

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.

The US Bicentennial

Such was the national mood in early 1976 that plans for a mammoth celebration of the bicentennial in Philadelphia had been quietly (1) But when the Fourth of July 1976 came round things did not seem so gloomy (2) So up and down the country they celebrated. There were parades, there were speeches, there were picnics, there were fireworks. The flag waved everywhere, and everywhere people (3) their brains for permanently useful schemes, such as the restoration of old buildings or the opening of new parks, with which to mark the bicentennial. And by a (4) of real genius, the last great sailing-ships of the world were called to New York harbour, a summer parade of dizzy (5) and clouds of white canvas, to express by their beauty some of the faith in themselves, their past and their future which the American people were renewing. The whole affair was exactly the tonic for the national (6) that was needed.

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|---|---|-----------------|---|------------|---|------------|---|------------|
| 1 | A | dropped | B | quit | C | renounced | D | desisted |
| 2 | A | for that matter | B | by the way | C | whatsoever | D | after all |
| 3 | A | wrenched | B | strained | C | racked | D | sprained |
| 4 | A | blow | B | stroke | C | blast | D | stamp |
| 5 | A | spires | B | rods | C | posts | D | masts |
| 6 | A | morale | B | temper | C | frame | D | complexion |

Reading People

Recently I went out to dinner with a friend and her new boyfriend. She had been (7) for weeks about what a kind, considerate, engaging person he was. He had truly (8) her off her feet. Within minutes of meeting him I thought 'Boy, has he got her fooled!' At the restaurant, he curtly announced his reservation to the maître d' without so (9) as a glimmer of courtesy. He proceeded to interrogate the waiter about the menu as if he were conducting a criminal investigation, and then (10) at the young man who brushed against him as he served his water. Meanwhile, he was exuding charm and grace to those of us at the table whom he (11) worthy of his attention and good humour. It was clear to me that he was a nice guy only when it (12) his purpose. 'Little people' didn't rate. Truly kind, thoughtful and confident people do not treat others in dramatically different ways depending on their mood or their perception of what someone can do for them.

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|----|---|------------|---|---------------|---|-----------|---|-----------|
| 7 | A | acclaiming | B | fuming | C | raving | D | extolling |
| 8 | A | plucked | B | swept | C | dragged | D | hoisted |
| 9 | A | much | B | far | C | great | D | long |
| 10 | A | winked | B | glared | C | peeped | D | eyed |
| 11 | A | pondered | B | discriminated | C | weighed | D | deemed |
| 12 | A | met | B | realized | C | performed | D | served |

The Street Entertainers

It was a cloudless afternoon as we sat at the front of the crowd and watched the Gnaoua dancing. They wore embroidered caps fringed with cowrie shells which (13) like bells when they moved. They played their tall drums and danced in the square on most afternoons.

'Where do they come from?' I asked Mum.

'They are a Senegalese tribe from West Africa. The King of Morocco has always employed them as his personal drummers.'

'Because they're so beautiful?' I asked, (14) the elegant wrists and ankles of the dancers as their cymbals rang out in (15) to the men's drumming hands.

'Maybe.'

Khadija, a solemn-faced girl, wriggled through the crowd and (16) down on the floor next to me. 'Hello, Khadija,' my mother said, noticing her, and Khadija smiled a big gap-toothed (17) She touched my arm and pointed through the crowd across the square to where a group of people were beginning to (18) 'Hadaoui,' she said and began to move towards them, looking over her shoulder to see that I was following.

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|----|---|-----------|---|----------|---|------------|---|----------|
| 13 | A | clattered | B | clunked | C | tittered | D | tinkled |
| 14 | A | esteeming | B | revering | C | delighting | D | admiring |
| 15 | A | beat | B | tempo | C | time | D | harmony |
| 16 | A | huddled | B | squatted | C | hunched | D | stooped |
| 17 | A | grimace | B | sneer | C | scowl | D | grin |
| 18 | A | gather | B | stack | C | heap | D | draw |

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 O T H E R

CHARLES SCHULZ

The cartoonist Charles Schulz created the daily lives of Charlie Brown, Snoopy, Lucy and the (0) *other* inhabitants of the *Peanuts* strip. Schulz, (1) to his friends as 'Sparky', drew the daily strip for almost 50 years. (2) distinctly American culture (3) nothing to hamper its universal success. It was said to have 355 million readers in 75 countries, and it (4) Schulz very rich, (5) an income eventually of perhaps 20 million a year. There are *Peanuts* enthusiasts (6) over the world, and no American politician (7) dream of saying he did not much like the strip.

Schulz insisted he had (8) systemised psychological or philosophical insights, but he displayed unflaggingly sharp observation and a fairly gentle, if sometimes downbeat, humour. He was given (9) anxiety and low spirits, and (10) was an underlying sadness in his stories, (11) bitter-sweet quality that clearly fascinated many of his fans. In the 1950s, the strip had a vogue following (12) intellectuals, but Schulz was happy to point (13) that he himself had flunked algebra, Latin, English and physics at school. When someone (14) him an existentialist, he had to ask (15) the word meant.

TEST 2

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.

Ivo's Job

The life of a deputy literary editor is not an especially enviable one. The job had been handed to him as a sop. Angus had promised to make him a political columnist, but the present (1) was hard to shift. Few people seemed to realize that in any practical sense it was Ivo who (2) the real power. It was Ivo who – unless Marian (3) her foot down – decided who got what to review, Ivo who manipulated the wheel of fortune, Ivo who laid out the page. Yet it was his boss to whom those (4) work or coverage usually demanded to speak and, really, almost everyone wanted to review these days. Anyone with something to sell, or something to hide, anyone long in the (5) or fresh out of college, rang Marian. Marian, however, spoke only to those she considered her social equals, which caused many people to take considerable (6)

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|---|---|----------|---|--------------|---|----------|---|------------|
| 1 | A | bearer | B | incumbent | C | keeper | D | denizen |
| 2 | A | wielded | B | presided | C | availed | D | dominated |
| 3 | A | laid | B | put | C | set | D | brought |
| 4 | A | pleading | B | endeavouring | C | aspiring | D | soliciting |
| 5 | A | tooth | B | face | C | mouth | D | nose |
| 6 | A | insult | B | outrage | C | offence | D | resentment |

Not That Famous

A few weeks before Christmas 1962 I joined an unknown group of guys who were learning to play blues music. Four months later, a small provincial newspaper wrote an article about us; I kept it. Then we made a single, which did **(7)** well. I have a son, Stephen, who was then eighteen months old. I was proud of him, and wanted him to be proud of me when he grew up. I decided to keep some small **(8)** of my limited success for him to see when he was old enough to understand. I bought a scrapbook, which was soon filled. I bought another – and another and another. Items were coming **(9)** and fast. Stephen didn't really show much interest in my career until he was seven years old. During his first week at boarding-school, a boy asked the **(10)** question: 'What does your dad do?' Stephen replied in all **(11)** : 'He's in the Rolling Stones.' When Stephen arrived home the next weekend he took me **(12)** and said shyly, 'I didn't know you were *that* famous!'

Neither did I son, neither did I!

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|----|---|------------|---|---------------|---|---------------|---|-----------|
| 7 | A | moderately | B | ordinarily | C | marginally | D | barely |
| 8 | A | memorials | B | recollections | C | reminiscences | D | mementoes |
| 9 | A | hard | B | long | C | sweet | D | thick |
| 10 | A | destined | B | irrefutable | C | inevitable | D | fated |
| 11 | A | oblivion | B | innocence | C | negligence | D | disregard |
| 12 | A | apart | B | on | C | aside | D | up |

Travel Books of the Year

The best travel books of this year **(13)** into three main categories; purely informational, narrative, and what, for **(14)** of a better term, I'll call 'anecdotal'. Between these broad categories, however, the boundaries are blurred. One problem with putting travel writers into genres is that they are **(15)** to be pigeon-holed. Many of them see their role as a mixture of the documentary and the creative. Some **(16)** to be more like novelists, employing some of the elements of fiction writing. Others regard themselves as sociologists, exploring the customs and mores of other societies. At the end of the day, what **(17)** is how readable or useful the book is, and in many cases, how well it is presented. However, it is quite clear that travel and books were **(18)** for each other.

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|----|---|--------|---|---------|---|----------|---|-----------|
| 13 | A | land | B | line | C | sort | D | fall |
| 14 | A | want | B | absence | C | shortage | D | need |
| 15 | A | wary | B | loath | C | cautious | D | resistant |
| 16 | A | allege | B | hold | C | claim | D | contend |
| 17 | A | counts | B | reckons | C | bears | D | signifies |
| 18 | A | given | B | cut | C | lent | D | made |

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	T	H	E	I	R														
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THE CULT OF CELEBRITY

Once, children had ambitions to be doctors, explorers, sportsmen, artists or scientists. Now, taking (0) ~~their~~ lead from TV, they just ‘want to be famous’. Fame is no (1) a reward for gallant service or great, perhaps even selfless endeavour. It is an end in (2) , and the sooner it can be achieved, the sooner the lonely bedroom mirror can be replaced by the TV camera and flash gun, the (3) Celebrity is the profession (4) the moment, a vainglorious vocation which, (5) some 18th-century royal court, seems to exist largely (6) that the rest of us might watch and be amazed (7) its members live out their lives in public, like self-regarding members of some glittering soap opera.

Today, almost (8) can be famous. Never has fame (9) more democratic, more ordinary, more achievable. (10) wonder it’s a modern ambition. It’s easy to see why people crave celebrity, (11) generations reared on the instant fame offered by television want to step out of the limousine (12) the flashlights bouncing around them. (13) doesn’t want to be the centre of attention at some time in their lives?

Modern celebrity, peopled by (14) largely vain and vacuous, fills a need in our lives. It peoples talks shows, sells goods and newspapers and rewards the famous for – well, (15) famous.

TEST 3

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**.

Fear of Flying

Fear of flying is among the most understandable and prevalent of phobias. One person in four suffers **(1)** anxiety at the idea of boarding a plane – as a pet **(2)** it ranks alongside fear of snakes – and one in 10 refuses to fly under any circumstances. The agony is not just being five miles high with no visible **(3)** of support, but having absolutely no control. Risks aren't the problem, but fear. The argument that we are in greater **(4)** in a car, or boiling an egg, is irrelevant. The phobia cuts sufferers off from friends and families and can damage careers.

But most can overcome their fear (even if they will never leap aboard planes with a **(5)** heart) by understanding more about how and why an aircraft flies, and learning how to cope with anxiety. There are courses which teach plane-loads of nervous passengers all about this. About 95 per cent of those taking them are then 'cured' **(6)** the extent that they can board a plane without feeling overwhelming panic.

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|---|---|---------|---|----------|---|---------|---|--------|
| 1 | A | severe | B | harsh | C | austere | D | stern |
| 2 | A | disgust | B | distaste | C | hate | D | horror |
| 3 | A | grounds | B | resource | C | means | D | resort |
| 4 | A | hazard | B | peril | C | menace | D | threat |
| 5 | A | soft | B | gentle | C | bright | D | light |
| 6 | A | to | B | with | C | by | D | in |

The Journey

The car had again failed to start, and Elizabeth was again compelled to take the train. She brought a cup of coffee down the rocking carriage, (7) as the boiling fluid seeped out from under the lid and on to her hand. The heating was turned up (8) and most of the people in the carriage seemed on the (9) of unconsciousness as they looked out of the window at the flatlands sliding past the window. Elizabeth had telephoned the matron of the home, who told her that Brennan was barely worth visiting, but that he would see her if she came. She felt excited by the (10) of actually meeting someone from that era. She would be like a historian who, after working from other histories, finally (11) hands on original source material. She had an unclear picture of Brennan in her mind, although she knew he would be old and, (12) from what the matron had said, decrepit.

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|----|---|------------|---|------------|---|-----------|---|-----------|
| 7 | A | leering | B | squinting | C | wincing | D | smirking |
| 8 | A | top | B | full | C | maximum | D | peak |
| 9 | A | verge | B | rim | C | fringe | D | border |
| 10 | A | prospect | B | outlook | C | foresight | D | viewpoint |
| 11 | A | sets | B | rests | C | casts | D | lays |
| 12 | A | reflecting | B | accounting | C | judging | D | rating |

A Private Man

Alec Guinness is a difficult subject for a biographer. He has, very deliberately, covered what he wants to hide with a truth that partly satisfies him and (13) the curious. His reaction against revealing himself is deep, instinctive and should be respected. But while respected, this can also be questioned and not followed in (14) subservience. Guinness has frequently defended his privacy. He has also complained that some of his contemporaries have become, in later life, 'unexpectedly and brutally frank'. There is surely only one way to (15) one's private life, and that is not to become a public figure. Paul Schofield, another great actor, has done just this, truly (16) himself the attention that should have been his (17) Guinness, on the other hand, has enjoyed the limelight while claiming not to; he has enjoyed fame very much on his own (18)

Garry O'Connor, *Alec Guinness, Master of Disguise*

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|----|---|-------------|---|---------------|---|-----------|---|----------|
| 13 | A | swerves | B | deflects | C | veers | D | rebounds |
| 14 | A | void | B | blind | C | blank | D | bare |
| 15 | A | safeguard | B | immunize | C | harbour | D | cage |
| 16 | A | denying | B | vetoing | C | rejecting | D | forgoing |
| 17 | A | merit | B | justification | C | due | D | credit |
| 18 | A | particulars | B | requirements | C | rules | D | terms |

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 A N D

THE ISLAND WHERE DREAMS CAME TRUE

Ellis Island in New York – that extraordinary entrance to a new land (0) *and* a new life which received, processed and despatched millions of arriving immigrants (1) 1892 and 1924 – has been turned (2) a museum. (3) lain derelict for years after its official closure, the island's huge purpose-built reception centre has been restored. It has (4) a place of pilgrimage for the descendants of the desperate people who filed through its cavernous main hall to answer questions and (5) in the forms in whatever halting English (6) possessed.

To get to Ellis Island, you take a ferry from the southernmost tip of Manhattan. (7) you sail past the Statue of Liberty and pull up to the dock outside the enormous entrance to that imposing reception building, it is impossible (8) to reflect on (9) it must have looked to those hordes of people who clambered off the boats with their children clinging (10) them and their belongings packed into baskets and bags.

(11) was only the poorest who had this experience. First and second class passengers were dealt (12) by a far more civilized and expeditious system. (13) that it was just third class and steerage travellers who had to (14) through the Ellis Island application and sifting procedure, it is significant that 40 per cent of present-day Americans are descended (15) people who were processed there on arrival in the US.

TEST 4

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.

Kenneth and Rory

Kenneth made a show of squeezing Rory's boney shoulder. 'Woa; feels like you could do with a bit of (1) up.'

'Yeah,' Rory said. 'Well, my stories might be a bit thin, too; maybe I should tell them to you first. Let you re-tell them.' He gave a small laugh. 'You're the professional fictioneer in the family. I'm just a glorified journalist.'

'Hey, is that false modesty or even a (2) of jealousy there, young Rory?' Kenneth laughed. 'Come on, man; I stayed here while you were off getting famous, winning awards –'

'Travel writing awards,' Rory sighed.

'Nothing wrong with that. The last time I saw you, you were on TV. What was that line? "Better lionised than mauled."?' Ken laughed as they walked down the hill.

Rory made an exasperated noise and (3) his head. 'Ken, don't you remember anything?'

Ken looked nonplussed. 'What? Did I get it (4)?'

'No, but that was your line. You said that. Years ago. You said it, not me.'

'Did I?'

'Yes.'

Ken frowned. 'You sure?'

'Positive,' Rory snapped.

'Good (5) ! I'm wittier than I thought,' Ken said. 'Well, you're (6) to it.'

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|---|---|------------|---|----------|---|------------|---|------------|
| 1 | A | nourishing | B | fleshing | C | feeding | D | broadening |
| 2 | A | vein | B | pinch | C | note | D | speck |
| 3 | A | shook | B | rocked | C | rolled | D | swayed |
| 4 | A | mistaken | B | wrong | C | amiss | D | awry |
| 5 | A | grace | B | faith | C | grief | D | sake |
| 6 | A | warranted | B | spared | C | disposable | D | welcome |

Marketing Movies

Hyping, or to put it more politely, marketing movies can double their budget. And in the end, does it really (7) the trick? Those without the major studios' huge spending (8) are not convinced. 'There will always be an audience that follows the big campaigns,' says Andrea Klein, of the British Film Institute, 'but there is another which doesn't respond to four-page colour ads.' For this audience, reviews are all-important. Publicist Jonathan Rutter concurs: 'Most of our films can be killed (9) dead by bad reviews,' he says. Although he is not (10) to the odd gimmick, he warns against too much hype: 'I get put off films which are over-marketed,' he says. 'People don't like to be spoon-fed, they prefer to make up their own minds.' For Hollywood blockbusters, leaving people to make up their own minds is not a viable marketing strategy. Films on this scale are caught up in a (11) circle. To (12) inflated production costs a mass audience must be found, and to find that audience takes a giant publicity budget.

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|----|---|------------|---|----------|---|---------|---|-----------|
| 7 | A | pull | B | work | C | play | D | do |
| 8 | A | force | B | strength | C | weight | D | power |
| 9 | A | stone | B | flat | C | point | D | cold |
| 10 | A | reluctant | B | counter | C | averse | D | obstinate |
| 11 | A | relentless | B | vicious | C | brutal | D | merciless |
| 12 | A | restore | B | refund | C | recover | D | reimburse |

Class in Britain

Class lies at the (13) of virtually every analysis of Britain, and most of my discussions about the state of the country usually ended up at this sociological destination, however circuitous the conversational route. The subject seems (14) For an outsider, the insignia of class are not so easy to identify these days. In the streets of London it's rare to (15) a bowler hat or a cloth cap. The rules of British class are opaque, and a foreigner is never certain when they (16) into play. Americans tend to simplify class in Britain as a contrast between the sophisticated aristocracy and the toiling masses. Much of what Americans still glimpse or read about class in Britain (17) this passing impression of separate classes with little in (18) But British class these days is a more elusive concept, even for the British.

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|----|---|------------|---|---------------|---|------------|---|---------------|
| 13 | A | gist | B | core | C | substance | D | base |
| 14 | A | infallible | B | indefatigable | C | indelible | D | inexhaustible |
| 15 | A | glance | B | peer | C | spot | D | scan |
| 16 | A | fall | B | break | C | arise | D | come |
| 17 | A | reinforces | B | props | C | subsidizes | D | clinches |
| 18 | A | amid | B | midway | C | between | D | halfway |

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:

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THE KARAOKE CULTURE

We live in a culture that values participation over ability: the karaoke culture. **(0)**.....ⁱⁿ...
broadcasting, it seems we cannot escape the vogue for 'access TV', 'people shows' and
'video diaries'. **(1)** is our apparent obsession with documenting our own lives **(2)** ,
in future, programmes will be replaced by cameras in every room, so that we can watch
(3) endlessly on TV. In the countless shows that fill our daytime schedules, **(4)**
audience has become the star. The **(5)** with this 'inclusive' culture is that it knows
(6) bounds. The public make programmes, the public participate in programmes, the
public become performers. Anybody **(7)** do it!

But there is a world of **(8)** between enjoying something and joining in. If we all join in,
(9) is the point of artists or experts? If everything is accessible, **(10)** can be no
mystery, no mystique. Is there **(11)** a beauty in knowledge, a pleasure in learning from
a true expert? I love listening to a genius and learning from (or even just appreciating) his or
her skill. **(12)** assume then that I can 'have a go at' their craft **(13)** be monstrous
impudence on my part. Worse still is the dismissal of something difficult or demanding
(14) 'elitist'. We don't **(15)** to a brilliant glassblower, juggler or plasterer as
'elitist', yet because we all use words and can all sing, anyone who aspires to greatness in
these arts is considered elitist by some people.