Pacific waves break on it and the location is famed among surfers for the quality of the surfing. From the safety of the deck, I watch experts disappear into massive waves and emerge euphoric seconds later.
- D** Costa Rica is known as a surfer's paradise but is little known as a kitesurfing destination. The geography of its western coast makes the bay at Bahia Salinas the only suitable place to kitesurf. The curve of the coast means that a strong, constant wind blows towards the shore, making it safe for kitesurfing.
- E** I've tried surfing, with reasonable success, and also some windsurfing. I'm also fairly fit, so logic tells me I should be able to get to grips with the basics of kitesurfing before too long.
- F** And kitesurfing is by no means the easiest sport to master. A hybrid of windsurfing, wakeboarding and kite-flying, doing it properly requires strength, balance, stamina and a degree of fearlessness. It's an extreme sport with the hazards that term implies.
- G** However, the embarrassment and the exhaustion from endlessly thrashing about in the water are eventually erased by the joy of a few minutes riding on the board. When I get it right, the wind fills my kite and pulls me thrillingly across the water. I even manage a few little jumps over the small waves.

Part 8

You are going to read an article that contains information about underground railway systems in different cities. For questions **47 – 56**, choose from the cities (**A – D**). The cities may be chosen more than once.

Mark your answers **on the separate answer sheet**.

About which railway system is the following stated?

Some passengers may not be allowed on certain parts of the train.	47	
The system was renovated to high aesthetic standards.	48	
Sometimes extra employees are needed to help people get into crowded trains.	49	
The underground is a great contrast to the rest of the city.	50	
It may require some effort to get to another line.	51	
Although trains are crowded, service is frequent.	52	
Passengers are shown where to board the trains.	53	
Its construction was a historical landmark in the city’s development.	54	
Train employees’ wages used to be reduced if their trains were late.	55	
It depends on substantial government support to keep it open.	56	

A**Paris****Passengers carried per day:** 4.5 million**Cost of ticket:** 1.70 euros flat fare**Length:** 214 kilometres**Lines:** 14**Stations:** 300

In Paris, there are many pleasures for those who use the Metro. The gracefully curvaceous Art Nouveau dragon-fly entrances are just the most prominent on a Metro system which celebrated its centenary by spending millions of euros on refurbishing its stations and making them works of art. On my way home, I pass Bonne Nouvelle station in the heart of Paris's cinema district. There, during the cinema festival this summer, special lighting effects dapple the platforms and films are projected onto the advertising hoardings. More than anything the metro is efficient. 'When I worked on line 4,' says a retired driver, 'we had exactly 30 minutes and 15 seconds to complete the journey. If it took any longer, they docked our pay.' But there are drawbacks. Many Metro stations have too many stairs and changing lines at big interchanges can be tiresome.

B**Moscow****Passengers carried per day:** 6.6 million**Cost of ticket:** 28 rubles (0.70 euros)**Length:** 301 kilometres**Lines:** 12**Stations:** 182

The first tunnelling for the Moscow Metropolitan started in 1932. Three years later, the trains started running. They haven't stopped since – every 90 seconds or two minutes during rush hour, every five minutes the rest of the time, from 6 a.m. till 1 a.m. There may be a crush, but there is seldom a wait. The trains take you through a parade of marbled, stuccoed, spacious, spotless stations. For tourists it's a major draw: from Russian art deco to neo-classical, the Metro stations are not to be missed. In short, the Metro was a central, perhaps the central, element in the building frenzy of the 1930s that changed the face of Moscow forever.

C**Tokyo****Passengers carried per day:** 8.7 million**Cost of ticket:** 160–300 yen (1.40–2.50 euros)**Length:** 328 kilometres**Lines:** 14**Stations:** 282

Trains do not just arrive on time in Tokyo, they stop right on the platform mark so that expectant commuters can line up knowing exactly where the doors will open. Train driving is a prestigious job for life for which the applicants must pass a rigorous screening of health checks, interviews and written exams before they can don the usually meticulously-turned-out uniform, cap and white gloves. However, overcrowding means it is far from a commuter paradise. At peak morning hours, some stations employ part-time platform staff to cram in passengers. Carriages can be filled to 183% of capacity. The main reason for such cramped conditions is that the Tokyo subway system has only 24 kilometres of track for every one million people, compared to 58 on the London Underground. New lines are under construction, but at a cost of 575,000 euros per metre of rail, progress has been slow.

D**Mexico City****Passengers carried per day:** 5 million**Cost of ticket:** 3 pesos (0.15 euros) flat fare**Length:** 451 kilometres**Lines:** 11**Stations:** 175

Fast, relatively safe, and very cheap, Mexico City's underground is an oasis of order and efficiency under the chaos above. The Mexican capital's underground system is the biggest in the continent and one of the most subsidized networks in the world. Built in the 1960s, it boasts rubber-tyred carriages and connecting walkways that recall the Paris Metro. An army of vendors wind their way through the cars selling everything from briefcases to potato peelers. The first trains leave the terminuses at 5 a.m. and the last after midnight as the masses move from the outskirts of the 20 million-strong megacity. Mexico City's Metro also attracts a sizeable contingent of passengers who are unwilling to spend hours in choking traffic jams. Without the Metro, the city would grind to a halt, but expansion is desperately needed to relieve the crowding. At peak times, two carriages on each train may be reserved for women and children only. There is a master plan to build new lines and extend existing ones, but financial constraints complicated by the fact that the system runs through different jurisdictions mean progress is slow.