

Test and Train Practice Test 1

C1 Advanced

Reading and Use of English

Important note: a computer-based version of this paper is available in the 'Tests' area on Cambridge One.

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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** known

B stated

C called

D claimed

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

Ultimate Frisbee

For the past hour, I've been running around a field chasing a flying plastic disk (**0**) as a Frisbee, simultaneously dodging five people who want to (**1**) me to the ground. I'm exhausted, my fingers hurt, and I've got some impressive bruises to (**2**) for my efforts. Why? It's all from Ultimate Frisbee: a game involving teams and a Frisbee.

(**3**) officially recognised by the Olympics Committee in 2008, it's now one of the fastest growing team sports worldwide. It's no wonder; all you need is a plastic Frisbee. I've joined a team to see what all the (**4**) is about, and the attraction is obvious. I'm getting a brilliant (**5**) because I'm constantly changing speed and direction. I've quickly managed to (**6**) different types of throws and catches, amazingly only dropping the Frisbee twice!

I go home inspired and (**7**) I may never play at a professional level, taking part in the odd competition is something I wouldn't (**8**) It's fun, sociable and there may be prizes.

- | | | | | |
|----------|----------------------|-------------------|--------------------|-------------------|
| 1 | A struggle | B battle | C wrestle | D impel |
| 2 | A demonstrate | B show | C exhibit | D display |
| 3 | A Merely | B Hardly | C Scarcely | D Only |
| 4 | A enthusiasm | B fuss | C fervour | D turmoil |
| 5 | A training | B movement | C workout | D exertion |
| 6 | A master | B control | C succeed | D fulfil |
| 7 | A despite | B yet | C as | D while |
| 8 | A rule out | B shut out | C leave out | D back out |

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															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Underground homes – the alternative green home architecture

If we're asked to picture an underground home, what probably comes (**0**) mind is a fantasy dwelling from a film such as *The Lord of the Rings*. We're perhaps far (**9**) likely to think of realistic contemporary architecture. (**10**) a matter of fact, homes in (**11**) some or all of the structure is constructed underground are rapidly gaining popularity. Each design is unique, depending on the soil type, climate, landscape and owner's requirements.

So why do people choose underground homes? (**12**) doubt, these houses are warmer and easier to heat than conventional houses. Also, their construction makes use (**13**) many materials found on or near the building site. This reduces transportation costs by a significant amount. Last (**14**) not least, labour costs are lower as underground homes can be constructed rapidly.

In (**15**) of these benefits, some people feel uncomfortable underground (**16**) or not the house has windows on the external walls. Ventilation is also an issue due to the fact that it's very difficult to create a natural air flow.

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	U	N	D	E	R	R	A	T	E								
---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--

The seabird, the Arctic tern

Birds may be tiny but don't **(0)** what they can do. They are known for their **RATE**
 diverse **(17)** and no journey is more impressive than that of the Arctic tern. **MIGRATE**
 In pursuit of an **(18)** summer, this seabird flies over 70,000 kilometres from **INTERRUPT**
 its **(19)** ground on the coast of Greenland all the way to Antarctica. It's the **BREED**
(20) annual journey made by any bird. **FAR**

Scientists have gained a deeper **(21)** into terns' behaviour from small devices **SEE**
 fitted to them. These devices record light **(22)**, which tells scientists the **INTENSE**
 times of local sunrise and sunset. From this, the birds' location can be worked out
(23) accurately. **REASON**

The use of these devices is revolutionising scientists' knowledge of Arctic tern journeys.
 They've discovered that rather than retrace their southward flight paths, the birds follow
 a more **(24)** route, which takes the form of an 'S' pattern, up the middle of the **DIRECT**
 Atlantic Ocean.

This makes their return journey several thousand kilometres longer, but these diversions
 take advantage of the prevailing wind systems to help the birds conserve energy.

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 James would only speak to the head of department alone.

ON

James to the head of department alone.

The gap can be filled with the words 'insisted on speaking', so you write

Example:

0

INSISTED ON SPEAKING

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

25 Peter didn't have the courage to ask his boss for a pay rise.

BRING

Peter to ask his boss for a pay rise.

26 Talking to your boss like that is really not a good idea!

INTEREST

It's not to your boss like that!

27 I didn't know that you liked music so much.

IDEA

I so interested in music

- 28** As he could already ski well, John decided to learn snowboarding.

TOOK

As he was already good snowboarding

- 29** To most people, James comes across as a shy person.

THAT

The impression most he's a shy person.

- 30** We decided it was too late to go into the cinema as the film had already started.

WORTH

As the film had already started, we decided into the cinema.

Part 5

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

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

Food Matters

An introduction to the philosophy of food

Foodies, gourmands, chefs and others who treasure food might expect that critical reflection on what and how we eat can contribute to culinary pleasure. Historically, however, philosophical discussions of food have been subordinate to gaining insight into other philosophical issues. So when philosophers have talked of eating, it has actually served as a metaphor for some other topic, such as the acquisition of knowledge. Alternatively, we may find philosophical conversations that do appear superficially to be about food. However, further examination reveals that these arguments explore deeper, but only loosely connected, points.

It is interesting to note the case of the ancient Greek philosopher Epicurus, who advocated the pursuit of pleasure and the avoidance of pain but did so across a range of human activities. Nonetheless, the name of Epicurus has grown synonymous with a passion for eating and drinking; in addition to casual speech, we see it invoked in the names of restaurants, food shops and online recipe sites, among others. Presumably these commercial interests expect some return if their products are seen to be approved by an eminent philosopher.

Whatever else food is, it is inherently social and cultural. The food that we eat does not appear from nowhere but rather derives from historical contexts and is shared with those in our communities. These communities provide us with dining companions, as well as the infrastructure through which food is grown and distributed. Indeed, the wonder of food is that we interact with it more frequently and in more fundamental ways than any other commodity that comes to mind, making it an obvious topic of philosophical enquiry.

Once food has been prepared, critics will start talking and writing about it. But why do these people enjoy such a privileged status? One philosopher has reminded us that tasting what we eat is not some sort of special expertise, but rather that influential food critics are simply better at describing food tastes. In fact, this is an area that has been neglected since, philosophically, the perception mechanisms underlying taste have not received much attention. Nearly all of the literature on perception has focussed on vision, and this should be remedied.

Another aspect of food is aesthetics. We talk about paintings or symphonies being beautiful, but not the taste of food. Some philosophers have argued that, given the rise of modern gastronomy, food has earned its proper place in aesthetic discourse along with sculpture or poetry. But food is destroyed – eaten – by the process of enjoying it, which is not the case when we view, read or listen. Aesthetic objects must persist across time, so it is quite erroneous to think that food could be a proper object of aesthetic merit.

There are undoubtedly many ethical issues that attach to food. Most generally, we can ask what should we eat: organic, free-range, locally grown, vegetarian, foods that are not genetically modified? Whatever the answers, they will often reveal our ethical beliefs. And philosophers will always ask why the answers are what they are; engaging in such academic debate is fully justified in relation to food. line 28

A separate matter is the extent to which cooking in restaurants and in the home differ. Home cooks, it seems to me, have a special duty to their guests generated by the direct relationships of love and friendship. In the home kitchen, everyone is included as we come together to share food and companionship. Those who cook for a living, on the other hand, have obligations to their employer and to the food itself. This means that their kitchens are not open to all, but only those who are suitably qualified, and their relationships are those of colleagues, not friends.

A recent essay titled ‘Diplomacy of the Dish’ examines the ways in which food and dining can play a role in bridging cultural gaps. This takes place in two ways. First, we can come to appreciate others by learning to enjoy their food. Second, we forge personal bonds with people from other cultures by coming together to eat – a practice with a long history in international diplomacy. But what is so unexpected is that the text is fleshed out by many wonderful examples and entertaining anecdotes which bring to life, for the general reader, this aspect of food philosophy.

- 31** In the first paragraph, the writer puts forward the view that
- A** food philosophy is an important academic discipline.
 - B** philosophical debate has seldom related directly to food.
 - C** food may be enjoyed without understanding food philosophy.
 - D** food has attracted more philosophical debate than food lovers realise.
- 32** In the third paragraph, what impresses the writer about food?
- A** its abundance in such a diverse range of geographical environments
 - B** its role as a vital commodity in the economy of so many different countries
 - C** the fact that food is so intricately connected to the processes of human life
 - D** the fact that people have such a wide variety of ideas about food's importance
- 33** In the fourth paragraph, the writer argues that
- A** philosophers should enquire further into the sense of taste.
 - B** food critics have a more sophisticated sense of taste than others.
 - C** food lovers should form their own opinions rather than listen to critics.
 - D** taste is determined by physical senses rather than philosophy.
- 34** In the fifth paragraph, when discussing the aesthetics of food, the writer is
- A** surprised that philosophers do not recognise that food inspires art.
 - B** critical of those philosophers who rate art more highly than food.
 - C** dismissive of the suggestion that food is comparable to art forms.
 - D** disappointed that the visual appeal of food is not more widely recognised.
- 35** What is the writer emphasising in the phrase 'whatever the answers' in line 28?
- A** Philosophers rarely agree about the ethics of food.
 - B** Ethical questions about food are relatively simple to address.
 - C** Food ethics is an appropriate topic for philosophical discussion.
 - D** The ethics of food is something ordinary people have to consider.
- 36** What does the writer find surprising about the essay 'Diplomacy of the Dish'?
- A** the biased views it reflects
 - B** the originality of the central thesis
 - C** the importance it places on food in political affairs
 - D** the nature of the supporting information

Part 6

You are going to read four extracts from articles about the role of homework in education. For questions **37 – 40**, choose from the experts **A – D**. The expert may be chosen more than once.

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

Homework

A Mohammed Sewarhli

Researchers claim that, among other things, homework helps students develop responsibility and life skills and the ability to manage tasks. And homework does indeed provide excellent opportunities for youngsters to learn to cope with difficulties and distractions and establish routines. However, research consistently shows that students from low-income homes tend not to benefit as much from homework as those from higher-income homes – principally because students whose parents have higher incomes have more resources, such as computers and more space to work in, that are conducive to studying. My own research is angled at the nature of homework tasks and finds that teachers most frequently assign homework to reinforce class material. In other words to consolidate that which has been learnt so that it can pass into the memory store. This, I argue, needs to be done in a fairly controlled way, in order to best achieve its objective.

B Joy Tacon

I am highly enthused by recent research which has shown that students given a choice in their homework reported higher levels of interest, enjoyment and perceived competence. Choices might include online games and projects, making films and conducting interviews. But homework also brings good habits for life. It excels at teaching children to work independently; encourages self-discipline and responsibility – assignments provide some youngsters with their first chance to manage time and meet deadlines – and fosters a love of learning. An issue which disturbs me, however, is that where homework is being formally assessed, and especially with older children in cases where it may count towards some qualification, parents may face an awful dilemma which runs something like this: 'If I don't help my child to get a better mark in such important circumstances, I'm not being a good parent, and besides, other parents will probably help wherever they can.'

C Martin Gray

I am greatly in favour of integration homework, wherein students abandon boring and routine worksheets in favour of using a wide variety of skills: for example, they act as video journalists and create photographic and digital resources. Teachers may assign homework for other benefits, which include learning the importance of responsibility, managing time, developing study habits, and staying with a task until it is completed. These are clearly admirable intentions, although it is a moot point as to whether they achieve these goals. And on other issues I have reservations too. Low-achieving students from poor families suffer due to home circumstances caused by economic deprivation. Such circumstances as small crowded homes make it difficult to complete any at-home academic learning. So wealthy families are at a clear advantage in this respect. A separate but related problem is that when parents interfere, or are over-controlling with their children's homework, this can have detrimental effects on achievement outcomes. An example is where a parent insists on using their own methods and 'overruling' the teacher.

D Nancy Overweede

As they go through life, many young people will need to balance work and family lives, so what homework teaches them in terms of life skills such as self-discipline, priorities and organisation should serve them well. And yet the most useful homework is that which students do not perceive as work to be done at home. My term for this is 'disguised homework', and it might include reading for pleasure, designing a wooden model, keeping a record of weather conditions. On another level, I'm aware that inviting parental involvement can also be a slippery slope. Many parents, especially those with several children requiring help, cut to the quick and simply do the child's homework for them. They are then in an awkward situation because they feel bad about their actions. Homework also has potentially negative associations, one involving students' economic status. Homework can increase the achievement gap between students from affluent and poor families. The main reason for this is that high-achieving students benefit because they often get help and personal attention with assignments.

Which expert

expresses a similar view to Tacon about how parents feel when required to get involved in homework?

37

has a different view from the others on whether or not homework should be creative?

38

expresses a different view from the others on whether attempts to encourage good life skills through homework are successful?

39

expresses a similar view to Sewarhli on the reason why high household income is a factor in students benefiting from homework?

40

Part 7

You are going to read a newspaper article about literary criticism. 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**.

Are ‘puff pieces’ really literary criticism?

Dr Ross Wilson discusses the nature of puff pieces – the short, complimentary reviews which appear on book jackets and publishers’ press releases – and asks whether they count as literary criticism.

The announcement of the winner of a prestigious literary award is always a significant event in the book world. A panel of experts, headed by a respected literary critic, sifts through a list of notable novels from the past year, ultimately crowning one of them the winner. But cynics may say that the media frenzy surrounding such prizes, and the resulting puff pieces, are primarily a means of providing publicity for books rather than a genuine appraisal.

41

When I began looking into this, initial signs were not encouraging. Even the definition of ‘puff’ is implicitly disapproving. It is, my dictionary tells me, ‘inflated or unmerited praise or commendation’, ‘an extravagantly laudatory advertisement or review’, peddled by a ‘puff purveyor’ or ‘puff merchant’.

42

One way to tarnish the credentials of a literary rival, therefore, is to suggest that his or her literary virtues have been puffed out of all proportion. In its 1848 issue, the *Western Literary Messenger* acidly remarked of the writer George Lippard that his career was ‘an illustration of what well-directed and energetic puffing can do for an author’.

43

But perhaps it is possible to give a slightly more nuanced view of puff – one that doesn’t see it in such negative terms. In 1845, in his wonderfully entitled ‘Dashes at Life with a Free Pencil’, Nathaniel Parker Willis ventured a tentative defence of the practice.

44

This more neutral, less loaded understanding of the term ‘puff’, my dictionary suggests, seems to have evolved over time. As well as being undeserved, hyperbolic praise, the puff can also be simply ‘a review, comment, etc., regarded as constituting good publicity’.

45

The one which calls Anne Tyler’s novel *A Spool of Blue Thread* simply ‘glorious’ doesn’t get us very far. Eleanor Catton’s description of Chigozie Obioma’s *The Fishermen* as ‘Awesome in the true sense of the word’ is perhaps more promising: what is the true sense of ‘awesome’, and why does this book in particular evoke that sense?

46

Analysing these conflicting views is too large a task for this article, but for all their implication in advertising and mutual celebration, puffs are nevertheless little windows – often smeared and cracked, to be sure – onto the itself deeply imperfect terrain of literary criticism.

- A** Nevertheless, there remains that outstanding question: are puffs in any way literary criticism or just public relations? If we look at a couple of the puffs for the books recently shortlisted for an award, we might be able to bring this question into focus.
- B** Its original meaning was rather more specific. When the term first emerged around the beginning of the eighteenth century, it referred specifically to 'publishers' attempts to promote their books outside traditional forms of advertising'. Such attempts have been regarded with suspicion ever since.
- C** He continues, 'Nobody likes being told that he has written a palpitating tale of passion which will last as long as the English language; though, of course, it is disappointing not to be told that, because all novelists are being told the same, and to be left out presumably means that your books won't sell.'
- D** And there are many more examples of scorn for the puff – and not just scorn either, but the sense that it is genuinely damaging to literary culture. In his essay 'In defence of the novel', author George Orwell blamed the 'disgusting tripe that is written by blurb-writers' for the fact that 'the novel is being shouted out of existence'.
- E** If we use author Peter Hohendahl's definition, 'public communication on literature comprising both description and evaluation', then these examples certainly do qualify as literary criticism. It all depends, of course, on how we define literary criticism. If it is, in critic M. H. Abrams' words, the 'term for studies concerned with [...] analysing, interpreting and evaluating works of literature', then puffs don't qualify since they are hardly 'studies'.
- F** After all, there's little doubt that getting to put a well-known logo, and perhaps a flattering extract from the judges' comments, on your dust jacket is priceless. But can puff pieces be considered a kind of literary criticism, however sceptically some may regard them?
- G** While deriding the commercial aspect of puffing, he suggests that critiquing the work of a friend is not only allowable, but a benefit to the reading public, allowing them to see 'the gold that is inlaid in his book, and leave his enemies to find the brass and tinsel'.

Part 8

You are going to read an article about the work of a film sound editor. For questions **47 – 56**, choose from the sections (**A – D**). The sections may be chosen more than once.

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

In which section are the following mentioned?

- | | |
|--|--------------------------------|
| the role of the sound editor in clearing up any remaining issues with a film | 47 <input type="text"/> |
| the ability to manipulate emotions while not drawing attention to the techniques used | 48 <input type="text"/> |
| the importance of being able to imagine alternative uses for individual sounds | 49 <input type="text"/> |
| a way of working that involves separating out individual sounds | 50 <input type="text"/> |
| the difficulties involved in articulating thoughts about sound | 51 <input type="text"/> |
| the fact that despite Lievsay's influence he has a low public profile | 52 <input type="text"/> |
| the writer's discomfort at realising the limitations of his senses | 53 <input type="text"/> |
| the fact that how a sound is perceived depends on prior expectation | 54 <input type="text"/> |
| the type of sounds that people naturally filter out | 55 <input type="text"/> |
| the importance of making sure a sound is convincing by carefully matching sound and movement | 56 <input type="text"/> |

The art of sound in movies

A

Skip Lievsay, an unassuming-looking guy in his mid-60s, is one of the pre-eminent sound editors working in film today. He and his team belong to the legions of people involved in movie production, who go about their painstaking work largely unnoticed by the vast majority of film-goers. But, although Lievsay is far from being a household name, he is famous among people who are. His expertise, fittingly, is what can't be seen – sound, yes, but also everything else that sound is to the human mind: the way we orient ourselves in relation to spaces, to each other; the way we communicate when language fails; the way our ears know when a dark room has someone lurking in it or when a stranger will be kind. He orchestrates the levels of human perception that most people either fail to examine or lack the ability to notice at all. His job is to make you feel things without ever knowing he was there.

B

It is a central principle of sound editing that people hear what they are conditioned to hear, not what they are actually hearing. The sound of rain in movies? Frying bacon. Car engines revving in a chase scene? It's partly engines, but what gives it that visceral, gut-level punch is the lion roars that are mixed in. To be excellent, a sound editor needs not just a sharp, trained ear but also a gift for sensing what a sound *could* do, what someone else *might* hear. All this requires a very particular – and somewhat strange – set of talents and fascinations. You need the ability not only to hear with an almost superhuman acuity but also the proficiency, and endless patience, to spend hours getting the sound of a kettle's hiss exactly the right length as well as the right pitch. And not only the right pitch, but the right pitch considering that the camera pans during the shot, which means that the viewer's ear will subconsciously anticipate hearing a subtle shift downward at precisely the interval that a real kettle's hiss would if you happened to walk by at that speed.

C

There is something very slightly unnerving about spending time around people whose powers of perception suggest the existence of an entirely different layer of reality that you are missing. The way Lievsay and his colleagues work requires an entirely different – and, in some senses, odd – way of experiencing sound. 'Our process reflects that each sound is important enough to deserve its own consideration,' Lievsay told me. 'Then after editing we put them all together and see what happens.' This is radically unlike the way the human brain is designed to hear. We are predisposed to heed the rhythms and pitch of people talking and noises that might indicate threat. Other sounds – like white noise – are depressed so that the brain fires fewer responses and we automatically ignore them. This is how the brain converts sound into information.

D

Sound mixes are notoriously stressful processes, in part because they come at the very end of a film's production. 'As a sound editor, you're the midwife to the director, who is at this moment giving final birth to the film,' says Walter Murch, known for his work on *Apocalypse Now*, *The English Patient*, and *The Godfather, Parts II and III*. 'You have to sense what the unresolved questions are and see what assistance you can give in answering those through sound.' Amongst all the activity, Lievsay's laid-back demeanour has a soothing effect. 'To do this job,' Lievsay told me, leaning back in his swivel chair, 'you need to be the kind of person that people aren't going to mind being stuck in a room with for four to six weeks. But it's tough because most people aren't used to talking about sound. Everyone's trying hard to make themselves understood, but they're running out of time – you're just hanging on by the skin of your teeth.' So it's a dramatic enterprise, even if to an outsider it does not look like much.