



CERTIFICATE OF PROFICIENCY IN ENGLISH

Reading and Use of English

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SAMPLE 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 53 questions in this paper.

Questions **1 – 24** carry one mark.

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

Questions **31 – 43** carry two marks.

Questions **44 – 53** carry one 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 torrent B surge C gush D swell

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

The end of progress?

The remarkable (0) in investment in scientific research in recent years, now routinely measured in hundreds of millions of dollars, has (1) a vast number of research papers. But it all seems to add up to surprisingly little in terms of (2) developments, certainly compared to the early twentieth century, when poorly funded scientists rewrote the laws of physics and genetics.

A writer called John Horgan controversially proposed an explanation for the apparently (3) relationship between the current scale of research funding and scientific progress. He argued that the very success of science in the past constrains its future (4) Since the last century has (5) a series of scientific discoveries that (6) among the greatest intellectual achievements in history, it is difficult to imagine how such feats can be realistically (7) However, many prominent scientists (8) his argument by pointing to the historical record. The view that progress cannot be maintained indefinitely has been expressed many times before, only to be consistently disproved.

- | | | | | |
|---|-----------------|-------------|----------------|-----------------|
| 1 | A initiated | B evoked | C generated | D incited |
| 2 | A signpost | B landmark | C keynote | D cornerstone |
| 3 | A inverse | B converse | C adverse | D reverse |
| 4 | A probabilities | B forecasts | C prospects | D eventualities |
| 5 | A observed | B witnessed | C acknowledged | D testified |
| 6 | A score | B measure | C class | D rank |
| 7 | A surpassed | B overtaken | C excelled | D outdone |
| 8 | A retaliate | B contend | C retort | D counter |

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	O	U	T															
----------	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Handwriting

It is often pointed **(0)** just how rare it is for people to communicate by putting pen to paper. Many of us have friends **(9)** handwriting is unfamiliar to us because we have never seen it. This is **(10)** to say that we should forgo all the advantages of electronic communication, but what it has led to is that some British schools no **(11)** teach handwriting, on the grounds that all children now have access to computers. But can this be justified? **(12)** all, nobody thinks that learning to ride a bike means losing the pleasure of running.

One intriguing aspect of handwriting is what, **(13)** anything, it tells you about a person. It has been suggested that it can reveal various personal qualities, and even someone's health and intelligence. While some feel this is **(14)** too far, it is also true that because every individual has a distinctive style, handwriting is, in **(15)** probability, expressing something about them. However, studying handwriting is **(16)** near being accepted as a proper science.

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	A	G	R	E	E	M	E	N	T									
---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--

A history of science fiction in Britain

There is little **(0)** as to the precise nature of science fiction.

AGREE

Thomas More's *Utopia*, published in 1516, bears some **(17)** to modern science fiction with its depiction of a perfect society. But the genre only really became established in the nineteenth century, when unprecedented technological change inspired literature exploring the impact it had on society. Mary Shelley's *Frankenstein* was highly **(18)**, with the image it portrayed of a mad scientist conducting strange experiments becoming a popular and **(19)** theme in science fiction.

RESEMBLE

INFLUENCE

ENDURE

The twentieth century saw the **(20)** of what came to be another **(21)** of the genre – its use by writers to criticise contemporary society. Many of them struggled with the **(22)** tension between the desire to be a **(23)** social and political **(24)** and the wish simply to tell an exciting story.

EMERGE

CHARACTER

LIE

CONTROVERSY

COMMENT

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 **eight** words, including the word given. Here is an example (**0**).

Example:

0 Do you mind if I watch you while you paint?

objection

Do you you while you paint?

0	have any objection to my
----------	--------------------------

Write **only** the missing words **on the separate answer sheet.**

25 My home town is very different now from when I was a child.

recognition

My home town since I was a child.

26 Rare species of butterfly could soon become extinct on account of the high levels of air pollution.

verge

Rare species of butterfly are to the high levels of air pollution.

27 I was disappointed that Lee didn't want to listen to any of my jokes.

mood

To for listening to any of my jokes.

28 The singer did not want to say anything about his future plans.

indication

The singer was unwilling to his future plans.

29 Simon is the only child who does not enjoy swimming.

exception

With enjoy swimming.

30 Conservationists say that local wildlife will definitely be threatened by pollution from the new factory.

poses

Conservationists say that pollution from the new factory
local wildlife.

Part 5

You are going to read an extract from the preface to a book about science. 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**.

The Ascent of Science

At its most abstract, science shades into philosophy; at its most practical it cures disease. It has eased our lives and threatened our existence. It aspires, but in some very basic way fails, to understand the ant and the origins of the universe, the infinitesimal atom and the mind-bludgeoning immensity of the cosmos. It has laid its hand on the shoulders of poets and politicians, philosophers and charlatans. Its beauty is often apparent only to the initiated, its perils are generally misunderstood, its importance has been both over and underestimated, and its fallibility, and that of those who create it, is often glossed over or malevolently exaggerated.

The attempt to explain the physical universe has been characterized by perpetual conflict. Established theories have continually been modified or violently overthrown, and as in the history of music, innovations tend to be ridiculed only to become, in time, the new dogma. The struggle between old and new has rarely been dignified. Scientists come in many colors, of which the green of jealousy and the purple of rage are fashionable shades. The essence of scientific history has been conflict.

This book presents science as a series of ideas that changed the course not only of science itself but often of whole areas of human thought. Science, of course, has its practical benefits, but they will not be our primary concern. This is not a book about non-stick frying pans. We will be looking at ideas – admiring their beauty, occasionally standing awestruck before the towers of imagination, but always being prepared to doubt; always being aware not only of the ingenuity but also of the deep limitations, and the repeatedly demonstrable inertia, of the human mind.

Science, by its nature, is changeable. There is always some scientist, somewhere, who is disproving an explanation that another scientist has proposed. Usually these shifts of interpretation leave the fabric of society undisturbed. Occasionally, however, real revolutions tear down part of our system of established beliefs. Thus, in the seventeenth century, science presented us with a mechanical universe, a giant inexorable clock. Three centuries later, physics has questioned some basic assumptions, leading us into a shadowy maze where we affect the universe by the act of observing it and are ignorant of the true meaning of our most basic concepts.

Some see the fragility of scientific theory as an indication of a basic inability of science to explain the universe. But scientific change is almost always accompanied by an increase in our ability to rationalize and predict the course of nature. The seventeenth-century English scientist Isaac Newton could explain far more than the Ancient Greek polymath Aristotle, and Albert Einstein, the father of modern physics, more than Newton. Science frequently stumbles, but it gets up and carries on. The road is long. It is prudent to recall that at the end of the nineteenth century the general opinion amongst physicists was that nothing of any great import remained to be done in physics. And then came radioactivity, X-rays, the discovery of the electron and the nucleus, a couple of hundred new fundamental particles, quantum mechanics and relativity, antimatter, dark matter, black holes, chaos, the Big Bang, and so on. Biology has been no less prolific. At present, there are again voices proclaiming the imminent arrival of a theory of everything, a complete explanation of the origins of the universe and workings of the cosmos. Maybe.

Science is not a harmless intellectual pastime. In the last two centuries we have moved from being simply observers of nature to being, in a modest but growing way, its controllers. Concomitantly, we have occasionally disturbed the balance of nature in ways that we did not always understand. Science has to be watched. Non-scientists can no longer afford to stand to one side, ignorant of the meaning of advances that will determine the kind of world that their children will inhabit – and the kind of children that they will have. Science has become part of the human race's way of conceiving of and manipulating its future. The manipulation of the future is not a question to be left to philosophers. The answers can affect the national budget, the health of your next child – even the long-term prospects for life on this planet.

- 31 What is the writer's main purpose in the first paragraph?
- A to defend science against its detractors
 - B to emphasise the practical benefits of science
 - C to outline the inherent contradictions of scientific enquiry
 - D to call for a more interdisciplinary approach to science
- 32 The writer refers to music and science to make the point that in both disciplines
- A new ideas are rarely accepted immediately.
 - B respect for traditional practices has been lost.
 - C there is intense rivalry among practitioners.
 - D controversies are essential for progress.
- 33 In the third paragraph, the writer says that when appreciating the beauty of scientific ideas, it is important to
- A maintain a critical perspective.
 - B reflect on their wider significance.
 - C disregard their real-life application.
 - D put each one in its historical context.
- 34 What does the writer suggest about science in the fourth paragraph?
- A Its practitioners are reluctant to collaborate on research projects.
 - B There is less certainty about it than in some previous eras.
 - C Its practitioners are unwilling to tackle deeper questions about the universe.
 - D There is a reduced role for it in today's society.
- 35 What does the writer say about scientific enquiry in the fifth paragraph?
- A It goes through periods when it merely repeats itself.
 - B Its weaknesses have led to a loss of faith in scientists.
 - C Its proponents current optimism is unfounded.
 - D It is still capable of yielding important insights.
- 36 The writer argues that non-specialists need to
- A recognise that investment in science is a priority.
 - B take responsibility for increasing their knowledge of science.
 - C be more tolerant of scientific errors.
 - D ensure that scientists are accountable to the public.

Part 6

You are going to read an article about an animal trainer. Seven paragraphs have been removed from the article. Choose from the paragraphs **A – H** the one which fits each gap (**37 – 43**). There is one extra paragraph which you do not need to use. Mark your answers **on the separate answer sheet**.

Andrew Simpson: the wolf whisperer

One of the world's foremost animal trainers prepares a pack of wolves to star in an epic Chinese film

Ten pairs of dark eyes stare out from behind a 4m-high fence on the northern outskirts of Beijing. The pack looks relaxed, until they hear the sounds of the car. At once, their ears prick up, their noses tilted towards the noise. 'They never really sleep while the sun is up,' says Andrew Simpson, a 45-year-old Scot who has spent his life training wolves. Simpson is in China for his greatest challenge yet. He has 18 months to get a pack of wolves to sit, snarl and fight on cue in order to take part in the film of one of China's most famous novels, the multimillion bestseller *Wolf Totem*.

37

Plans for a film of *Wolf Totem* have been afoot since 2004, at first using all-digital wolves. But when director Jean-Jacques Annaud was brought on board, he insisted that the animals in the movie should be a genuine pack. China's dwindling wolf population are not allowed to leave the country; their trainer, then, would have to come to them. 'When we first started talking about *Wolf Totem* I didn't realise I might have to commit two or three years of my life to it,' says Simpson, who has moved here from his ranch in rural Canada.

38

There is not much sign of danger. He immediately presents his tummy for a rub. 'Tickle him,' urges Simpson, 'It's part of the process.' The fur is bristly, and his body is tight and strong. It turns out he is on a reconnaissance mission. After covering himself in our scent, he gets up and saunters back to the rest of the pack. One by one, they have a sniff, deciding whether to accept us into the fold or not.

39

It's a different story in captivity though. At one point, Simpson breaks off several branches from a nearby tree and begins to wave one under the nose of one of the wolves, until the

wolf clamps its jaws tightly around it. A tug of war follows until the wolf manages to grab the branch and retreats victoriously. The rest of the pack is now running wildly, hoping to join the game.

40

Today, though, he is having trouble just getting his wolves to stand still. Each day, the pack is put through its training for at least an hour. It takes about a month to persuade a wolf to get 'on your mark' – in the position required – a command that is accompanied with a wave of the hand and, if successful, a reward.

41

Getting a wolf to snarl on cue is also time-consuming. A large bone is first gently, then more aggressively, taken away from a hungry wolf until he bares his fangs. And, although Simpson and his six-man team, brought in from Calgary, have been working with the pack from when they were just a few weeks old, only three of the wolves, Cloudy, Silver and Parker, will allow such close human contact.

42

Simpson admits the unique bond with those wolves, with whom he has spent many years, stems from a near-parental commitment to their wellbeing. 'You must give yourself completely to raising wolves and building a bond with them. Most people try to raise wolves by spending a few hours a week with them. This approach never works. You need to understand how their pack structure works and then slot yourself into their lives.'

43

And with that, he leads the pack in a howl. As he throws his head back, the wolves around him begin to yelp, and then one or two muster a more full-throated cry. It is not yet the blood-curdling call of the wild that runs through *Wolf Totem*, but they'll get there.

- A** Achieving such complete integration may mean sleepless nights feeding baby wolves or sitting outside in a thunderstorm comforting them because they are afraid, or travelling in an aircraft hold with them – all things he has done in his time. ‘What I really hope is that the movie will change people’s perceptions of wolves,’ he says. ‘They are really wonderful creatures. Challenging, but clever and capable.’
- B** Simpson slides the outer fence open, and we slip into the compound. He calls out to Cloudy, the alpha male of the pack. The wolf pads over, and I freeze. ‘Let the wolves see you here with me for a moment. Stay close to me and they will not mind you,’ he says.
- C** Before coming to China, Simpson was employed in Vancouver by a couple who trained animals for films. At the time, no one was focused solely on wolves. Working with these animals was a gamble, but it was what he wanted to do. Now, according to Annaud, Simpson is the ‘finest wolf trainer in the world’.
- D** One of the first animals he worked with then was a wolf/dog crossbreed. He was told the dog had been a problem on the set, but after a few weeks he was walking with the dog off the leash. ‘I guess back then I didn’t know any better,’ he says. ‘I just did what I could and it worked.’
- E** Chinese wolves like these are more slender than their American or Indian cousins, with longer ears and narrower heads. They are built for speed. But despite their veneration in *Wolf Totem*, in the wild they are ‘pretty terrible hunters’, according to Simpson. ‘Nine out of 10 times, a wolf will fail to catch his prey.’
- F** ‘That is the real crux of the challenge,’ says Simpson. ‘I am used to working with wolves whose parents were born in captivity, but for *Wolf Totem*, this was not possible. I would have loved to ship my already-trained wolves from Canada, but they were not right for this project,’ he adds.
- G** But, as its narrator warns: ‘You can tame a bear, a lion or an elephant, but you cannot tame a wolf.’ Simpson is inclined to agree. ‘It is not possible to get a wolf to do something he or she does not want to do. If they do not enjoy it, they will not work.’
- H** Food undoubtedly works best for this purpose. Their normal diet is dried dog food, but here, they get fresh meat. ‘If you overfeed a wolf, you have had it. They will wander off and not train for days. That can be a bit tricky with a movie’s schedule.’

Part 7

You are going to read extracts from an article about how people find creative inspiration. For questions 44 – 53, choose from the people (A – E). The people may be chosen more than once.

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

Which person

says that creative people need periods of mental inactivity?	44	<input type="text"/>
says a commonly held belief about creativity is mistaken?	45	<input type="text"/>
encourages creative people to make spontaneous decisions where necessary?	46	<input type="text"/>
says that finding inspiration is a gradual process?	47	<input type="text"/>
says creative people need to contain their sense of insecurity?	48	<input type="text"/>
mentions making direct use of part of someone else's work?	49	<input type="text"/>
mentions the need to persevere regardless of one's mood?	50	<input type="text"/>
says some of the themes in her work reflect the situation she finds herself in?	51	<input type="text"/>
finds value in creating what she regards as substandard pieces of work?	52	<input type="text"/>
discusses the benefits of limiting the preparation time for a piece of work?	53	<input type="text"/>

Unleashing your inner genius

Creative people reveal how they find inspiration

A) Sally Jones, playwright

I'm a very aural person; as soon as I hear certain phrases in a song, I'm transported to a particular time and place. When I was writing my play *Body Parts*, I listened to *Love Her Madly* by the American rock band The Doors, which seemed to suggest a lot about my characters' relationships with each other. A line from one of their songs even made it into the play's plotline. I'm also very fidgety and seem to work best when my hands are occupied with something other than what I'm thinking about. During rehearsals, for example, I find myself drawing little pictures or symbols that are somehow connected to the play. Then I'll look back at my doodles, and random snatches of dialogue for another play will occur to me. Another thing I do is to go to the forest near my house to think through a character or situation. It works every time.

B) Rachel Carter, ballet dancer

Ideas sit inside me for a while, before they emerge. When I'm preparing for a particular character, I keep looking for ideas about her wherever I can – in film, theatre, music, and in watching other ballet companies. When I first danced the French ballet *Giselle*, I found the Danish director Lars von Trier's film *Dancer in the Dark* incredibly inspiring. It was so dark, and it felt just like a modern-day version of the ballet – it brought the part alive for me. I believe that to be truly inspired you must learn to trust your instinct. In my profession, I feel that you shouldn't over-rehearse a part, or you'll find you get bored with it. Of course, hard work is important, but a good, technically correct performance without instinct will never be magical.

C) Sarah Kent, musician

For me, the image of the tortured artist is a myth – you don't need to be miserable to write songs. In fact, if I am feeling down, the last thing I want to do is write; although it's important sometimes just to sit down and get on with it, however you're feeling. Your creativity is like a tap: if you don't use it, it gets clogged up. One of the most difficult things about writing music is the sheer number of distractions. When you're writing, you have to be very disciplined, to the point of being impolite: turn off your phone and avoid seeing other people. Another thing you have to deal with is that small voice that tells us we're rubbish. We need to know how to silence it. I try to avoid listening to records by other musicians while I'm writing something – comparing myself to others often makes me think, 'Why do I bother?'

D) Margaret McCall, singer-songwriter

I definitely don't have rules – I'm pretty disorganised. In fact, I often have to guilt-trip myself into sitting down to write. It is so easy to let your life get filled up with other stuff – going to the bank, looking after the baby. These things do come through in my songwriting, though. Most of my songs are defined by a sense of loneliness, of isolation, that I get from spending a lot of time on my own. When I first moved to New York, I used to go to concerts every night. Now that I'm a songwriter myself, I find watching other musicians can be frustrating – I want to be the one up there performing. But every so often I see someone who inspires me to try something different. I go home thinking: 'I should really try something like that'.

E) Judith Keane, artist

I've learned not to wait for a good idea to come to me. It's best to start by realising an average idea – remember, no one has to see it. If I hadn't made the works I'm ashamed of, the ones I'm proud of probably wouldn't exist. Also remember that hard work isn't always productive. I think of the brain as a field lying fallow; keep harvesting and the crops won't mature. Not restricting yourself to your own medium is also important. It is just as possible to be inspired by a film-maker, fashion designer, writer or friend as by another artist. Cross-pollination makes for an interesting outcome. Finally, don't be afraid to scrap all your hard work and planning and do it differently at the last minute.

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