

Cambridge Certificate of Proficiency in English 2

WITH ENTRY TEST

*Examination papers from the
University of Cambridge
Local Examinations Syndicate*



CAMBRIDGE
UNIVERSITY PRESS

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, UK
40 West 20th Street, New York NY 10011-4211, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Ruiz de Alarcón, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa

<http://www.cambridge.org>

© Cambridge University Press 2002

This book is in copyright, which normally means that no reproduction of any part may take place without the written permission of Cambridge University Press. The copying of certain parts of it by individuals for use within the classroom, however, is permitted without such formality. Pages which are copiable without further permission are identified by a separate copyright notice:

© UCLES K&J **Photocopiable**

First published 2002

Reprinted 2002

Printed in the United Kingdom at the University Press, Cambridge

ISBN 0 521 01168 X Student's Book

ISBN 0 521 75109 8 Student's Book with answers

ISBN 0 521 75108 X Student's Book with Entry Test

ISBN 0 521 75104 7 Self-study Pack

ISBN 0 521 75107 1 Teacher's Book

ISBN 0 521 75106 3 Set of 2 Cassettes

ISBN 0 521 75105 5 Set of 2 Audio CDs

Contents

Thanks and acknowledgements *iv*

To the student 1

Test 1

Paper 1	Reading	4
Paper 2	Writing	14
Paper 3	Use of English	16
Paper 4	Listening	24
Paper 5	Speaking	29

Test 2

Paper 1	Reading	30
Paper 2	Writing	41
Paper 3	Use of English	44
Paper 4	Listening	52
Paper 5	Speaking	57

Test 3

Paper 1	Reading	58
Paper 2	Writing	68
Paper 3	Use of English	70
Paper 4	Listening	78
Paper 5	Speaking	83

Test 4

Paper 1	Reading	84
Paper 2	Writing	95
Paper 3	Use of English	98
Paper 4	Listening	106
Paper 5	Speaking	111

Visual materials for Paper 5 *colour section*

CPE Entry Requirements 113

Entry Test for CPE 114

Sample answer sheets 122

Test 1

PAPER 1 READING (1 hour 30 minutes)

Part 1

For questions 1–18, read the three texts below and decide which answer (A, B, C or D) best fits each gap.

Mark your answers on the separate answer sheet.

Air-conditioning

There is a chill in the air at Cannons Gym, a favourite lunch-time haunt for City of London workers. To deal with this summer's unusually high temperatures, the fitness centre has gone **(1)** with the air-conditioning. **(2)** , in fact, that at quiet times, the gym feels like somewhere in the Arctic. This is just one example of how the modern world casually **(3)** air-conditioning. It has become a central feature of work and play, a potent **(4)** of the ability of humanity to control the climate, or at least modify it.

Many air-conditioned buildings, however, could **(5)** other methods of cooling. They could take advantage of daylight and natural ventilation and have thicker walls that absorb less heat during the day and radiate it away at night. These **(6)** may sound obvious, but they can have telling results and would considerably reduce the need for air-conditioning.

- | | | | | | | | |
|-----|--------------|---|-----------|---|--------------|---|-----------|
| 1 A | overweight | B | overboard | C | overtime | D | overblown |
| 2 A | So much so | B | So as to | C | So to speak | D | So be it |
| 3 A | malfunctions | B | outdoes | C | superimposes | D | misuses |
| 4 A | symbol | B | token | C | emblem | D | label |
| 5 A | empower | B | engage | C | employ | D | enlist |
| 6 A | outcomes | B | measures | C | resolutions | D | actions |

Sundials

It is surely more than coincidence that the beginning of a new millennium is being **(7)** by renewed interest in sundials: instruments used to measure time according to the position of the sun. A hundred years ago, they were a vital time-keeping **(8)** , essential for anyone who hoped to keep

their clocks working accurately. Then, as clocks and watches became more sophisticated and reliable, the sundial was relegated to the **(9)** of garden ornament – a romantic and intriguing ornament, but **(10)** an anachronism, in a brave new technological age. Now the clock has been turned back and they are again being taken seriously.

David Harber, a sundial maker, believes that their appeal **(11)** in their direct link with the planets. He says that when he delivers one, there is a **(12)** of magic when it starts working. They are still, calm, romantic objects that remind us of our place in the cosmos.

- 7 A associated B accompanied C acquainted D aroused
 8 A device B utensil C piece D item
 9 A cluster B set C group D status
 10 A conversely B after all C nonetheless D in turn
 11 A stands B displays C evolves D lies
 12 A moment B point C time D pause

Paint Your Own China

My image of china-painting **(13)** from a visit, long ago, to an arts and crafts exhibition where stern-looking grey-haired ladies demonstrated how to cover a teacup with delicate flowers using a **(14)** of deft brushstrokes. The spectacle was **(15)** , because each stroke formed a perfect petal or leaf. Their hands never wobbled, the paint never smudged, and the observer might have concluded that these women had either been **(16)** their art for decades or had been born with an extraordinary talent for steady precision.

(17) of this experience, I wondered what kind of people would have the courage to enrol on a course in china-painting. Would even the beginners display an **(18)** artistry? In fact, the atmosphere turned out to be far from intimidating. The students were all there to have fun and not even the tutor wanted to paint petals on teacups with the robotic rapidity I had remembered.

- 13 A stemmed B initiated C commenced D instigated
 14 A string B collection C series D procession
 15 A sensitive B riveting C charismatic D distinctive
 16 A practising B exercising C working D expressing
 17 A In respect B Careful C On reflection D Mindful
 18 A intuitive B inward C inverted D integral

Part 2

You are going to read four extracts which are all concerned in some way with activities. For questions **19–26**, 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 Lure of the Kitchen

When I was at university I decided I wanted to be a chef. Among my contemporaries, this was an unusual choice. Cooking was not one of the plum jobs that most of us wanted. It is, on the face of it, an unattractive profession. Chefs lead notoriously harsh lives: the work is long, pressured, menial – and badly paid.

But such considerations didn't put me off. I was unhappy at university. The work was hard; the social scene was insular and self-important. Being a chef seemed the perfect antidote to intellectual and social posturing. It promised a seriousness and integrity lacking in my college life.

But my desire to cook was not simply a reaction to being a student. It also expressed an aesthetic ideal. My first glimpse of this ideal came when I ate a meal at a famous London restaurant. It was a revelation. I still clearly remember my starter. I finished that meal wanting to prostrate myself, weeping, at the feet of the chef who had made it. I felt warm and airy for days afterwards.

After this, I developed an intense desire to uncover the secrets of this strange, fabulous art. I transformed my student life into an extended preparation for my assault on the culinary world. My history degree became a hollow pretence, distracting me from my true course. I acquired my real education haphazardly and deficiently by reading cookbooks, roaming markets and delicatessens and preparing extravagant meals.

19 What attracted the writer to the idea of becoming a chef?

- A** He wanted to express his creativity.
- B** The work involved seemed real and worthwhile.
- C** He wanted to stand out from the crowd.
- D** His fellow students were unconvinced by the idea.

20 How did the writer pursue his study of cookery?

- A** reluctantly
- B** aggressively
- C** fervently
- D** systematically

Extract from a novel

The school's swimming instructor was an ex-drill sergeant, small and muscle-bound, with tattooed arms. When I asked him to teach me how to dive, he told me to sit on the pool's edge, put my hands above my head and roll forwards, pushing myself off with my feet. I practised that manoeuvre until the hour was up. The next visit, he got me standing upright, and diving off the edge. The instructor was a martinet and every time I surfaced he looked at me with distaste: 'Don't look down, look up!' 'Keep your legs straight.' 'Point your toes I said!' The next week, I went up onto the high board. It was a fixed board and its front edge bent slightly downward. It seemed outrageously high as I stood there, trying to work up my courage. Gradually the echoing voices disappeared and I felt as if I were cocooned in silence. I waved my arms vaguely in the way I'd been taught, tried to look up, not down, and launched myself into space. For a brief moment, I was flying. When I hit the water, I crumpled ignominiously, and my legs were all over the place. The instructor looked at me with contempt and shook his head. But even he could not diminish my euphoria. That's what they mean by 'free as a bird', I thought.

line 11

line 12

line 13

line 15

21 The writer remembers his instructor as someone

- A who resented him.
- B who inhibited him.
- C who despised his technique.
- D whom he wanted to impress.

22 Which phrase explains the writer's feeling of euphoria (line 15)?

- A 'cocooned in silence' (line 11)
- B 'I crumpled ignominiously' (line 13)
- C 'launched myself into space' (line 12)
- D 'I was flying' (line 13)

THE TRAVELLER

To those of us for whom a comfortable bed, running water and the probability of living at least until tomorrow are of prime importance, the phenomenon of the traveller appears as incomprehensible as it is intriguing. Here are people who have succumbed to the treacherous seduction of the unknown, who actually choose to put their lives at risk by climbing the sheer and icy face of an avalanche-ridden mountain; who sail alone in frail craft through towering seas; who will eat maggots and river insects if nothing more palatable is on offer and who can live, day and night for months on end, in the shadow and the promise of the unknown.

It is easy to dismiss such people as oddities – as indeed they are – to be relegated to the ranks of the truly eccentric: hermits, freefall divers or indeed writers. That they exist cannot be denied, but the strange, uncomfortable world they occupy lies well outside our everyday experience and can be dismissed, we tell ourselves, as an irrelevancy. We can shrug our shoulders and return thankfully to our world of microwave ovens and answerphones, glad that the only risks to our own health are predictable ones such as making a suicidal dash across a city street.

- 23 According to the writer, what motivates travellers?
- A a desire for a solitary existence
 - B a dissatisfaction with modern living
 - C a need to discover new things
 - D a fascination with outdoor life
- 24 The writer emphasises the contrast between his world and that of the traveller by
- A likening travellers to freefall divers.
 - B illustrating his indifference to travellers.
 - C mentioning the dangers of city living.
 - D referring to domestic appliances.

SAILING

Jonathan Raban is afraid of the sea, saying it is not his element, which is probably why he spends so much time on it. He does not claim to be a world-class sailor, though he is obviously a competent one. His overriding reason for sailing is that, being a writer, he likes to write about having sailed. Sailing is guaranteed to provide alarms and achievements for his pen to celebrate.

Raban's little boat carries an electronic device that instantly gives mariners their position to within a few metres, anywhere on the earth's surface. Strongly as he approves of this instrument, there is more than a touch of primitivism in Raban's attitude to other sea-faring aids. He thinks the invention of the compass was a disaster, causing a 'fundamental rift in the relationship between man and sea'. Raban maintains that since it came into use, perhaps a thousand years ago, it has become the main object of the steersman's gaze, with the result that he no longer has to study the waves and *feel* the sea. And the ocean, once a *place* with all sorts of things going on in it, is now reduced to a mere space. Since his job is merely to keep steady on a course, the helmsman can be replaced for long stretches by an autopilot. This may be why Raban had time to look so carefully at the waves.

- 25 What is Jonathan Raban's main motivation for sailing?
- A He needs to conquer his fear of the sea.
 - B He wants to gain recognition as a sailor.
 - C It offers him experiences he can use afterwards.
 - D It provides a contrast to his existence on land.
- 26 What is the writer doing when he talks about the compass in paragraph 2?
- A illustrating Raban's skills
 - B questioning Raban's attitude
 - C defending Raban's assumptions
 - D supporting Raban's view

Part 3

You are going to read an extract from an article. Seven paragraphs have been removed from the extract. Choose from the paragraphs **A–H** the one which fits each gap (**27–33**). There is one extra paragraph which you do not need to use.

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

Work

Theodore Zeldin looks at how our working life could change.

Are you as respected and appreciated as you deserve? Success in a career is no longer enough. Every profession is complaining that it is not properly valued or understood, and even among individuals who have won eminence, there is often bitterness behind the fame. Loving your work, until recently, was enough to make you a member of an envied minority. But now you have to ask yourself what your job is doing to you as a person, to your mind, character and relationships.

27

To counter this, I am trying to discover how work could have the fulfilment of these aspirations as its first priority – instead of treating us as clay to be moulded to suit industrial purposes – and how it could be reconceived to suit us all, both women and men. It would have to be not just a way of creating wealth, but a worthwhile style of life, a path to a fuller existence, to the discovery of unsuspected talents and to a wider variety of human contacts.

28

Even the middle-class professions, however, no longer have the liberating appeal they once had. Doctors are often more stressed than their patients and complain about the failure of clinical medicine. Accountants, despite unprecedented influence, are troubled by doubts about their profession's ethics. Most architects never get the chance to exercise their imaginations freely. Administrators are paralysed by their own bureaucracy. The middle managers, who once gloried in their status, are, as a European study reveals, losing their conviction.

29

I have embarked on an investigation of a wide range of occupations, one by one, to see how each shapes and sometimes destroys those in it. I have studied how the notion of what humans are capable of has been expanded in different civilisations, and how courage can be manufactured. I have applied my method to the major preoccupations of our time – happiness, love, friendship and respect.

30

How many of us can say that we are fully alive at work? How many of us are really part-time slaves – theoretically having the right to escape from our drudgery, but in reality virtual prisoners of our qualifications and careers, used as instruments by others, working not so that we might become better people, but because we can see no other option? Take hotel workers as an example, since 10 per cent of the working population is now in the 'hospitality industry'. The amount of unused potential is unbelievable. Many highly intelligent and lively people put up with low prestige, low salaries and long hours.

31

A large proportion of hotel staff are foreigners too, keen to learn a new language and discover a new civilisation, but they have the most superficial relations with their guests. Hotels could be cultural centres, active intermediaries between the guest and the city, genuine hosts bringing together people who have not met. Hoteliers could use the knowledge of the many students they employ, instead of giving them only menial tasks.

32

The time has come to rethink what this term denotes – from a human, not just a financial angle – and to move on from traditional categorisations. For me, work is a relationship. Now that many people are not content with relations based on obedience, and regard work as an assertion of independence or temperament, they must be given a chance to design their own jobs, and choose their own colleagues, even their customers, within the limits of practicality and profitability.

33

This is a more intimate encounter, which creates a bond of respect between the participants, and is valued as a way of getting inside another person's skin, with the likelihood that one will be changed by the experience. It is more than a relaxation, because it is the most effective means of establishing equality. Every time you have a conversation which achieves that, the world is changed by a minute amount.

-
- A** This means that they have to know how to converse across the boundaries of professional jargon, with minds that may at first seem quite alien. Everybody is clear about the importance of communication, but it is a very different thing from conversation, and traditional conversation is very different from the new kind of conversation which people feel the lack of today.
- B** However, this remodelling would not mean abolishing unemployment. This is too simple a goal, because the more people are educated, the more they demand jobs that are life-enhancing, interesting and useful. A lifetime of work has to be seen as a work of art, with the fulfilled individual at its centre.
- C** If they paid closer attention to their staff's deepest ambitions, they would realise that there were many other services that hotels could provide. But they are restrained by the accountants, who say that firms, in order to maximise their profits, should concentrate on one core activity.
- D** This is because there has been no serious rethinking of what a hotel is since the days of the Ritz, with its nineteenth-century idea of luxury. A hotel is not just a place where travellers sleep, but a United Nations in miniature. People from all over the world meet at hotels, though they usually pass each other in silence.
- E** Having looked at those areas, I am now focusing on the search for more satisfying ways of earning a living. There is no shortage of experts devoting themselves to prolonging the life and increasing the income of corporations and institutions. But auditing our finances is not enough: we need to make an audit of ourselves as human beings too, and discover with what sort of people we want to spend our lives.
- F** Meanwhile, the business corporations and public institutions in which these people work are slimming. The panaceas of decentralised decision-making, increasing skills and performance-related rewards have not succeeded in winning commitment from employees. In Britain, only 8 per cent of employees 'are strongly of the view that their values and those of their organisations are very similar'.
- G** This question is crucial. For however brilliant your skills, if they make you a bore, unable to converse with those outside your speciality, if you are so busy with detail that you have no time to acquire wisdom or exercise your imagination or humour, then no amount of status or financial reward will compensate for your inadequacy as a human being.
- H** Hotels know so little about their guests – and often about their staff – even though they spend vast sums on sophisticated IT systems to store the rather unsophisticated data they collect. Managers cling to notions of customer service based on far too simple a view of what produces 'guest satisfaction'.

Part 4

You are going to read an introduction from a book of essays. For questions **34–40**, 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**.

Writing Reviews

Frank Kermode examines the craft of review-writing from a practitioner's point of view.

Most reviews are written and circulated under conditions which ensure that they have a very short active life. There are deadlines, there are restrictions, normally quite severe, on their length; and when published they claim houseroom only for as long as the newspaper they are printed in – a day or a week, at most a month. Moreover, the literary status of reviews tends to be settled by their ephemerality. It is usually supposed, not only by the public but, quite often, by the writers themselves, that reviewing is work that nobody would do if there weren't some reason – shortage of cash would be cited most often, though another good reason is that you can't work all day on a novel or a 'serious' book of any sort – which prevents them from occupying their time with something more valuable.

Yet reviewing is a skilled and multi-faceted job. It is one thing to be bright, brisk and summarily fair in the six or eight hundred words of an ordinary newspaper review, quite another to control, without looseness of argument, the six or eight thousand words sometimes allowed by international journals. And the fifteen hundred words of a leading piece in the weekly magazines present some of the problems of both short and long. Not that length is the only consideration. For one thing, the reviewer obviously needs to think about the probable audience, the weekend skimmer at one end of the scale, the person already interested enough in the subject to tackle a serious review-article at the other. Finally, a reviewer needs to know quite a bit about quite a number of things; and must be able to write prose that intelligent people can understand and enjoy. It follows almost infallibly that the reviewer will be somebody who writes other things besides reviews.

The American novelist John Updike, who rather looks down on criticism – 'hugging the shore' he calls it – nevertheless enjoys some coastal reviewing in the intervals between his transoceanic novel-writing. Understandably reluctant to allow even his less ambitious voyages to go without any permanent record, he gathers together his every review, however short, into volumes with mildly self-deprecating titles. It might be thought that lesser

persons should accept ephemerality as the penalty appropriate to their coastal caution; but it is hard to see why, if they can get away with it, they shouldn't be allowed to enjoy the measure of permanence, and the measure of vanity, proper to their station, especially if they believe that some of their best writing has been 'buried' in reviews. I admit to feeling this about my own work.

My own principal occupation has been academic, and most of my 'serious' books are recognisably academic products, the sort of thing professors like, and are expected to do as part of their jobs. However, the English-speaking world (I think fortunately) acknowledges nothing comparable to the sharp distinction people from other cultures make between reviewing and literary study – and so with us it is quite usual for the same people to do both. The days are gone when other academics reviled reviewer-professors for unseemly self-display, or waste of academic time, or betrayal of the dignity of their institutions. And complaints from non-professors, to the effect that the professors are taking the bread out of their mouths, are also less common than they were, partly because there is so much more reviewing nowadays that practically everyone can have some, partly, no doubt, because the bread is often such a meagre ration.

My own view is that these arrangements are good for both readers – since they can be fairly certain the reviewer has at least some idea what he is talking about – and professors, if only because the work helps to keep them sane. It also reminds them that they have a duty, easily neglected, to make themselves intelligible to non-professors. When talking among themselves they may feel some need to be impressively arcane, but when addressing intelligent non-professors they need to make sure they are communicating effectively.

Finally, it is clear that for a variety of reasons, and despite all that can be said to dignify it, reviewing must normally be a secondary occupation. It is something you can only do well enough if you are also doing something else well enough.

- 34 What does the writer say about reviews in the first paragraph?
- A Their topicality means that they are eagerly read.
 - B They may be considered an inferior form of writing.
 - C The best reviews tend to be written by novelists.
 - D They provide writers with a regular income.
- 35 The writer says that a good reviewer is someone who
- A bears in mind the different types of reader.
 - B has in-depth knowledge of the topic.
 - C concentrates on reviewing as a career.
 - D adopts a clearly defined style.
- 36 How does John Updike appear to regard review-writing?
- A He thinks it may help a writer to widen his readership.
 - B He is unwilling to write any reviews himself.
 - C He supports a writer's right to criticise the work of others.
 - D He considers it an unchallenging, unimaginative type of writing.
- 37 How does the writer feel about the less well-known writers who publish their reviews in book form?
- A They should leave reviewing to the great writers.
 - B Their best work is to be found in their reviews.
 - C They are entitled to some pride in their work.
 - D They do not deserve long-term success.
- 38 How have attitudes changed towards academics who write reviews?
- A Non-academics have agreed to share out reviewing work available.
 - B Their colleagues have come to regard it as an acceptable activity.
 - C Less resentment exists now that reviewing can provide a reasonable income.
 - D Greater understanding results from academic standards being less rigorously applied.
- 39 Why is the writer in favour of academics also working on reviews?
- A The general reader is able to rely on their knowledge.
 - B Review-writing is the most enjoyable part of a professor's work.
 - C Feedback gained from non-academics is useful for their research.
 - D Their level of language is appropriate for review-writing.
- 40 In writing this text, the writer's main intention is to
- A justify the academic status of reviews.
 - B defend a particular reviewer.
 - C improve the perception of review-writing.
 - D encourage other authors to take up review-writing.

PAPER 2 WRITING (2 hours)

Part 1

You **must** answer this question. Write your answer in **300–350** words in an appropriate style.

- 1 A magazine is inviting readers to send in articles on whether life in the countryside is preferable to life in the city. You read the personal account below and decide to write an article called ‘Escape to the country – should you?’, responding to the points raised and expressing your own opinions.

‘When we left the city I was stressed by the pace of life and travelling to work, and had little time with my children. I was sure the cleaner air and green spaces would be good for us. At first it seemed the right move. There was no commuting, noise or dirt, and our money went further. But then I discovered that life in the country also had drawbacks...’

Write your **article**.

Part 2

Write an answer to **one** of the questions **2–5** in this part. Write your answer in **300–350** words in an appropriate style.

- 2** A company wants to launch a new soft drink onto the market, and is running a competition inviting people to send in proposals for different ways of advertising it. The company wants people to comment on the use of the media, famous personalities, free gifts, and other advertising techniques, and explain why they think their ideas will be particularly effective. You decide to send in a proposal.

Write your **proposal**.

- 3** You are a member of your school/college theatre group which has recently performed a play with great success at an International Festival of Drama. The editor of your school/college magazine has asked you to write a review of the International Festival of Drama and say what you learned from the experience.

Write your **review**.

- 4** Your college is producing a handbook to make new students from abroad feel welcome. The editor has asked you to write a letter for inclusion. The letter should explain how to make the best use of college facilities (e.g. canteen, library, IT suite, sports hall) and give information and advice on clubs, societies and student services.

Write your **letter**. Do not write any postal addresses.

- 5** Based on your reading of **one** of these books, write on **one** of the following.

(a) Anne Tyler: *The Accidental Tourist*

You see the following comment in a student magazine: 'There are few books which manage to be both funny and sad.' You write a review in which you discuss this comment in relation to *The Accidental Tourist*.

Write your **review**.

(b) John Wyndham: *The Day of the Triffids*

During a class discussion of *The Day of the Triffids*, your tutor quotes from the book:

'There is more to the Triffids than we think'. Your tutor asks you to write an essay in which you briefly describe the triffids, and outline their role in the novel, discussing their impact on the society in the novel.

Write your **essay**.

(c) Graham Greene: *Our Man in Havana*

A literary journal has published an article which argues that there were no heroes in twentieth-century English literature. You write a letter to the editor in which you respond to this statement, referring to Graham Greene's portrayal of Wormold in *Our Man in Havana*, stating whether or not you think he achieves the status of a hero.

Write your **letter**. Do not write any postal addresses.

PAPER 3 USE OF ENGLISH (1 hour 30 minutes)

Part 1

For questions 1–15, read the text below and think of the word which best fits each space. Use only **one** word in each space. There is an example at the beginning **(0)**.

Write your answers in CAPITAL LETTERS **on the separate answer sheet**.

Example:

0	H	A	V	E														
---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Dreams

Dreams **(0)** *have*.... always fascinated human beings. The idea that dreams provide us with useful information about our lives goes **(1)** thousands of years. For the greater **(2)** of human history **(3)** was taken for granted that the sleeping mind was in touch with the supernatural world and dreams were to be interpreted as messages with prophetic or healing functions. In the nineteenth century, **(4)** was a widespread reaction **(5)** this way of thinking and dreams were widely dismissed as being very **(6)** more than jumbles of fantasy **(7)** about by memories of the previous day.

It was not **(8)** the end of the nineteenth century **(9)** an Austrian neurologist, Sigmund Freud, pointed out that people who have similar experiences during the day, and who are then subjected **(10)** the same stimuli when they are asleep, produce different dreams. Freud **(11)** on to develop a theory of the dream process which **(12)** enable him to interpret dreams as clues to the conflicts taking place within the personality. It is by no **(13)** an exaggeration to say that **(14)** any other theories have had **(15)** great an influence on subsequent thought.

Part 2

For questions **16–25**, 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 space 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	E	C	O	N	O	M	I	C										
---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--

Food miles

In Britain, what is described as ‘food miles’, the distance which food is transported from the place where it is grown to its point of sale, continues to rise. This has major **(0)** *economic*, social and environmental consequences, given the traffic congestion and pollution which **(16)** follow.

**ECONOMY
VARIABLE**

According to **(17)** groups, the same amount of food is travelling 50 per cent further than twenty years ago. What’s more, the rise in the demand for road haulage over this period has mostly been due to the transport of food and drink. The groups assert that the increase in the number of lorry journeys is **(18)** and that many of these are far from **(19)**

PRESS

**EXCEED
ESSENCE**

In the distribution systems employed by British food **(20)**, fleets of lorries bring all goods into more **(21)** located warehouses for redistribution across the country. **(22)** as this might appear, the situation whereby some goods get sent back to the same areas from which they came is **(23)**

**RETAIL
CENTRE
LOGIC**

AVOID

In response to scathing **(24)** from environmentalists, some food distributors now aim to minimise the impact of food miles by routing vehicles, wherever possible, on motorways after dark. This encourages greater energy **(25)** whilst also reducing the impact on the residential areas through which they would otherwise pass.

CRITIC

EFFICIENT

Part 3

For questions **26–31**, think of **one** word only which can be used appropriately in all three sentences. Here is an example (**0**).

Example:

0 Some of the tourists are hoping to get compensation for the poor state of the hotel, and I think they have a very case.

There's no point in trying to wade across the river, the current is far too

If you're asking me which of the candidates should get the job, I'm afraid I don't have any views either way.

0	S	T	R	O	N	G													
---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

Write **only** the missing word in CAPITAL LETTERS **on the separate answer sheet**.

26 If it's only a of a few pence, it hardly seems worth asking for your money back.

I'd like to have a word with you sometime, about a personal

Household rubbish, including paper, glass, plastic and organic, should be sorted into separate categories.

27 The local buses charge a fare of 70p to the town centre.

Jeff's demand for a meeting with management was met with a refusal.

My car battery's completely, because I must have left the lights on all night.

28 Suspicion immediately on the last person to see the woman before her disappearance.

Their relationship just to pieces after they'd only been together for a few months.

As more jobs became available in the improving economic situation, the rate of unemployment sharply.

29 Eve set out, armed with a stout stick, to a path through clumps of bushes and enormous ferns.

The midday sun down mercilessly on the withered crops in the dried-up fields.

Just the egg white until it's frothy, and fold it into the mixture.

30 The salesman the customer to believe that the car had had only one previous owner.

A narrow path through the wood all the way to the back of the hotel.

The former soldier found civilian life boring as he had such an exciting life in the army.

31 To call for assistance, the bell at the reception desk.

The reporters began to the politician for more information about the reasons for his resignation.

The police finally confirmed that they intended to charges against both women.

Part 4

For questions **32–39**, 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	<i>have any objection to my watching</i>
----------	--

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

32 The present government has never promised to lower taxation.

time

At promised to lower taxation.

33 Helen's report is rather unclear in places.

lacking

Helen's report in places.

34 William tried to remain impartial in the quarrel between his two cousins.

sides

William tried in the quarrel between his two cousins.

35 Andrew is the most generous person I have ever met.

more

I've yet Andrew.

36 Jason didn't hesitate for a moment before he accepted the offer.

slightest

Jason didn't accepting the offer.

37 I never thought that I would win a prize.

crossed

It that I would win a prize.

38 I don't understand the reason for Liz's sudden departure yesterday.

why

I don't understand yesterday.

39 Having explained things three times, Simon's patience was exhausted.

run

Having explained things three times, Simon
patience.

Part 5

For questions **40–44**, read the following texts on business practice. For questions **40–43**, answer with a word or short phrase. You do not need to write complete sentences. For question **44**, write a summary according to the instructions given.

Write your answers to questions **40–44 on the separate answer sheet.**

Business is becoming more and more a matter of intellectual prowess. Business success is based ever more directly and speedily on the abilities of the people in the business world to change, foresee trends, take acceptable risks, be more in tune with tomorrow's needs of today's customers and to set their stalls out for the myriad economic and social changes that are occurring. To seize advantage in these ways is not a matter of brute force, but one of finely honed intelligence, coupled with genuine qualities of character and a continuous dedication to staying ahead in the race. Just as athletics demonstrates continuously that not only does an athlete have to be in good shape but also in the right frame of mind to win, so it is with business. The difficulty is that, while few will contradict these statements, few also follow the logic of their beliefs through to a coherent and consistent philosophy which imbues their company from top to bottom. Nor will you find these issues the subject of endless board debate and introspection. Even companies which have a clearly expressed and understood company style, to which they attribute their company advantage, have come across it more by accident than by planning. Some companies are proud of their restless style of management, which is never satisfied with its achievements, but this characteristic derives as much from the character of the chief executive as from deep philosophical debate. line 4

40 Why is the use of the phrase 'set their stalls out' (line 4) particularly appropriate in this context?

.....

41 According to the writer, how are company philosophies arrived at?

.....

Successful ambitious companies with clear visions need successful ambitious people who can ‘live the vision’ for both business and themselves and who see that the two go hand in hand. Successful operations result not from working harder but from working more effectively, which in turn is the result not of individual efforts, but of the system in which the individuals work. Group success won by raising the performance of the system automatically increases the success of group members. line 2

The analogy with a sports team is self-evident. Buying an expensive star won’t make a bad football team good, but a good side, with a shared vision of excellent performance and how to achieve it, turns mediocre players into star performers. The importance of group vision doesn’t diminish the individual role but enhances it. A system in which individuals can correct defects and suggest improvements, including the vision and its fulfilment, will have higher performance and more satisfied, better-motivated people, than one in which they are confined to obeying orders from on high. line 13
line 14

The philosophy hinges on releasing the initiative and ability of companies, teams and individuals to perform better, and to go on raising their game – in short, to make progress, a word conveying the essence of true success and the power of true vision. Not everyone can come first, but anyone can advance closer to important goals, and having reached them can pitch their vision higher still. For companies, teams and individuals, success is never total, for progress can always be made.

42 Explain in your own words what the writer means when he says that successful companies need people who can ‘live the vision’ (line 2).

.....

43 Why might ‘obeying orders from on high’ (lines 13–14) be detrimental to the development of a business?

.....

44 In a paragraph of between **50** and **70** words, summarise **in your own words as far as possible** the comparisons made by the writers between success in business and success in sport. Write your summary **on the separate answer sheet**.