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About the paper

The *Reading and Use of English* paper lasts for 1 hour and 30 minutes. There are eight parts to the paper; and a total of 56 questions. You have to read texts of different types and different lengths, for example, extracts from newspapers, magazines, websites and novels, as well as other short texts.

Part 1: Multiple-choice cloze

You read a short text and answer eight four-option multiple-choice questions. There are eight gaps in the text and you have to choose the word or phrase from a choice of four which fits best in each gap.

Part 2: Open cloze

You read a short text and answer open-cloze questions. There are eight gaps in the text. You have to fill each gap with the missing word.

Part 3: Word formation

You read a short text and answer eight word-formation questions. Eight words have been removed from the text. You're given the base form of each missing word at the end of the line. You have to make changes to the form of the word so that it makes sense in the gap.

Part 4: Key word transformation

You read six pairs of sentences and answer key-word transformation questions. The pairs of sentences have the same meaning, but are expressed in different ways. There's a gap in the second sentence, which you have to fill with between three and six words. You're given one of these words, which is called the key word.

How to do the paper

Part 1

- Read the title and the text, ignoring the gaps, to get a general understanding.
- Read the options (A–D) for each question. Only one option fits the gap.
- Check the words before and after the gap. For example, some words can only be followed by one preposition, or may form part of a common collocation.
- Some questions focus on linking words, and you may need to understand the meaning of the whole text to know which word is correct in the context.
- If you're not sure which word to choose, go through and decide which options are clearly wrong. Then choose from the options that are left.
- When you've finished, read the whole text again and check that it makes sense with your answers in the gaps.

Part 2

- Read the title and the text, ignoring the gaps, to get a general understanding.
- Think about the missing words. You only need to put one word in each gap. It's usually a grammatical word, for example, a pronoun, linker or preposition.
- Before you fill each gap, read the whole sentence carefully and think about the type of word that's missing, for example, it may be linking two ideas, or be part of a fixed phrase.
- When you've finished, read the whole text again and check that it makes complete sense with your answers in the gaps.

Part 3

- Read the title and the text, ignoring the gaps, to get a general understanding.
- Think about the missing words. You only need to put one word in each gap, and the base form of that word is written in capital letters at the end of the line.
- Before you fill each gap, read the sentence carefully and think about the type of word that's missing. For example, is it a noun, an adjective, or an adverb?
- Change the word you've been given so that it fits the gap. You may need to add a prefix a suffix or make other changes.
- Check whether nouns need to be singular or plural, and that you've spelled the new word correctly.

Part 4

- Read the first sentence carefully to make sure you understand exactly what it means.
- Look at the key word. What type of word is it? What usually follows it: an infinitive, a preposition, or could it be part of a fixed phrase or phrasal verb?
- The second sentence often has the same information as the first sentence, expressed in a different order. Think about how the words need to change in the new order. For example, an adjective may become a noun or an adverb.
- You can include words and phrases in your answer that aren't used in the first sentence, but the meaning of the two sentences must be exactly the same.
- Remember that you cannot change the key word in any way.
- Check that your answer has between three and six words. Remember that contracted words count as two words. For example, *won't* = *will not*.
- Check that the two sentences have exactly the same meaning with your answer in the gap.

About the paper

Part 5: Multiple choice

There is one long text to read. You have to answer six multiple-choice questions, each with four options. The questions follow the order of information in the text.

Part 6: Cross-text multiple matching

You read four short texts on the same topic. There are four questions which report the views and opinions of the different writers of the four texts. You have to match each question to the correct text or writer.

Part 7: Gapped text

You read one long text from which six paragraphs have been removed. These paragraphs are placed in a jumbled order after the text, together with a seventh paragraph that doesn't fit in any of the gaps. You have to use your knowledge of grammar, vocabulary and referencing to work out which paragraph goes in each gap.

Part 8: Multiple matching

There is either a long text divided into sections, or a series of short texts on the same topic. There are ten questions which report information and ideas from the text(s). You have to match each question to the correct section in the text.

How to do the paper

Part 5

- Read the title and text quickly to get a general understanding of what it's about and how it's organised.
- Read through the questions or question stems without looking at the options (A–D), and underline key words.
- The questions follow the order of the text. Find the section of text where the question is answered and read it carefully, underlining key words and phrases.
- Try to answer the question yourself. Then read the options A–D and choose the one that's closest to your own answer. Look for the same ideas expressed in different ways in the text and in the options.
- Check that the other options are definitely wrong. If you're still not completely sure, read the text again and go through and work out why the other options are wrong.

Part 6

- Read the questions (37–40) first, underlining key words and ideas. There are two main types of question. In most questions you're told which section of text to read and which idea you're looking for. Do these questions first.
 - Read the section of text mentioned in the question and find the relevant topic or idea. Read this carefully to make sure you understand what the writer thinks about it.
 - The question then asks you to compare this writer's ideas or opinions on the topic with those of the other three writers. You may have to decide who has the same ideas and opinions, or who expresses different ones.
 - Now read the other texts carefully to find references to the topic or idea. Then read these sections carefully to make sure you've found the writer who has the same or different ideas or opinions.
- In the other type of question, you're told the topic or idea and asked to find the writer who has a different opinion to the others on that topic. Do this question last.
 - Read all the texts to find references to the topic or idea mentioned in the question.
 - Read the sections carefully to see which writer has different ideas to the other three on this topic.

Part 7

- Read the title and text first, ignoring the gaps, to get a general idea of what it's about and how it's organised.
- Next, read the text around each gap carefully and think about the type of information which might be in the missing paragraph.
- Read paragraphs A–G. Check for topic and language links with the base text. Highlight words that relate to people, places and events, plus any time references. This will help you to follow the development of the argument or narrative.
- Choose the best option to fit each gap. Make sure that all the pronoun and vocabulary references are clear.
- Once you've finished, re-read the completed text to be sure that it makes sense with your answers in the gaps.

Part 8

- You don't need to read the whole text or set of texts first.
- Read questions 47–56 first, underlining key words and ideas.
- Read through the text(s) quickly and find information or ideas that are relevant to each question.
- For each question, when you find the relevant piece of text, read it very carefully to make sure that it completely matches the meaning of the question.
- You'll probably find references to the ideas in the questions in more than one section of the text, but only one section exactly matches the idea in the question. You need to read all these sections carefully to find the exact match.

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).

In the exam, you mark your answers on a separate answer sheet.

Example:

0 A whole B total C mass D sum

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

Sleep is good for you

If you look at the population as a (0), it is evident that people need differing amounts of sleep. Generally speaking, however, the younger you are, the more sleep you're likely to need, and this is (1) of both humans and many animal species. Young children also tend to sleep more deeply than adults and this may be (2) related to the fact that their brains are still developing. During deep sleep, the brain is busy processing new information and getting ready to (3) newly learnt skills into practice in waking life.

It has also been established that changes (4) in sleep patterns during adolescence. Gradually, the sleep of teenagers becomes shallower, (5) teenagers still need more sleep than their parents. Researchers have (6) to the fact that as people age, there's a (7) to find the acquisition of new skills more challenging, and this is seen as (8) evidence of the relationship between sleep and mental agility that is observed in teenagers.

- | | | | | |
|---|--------------|---------------|----------------|--------------|
| 1 | A correct | B true | C right | D valid |
| 2 | A surely | B tightly | C closely | D greatly |
| 3 | A send | B take | C bring | D put |
| 4 | A occur | B exhibit | C manifest | D enter |
| 5 | A as well as | B even though | C apart from | D regardless |
| 6 | A revealed | B suggested | C acknowledged | D pointed |
| 7 | A tendency | B likelihood | C trend | D liability |
| 8 | A greater | B deeper | C wider | D further |

TIP STRIP

Question 1: Which of these adjectives can be followed by the preposition *of*?

Question 2: Which of these words commonly collocates with *related to*?

Question 5: Look at the sentence after the gap and think about the meaning. Which expression will provide the contrast here?

Question 7: Only one of these words can be followed by the infinitive form of the verb.

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)**.

In the exam, you write your answers **IN CAPITAL LETTERS** on a separate answer sheet.

Example:

0	E	X	T	R	E	M	E	L	Y										
---	---	---	---	---	---	---	---	---	---	--	--	--	--	--	--	--	--	--	--

The celebrity biography

The celebrity biography is an **(0)** popular literary genre. It provides a ready source of income for many writers who might otherwise find themselves unemployed in a very **(17)** industry.

EXTREME

The problem with writing the biography of a living person, however, is that you're very **(18)** on the celebrity for information. Unless that person sees the book as an opportunity to reveal previously **(19)** secrets about their private life, the actual material can be **(20)** dull, with the result that the book itself becomes a simple **(21)** together of known facts.

COMPETE

RELY

Much more exciting from the writer's point of view is embarking on the biography of a celebrity from the past. You're often given access to the celebrity's private **(22)**, which may contain letters that have been lying unread for years. Although going through them is quite a **(23)** process, there is always the chance of gaining a real **(24)** into the person's true character or, even better, a hint of scandal.

SUSPECT

DISAPPOINT

GATHER

CORRESPOND

LABOUR

SIGHT

TIP STRIP

Question 17: You need to add a suffix to this word to create an adjective.

Question 19: Read the paragraph to check whether you need to create a positive or a negative word here.

Question 20: You need to add two suffixes to this word to create an adverb.

Question 24: Add a prefix to create a noun that means 'an understanding'.

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 Amy stayed at the hotel once before.

FIRST

This Amy has stayed at the hotel.

The gap can be filled with the words 'is not the first time that', so you write:

Example:

0

IS NOT THE FIRST TIME THAT

In the exam, you write **only** the missing words **IN CAPITAL LETTERS** on a separate answer sheet.

25 Dan applied for the job even though he didn't have the necessary qualifications.

SPITE

Dan applied for the job he lacked the necessary qualifications.

26 I really don't mind whether I play in the match or not.

DIFFERENCE

It really me whether I play in the match or not.

27 **Without** my parent's support, I'd never have managed to win the gold medal.

BEEN

If it of my parents, I'd never have managed to win the gold medal.

28 Sam wasn't the only student on the course who found the assignment challenging.

ALONE

Amongst students on the course, Sam the assignment challenging.

29 Would you mind if other people used your desk while you're away on holiday?

OBJECTION

Would other people using your desk while you're away on holiday?

30 You should consider all the options before coming to a conclusion.

TAKEN

All the options before you come to a conclusion.

TIP STRIP

Question 25: You need a phrase that means the same as 'despite'.

Question 27: You need to use the past perfect tense in your answer.

Question 29: *alone* is followed by a preposition and a gerund.

Question 30: You need to change *consider* into a noun.

You are going to read an article about an exhibition. For questions 31 – 36, choose the answer (A, B, C or D) which you think fits best according to the text.

In the exam, you mark your answers on a separate answer sheet.

The Spark of Life

A new exhibition revisits the pioneering days of mass electricity.

The *Spark of Life* exhibition sets out to show how an understanding of electricity lies at the heart of modern existence. But as well as showing how mankind has struggled to understand and harness this invisible but powerful force of nature, it also invites us to consider some of the everyday manifestations that mark the success of that struggle. In charting the social history of electricity, and by focusing on the history of such prosaic items as light bulbs and electricity pylons, it skillfully brings home to us the extent to which such things have transformed the world we live in.

For example, we hear that when the architects of Manchester's impressive John Rylands Library were planning its interior illumination in the 1890s, suppliers of electric lamps were battling to supplant gas lighting in homes and workplaces, claiming that it provided a softer and steadier glow. They triumphed at the Rylands by successfully arguing that electricity would be less likely to have a detrimental effect on its precious volumes than fume-generating gas lights. When the library opened in 1900 with its own generator, it was one of Britain's first public buildings to be lit entirely by electricity.

The splendid floral designs for the Rylands light fittings, made of gunmetal and bronze, are on show in the *Spark of Life* exhibition. They were designed to harmonise with the tulip-shaped bulbs prevalent at the time. Amazingly, a few of the Rylands' original incandescent bulbs survived in place until 1995, when the library was finally upgraded to a modern electricity supply. They, too, will be in the exhibition, lent by Manchester's Museum of Science and Industry. The earliest bulbs have long-lasting carbon filaments, like those patented by Thomas Edison in 1880, and feature the little glass pips that sealed early bulbs. They have no factory marks, but it is likely that they were hand-blown to order, says curator Alice Cliff. Their illumination would have been similar to a modern 15-watt incandescent bulb. Whether they would light up today when connected to a power supply remains unknown, as the museum is unwilling to risk such an experiment. In those pioneering days of electricity, light bulbs had a certain decorative glamour, which disappeared as they became cheap commodity items. Today, however, their appeal is returning as new materials technology makes it possible to create long-life, low-energy filaments in wonderful patterns.

The exhibition also looks at how electricity was distributed from power stations through cables, first within cities and then across nations, so that on-site generators like that at the Rylands Library were no longer needed. The star exhibit is a collection of photographs of pylons around the world taken in the 1920s, the heyday of mass electrification. It turned up in the Science Museum archives at Wroughton, says Ruth Garde, the show's curator, but sadly without any clue as to the identity of the photographers or why it was originally put together. The photographs illustrate the popular excitement associated with those early pylons as they

line 26 swooped across landscapes, bringing power to the masses.

The *Los Angeles Times* described an early Californian transmission line in 1913: "Electric energy from the far-off Sierras stretched
line 28 a hand robed with lightning across the gulf of valleys and mountains to the doors of the city." A decade later, the Chicago architect EH Bennett said: "To the mind of any imagination there is at times something irresistible in the aspect of great airy structures
line 30 stalking the hills." While Britain's 'pylon poets' such as Stephen Spender celebrated them as symbols of technological progress,
line 31 other campaigners lamented the scarring of the landscape. But any such misgivings failed to halt construction and, by the 1940s, the UK had one of Europe's most extensive and reliable electricity networks.

The UK had come relatively late to the pylon party. In 1926, it was lagging well behind France and Germany in mass electrification, when the government set up a national body known as the National Grid to oversee the process. In 1928, a committee headed by anti-modernist architect Sir Reginald Blomfield came up with the open-lattice tower design, based on an American model. This has been the standard pylon for the UK grid and a familiar feature of the landscape ever since. Today, pylons are low on the list of most people's interests, though the UK does have a Pylon Appreciation Society. But new overhead lines will be needed in future, and the National Grid is hedging its bets. For some lines it will stick with the traditional steel lattice pylons, whilst for others it plans to introduce the new Danish T-pylon – a solid pole with cross arms from which the power lines are suspended in diamond-shaped structures. Is a new debate about the design of power delivery about to be sparked?

- 31 In the first paragraph, the writer praises the exhibition for
- A focusing on such unusual examples of technical creativity.
 - B making a rather challenging topic accessible to non-specialists.
 - C relating the development of familiar objects to much wider themes.
 - D highlighting how difficult it is to imagine a world without electricity.
- 32 In the second paragraph, we learn that the architects of the John Rylands Library decided to adopt electric lighting because
- A it was less likely to damage the building's contents.
 - B it provided better illumination for the building's users.
 - C it had been successfully used in other types of buildings.
 - D it could draw on another of the building's innovative features.
- 33 What is suggested about the oldest light bulbs at the exhibition?
- A They may still prove to be in good working order.
 - B It might be possible to find out exactly who made them.
 - C They were individually designed to match particular light fittings.
 - D It is regrettable that they were removed from their original setting.
- 34 What is known about the collection of photographs in the exhibition?
- A It was gathered together to present a positive image of electricity.
 - B It features the work of people who chose to remain anonymous.
 - C It sets out to show why pylons became so common worldwide.
 - D It dates from a boom period in the history of electricity.
- 35 Which of the following phrases is used to suggest disapproval?
- A swooped across (line 26)
 - B robed with lightning (line 28)
 - C stalking the hills (line 30)
 - D scarring of the landscape (line 31)
- 36 In the last paragraph, the writer suggests that in future, pylons in the UK
- A will be replaced by much less obtrusive structures.
 - B may become more varied in their appearance.
 - C are unlikely to attract much public attention.
 - D may be less attractive than those of the past.

TIP STRIP

Question 31: Look for a word in the paragraph that expresses how well the exhibition fulfils its aims.

Question 32: Be careful. You are looking for the reason behind the decision.

Question 35: Read what comes after each of the phrases in the article to find the answer.

You are going to read four extracts from reviews of a book about a house in London. For questions **37 – 40**, choose from the reviewers **A – D**. The reviewers may be chosen more than once.

In the exam, you mark your answers on a **separate answer sheet**.

The House by the Thames by Gillian Tindall

Reviewer A

London has witnessed successive waves of demolition and rebuilding as rich citizens responded to changes in architectural fashion. It's remarkable, therefore, that one old house on the south bank of the River Thames opposite St. Paul's Cathedral should have survived. What happened in and around this house forms the spindle around which Ms. Tindall spins a series of delicately crafted tales. Thanks to her painstaking research, we are presented with an enormously detailed account of the lives of the people who have lived in the house since the 16th century. Had it been a simple chronological account, we might have got bogged down in all this detail, but the deft interweaving of the stories themselves keeps you turning the page. For me, however, the work is essentially episodic. I was expecting it all to be leading somewhere, for some conclusion to be drawn from all this detail, but it never came.

Reviewer B

Gillian Tindall has produced a history of London viewed through the microcosm of one house and the people who lived in it. I found myself enthralled from page one, carried along as much by the elegance of the prose as by the narrative itself. Tindall's achievement is all the more remarkable because the stories she tells are true ones and the house still exists. It's a triumph of thorough research, which makes you want to unearth the story of your own house, although there were times when the sheer volume of factual information was a little indigestible, and I did skip the odd page. The way that Tindall returns to various central themes in the history of London as the story of the house unfolds is, however, very effective. It forces you to reconsider not only your understanding of history, but what history itself is.

Reviewer C

I was recommended this book by a friend. I didn't really know what to expect, but I'm certainly grateful for the recommendation. The history of the house is learnedly told, from its origins as a 16th-century inn through to its unlikely 20th-century survival despite the ravages of war and economic upheaval. Tindall's style of writing is a little bit old-fashioned for my taste, however, and I found it off-putting in places. Another problem I had was that the structure of the book itself is quite complicated, so I had to keep looking backwards and forwards to remember who was who and where they fitted into the story. But having said that, I came away having learnt a wealth of new and fascinating information about everyday life in London across the centuries. What's more, in charting the history of one London house and its inhabitants, Gillian Tindall's thought-provoking book shows us just how much history is the sum of its parts.

Reviewer D

Tindall is the sort of writer you wish you could meet and get to know personally. There's something about the clear way she expresses her ideas that I find very accessible and reassuring. In order to write this book, she must have spent a lot of time in libraries and dusty archives. It's staggering to think that so much information still exists about people who lived long ago, if you know where to look. I'm full of admiration for her patience, but sometimes I felt a bit overloaded – as if she wanted to tell me every little fact she'd found. The way the story is told is quite clever, sometimes focusing on the house and sometimes on the people, but I'm afraid I did lose the thread at times. For me, the strength of the book lies in the fact that it made me realise that big events and trends really do affect the lives of ordinary people, and that's something we shouldn't underestimate or shy away from.

Which reviewer

has a different view from Reviewer D regarding the effect the writer's use of language has on the reader?

37

expresses a similar view to Reviewer B about whether the level of detail in the book is appropriate?

38

has a similar view to Reviewer C about how easy it is to follow the stories in the book?

39

expresses a different view to the others about the extent to which the book raises issues of wider significance?

40

Sample pages

TIP STRIP

Question 37: Reviewer D says that the writer expresses her ideas in a clear way. Look at what the other reviewers say about the way the book is written. Which one didn't like the style of writing?

Question 38: Reviewer B says "the sheer volume of factual information was a little indigestible." Look at the other reviewers to see who also found the book too detailed.

Question 40: Each reviewer ends by commenting on the wider issues raised by the book. Which one feels these were not sufficiently dealt with?

You are going to read an article about a winter sports holiday. 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.

In the exam, you mark your answers **on a separate answer sheet**.

Ski safari

Our reporter samples a different type of winter sports holiday.

It was only when the doors of the carriage slid open that we fully realised what sort of a day lay in store for us. Passengers on this route normally pop out like corks from a bottle when it reaches its destination, eager to snap on their skis and be first on the descent. Today, though, our fellow travellers paused momentarily on the threshold as a vicious gale whipped icy particles into their faces at -25°C , one or two shivering before setting their shoulders against the blast.

41

That left us with no choice but to take the rack railway that's been winding its way up to 3,089 metres in all weathers since 1898. Flexibility, and a willingness to use any transport available, would be the keys to our trip. We were embarking on a 'ski safari' — an increasingly popular style of Alpine adventure designed to revive the spirits of the mountain enthusiast who's grown weary of winter sports resorts.

42

The customisable character of this arrangement means that groups can choose exactly how vigorously — or languidly — they want to proceed, settle on their consensus fitness level and decide whether the priority is clocking up the ski miles, communing with nature or sampling the local cuisine over long lunches.

43

Expansion into winter tourism is a recent venture, seizing on the ski safari concept as a way of standing out from the competition — despite the inevitable logistical headaches that come with combining complicated itineraries with fickle high-altitude weather.

Our plan was to spend the morning exploring the off-piste options around the railhead, before making our way up to a mountain refuge for the night. The sight of so much snow swirling around had also raised hopes of skiing on fresh powder. But our guides had to find it first.

44

Fortunately, conditions were on the turn: with every few metres we descended, the breeze dropped slightly and visibility improved. Our guides suddenly dropped off the edge of the piste into a vale of untouched snow.

45

After a day of mini-adventures — including being occasionally thrown off-balance by the weight of rucksacks carrying avalanche airbags, shovels, probes and transceivers, as well as our night-time gear — our windswept crew drew up to the mountain refuge. Built in 1885, this was a relic of the pioneering days of winter sports.

46

For some, the chief flaw of such places is the shock of the unheated dorm. True, the air was biting cold as I climbed into my bunk. Within minutes, however, I was asleep, snug under a heavy-duty duvet. We awoke the next day to find the storm had broken. The descent was euphoric, our fat skis carving easily through the shin-deep powder on the upper slopes, which lower down gave way to denser, wetter snow — a choppiest business altogether — but the experience of peak-to-valley fresh tracks was hard to beat.

Would I do it again? Without hesitation. It's hard to imagine a better antidote to the routine week's ski package.

- A** There were surprises lurking here and there under the surface as we set off in hot pursuit, but the occasional jolt underfoot seemed like a price worth paying for finally being let off the leash. As the lift system gradually reopened, we worked our way towards our destination for the night.
- B** The former took precedence amongst most of our group, which consisted of several expert skiers, including our hosts from the travel company, which has long experience of running summer holidays at its beach club in Greece.
- C** Yet it requires a relaxed approach. If you worry too much about the logistics and objectives, you're getting it all wrong. But go with the flow, and you never know where it might take you.
- D** Looking upwards, one of them pointed to a mountainside that two days earlier had been knee-deep in the stuff. Since then, the raging storm had simply picked it up and deposited it elsewhere, leaving the slope looking as if it was still early in the season, with treetops and rocks poking out of a sandblasted base.
- E** It rests on a simple but enticing concept: rather than stay in one place, you make a journey on skis, using cable cars, helicopters, skidoos and anything else available to 'daisy-chain' across valleys and ridges, staying in different villages or mountain huts as you go.
- F** Despite lying within sight of pisted slopes and the cable car, it upholds all the best traditions of the genre. At night, the fug of the dining room was almost overwhelming, a wood-fired stove pumping heat to radiators liberally draped with our kit.
- G** An hour earlier, we'd been sipping coffee and lounging on sofas in the well-appointed boot room of the hotel down in Zermatt. On the wall, a video screen showed that high winds had closed all the main chairlifts and cable cars.

TIP STRIP

Question 41: Read the sentence in the paragraph after the gap. Now find the option that talks about why the writer took the train.

Question 42: The text before the gap introduces the idea of a ski safari. Look for the paragraph that explains how it is organised.

Question 43: The text before the gap talks about different options. Look for the paragraph which uses a word that picks up on this idea.

Question 45: Look for the paragraph that contains a phrase that refers to the words *our guides* before the gap.

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

In the exam, you mark your answers **on a separate answer sheet**.

In which section does the writer mention

- | | | |
|--|----|--|
| a piece of equipment that's surprisingly easy to move? | 47 | |
| the motivation behind this particular trip to visit his relative? | 48 | |
| how preparing for an outdoor astronomy session can improve results? | 49 | |
| how astronomers can become completely absorbed in the activity? | 50 | |
| a philosophical attitude towards a frustrating aspect of astronomy? | 51 | |
| how the level of cloud cover isn't the only factor that can affect visibility? | 52 | |
| the range of things a beginner might now expect to observe with ease? | 53 | |
| how methods of getting to know the night sky have changed? | 54 | |
| an expression that astronomers use for a very satisfying experience? | 55 | |
| something that reveals that he isn't a complete novice as an astronomer? | 56 | |

TIP STRIP

Question 47: Look at the texts and underline places where pieces of equipment are mentioned. Where is this particular point made?

Question 49: All the sections talk about being outdoors, but which of them mentions something that was done to improve the results of the session?

Question 51: Look for sections of text that describe situations that astronomers might find frustrating. Read these sections carefully to find the attitude described in the question.

Question 56: The word *novice* means 'beginner'. The word occurs in section B, but this isn't the answer. Find the text where the writer tells us something that shows he has done some astronomy before.

My stargazing trip

I spent the night with my uncle Jon, who's a keen astronomer.

A

It's approaching ten o'clock on a winter's night and I'm outdoors, on a pebble beach on the English coast. Most sensible people are safely indoors, but I'm trying to shelter from the rain behind a giant telescope. I've arranged to meet my uncle Jon, a keen astronomer, here. His house is within a stone's throw of the sea and so our plan is to spend the evening on the beach in a celestial huddle. My own modest telescope has been gathering dust for years, but I'm hoping Jon might inspire me to gaze at the heavens more often. The astronomer's good luck motto is 'clear skies'. However, tonight the stars are hidden behind a thin layer of cloud. Jon's not easily disheartened, however. "That's all part of astronomy. It makes those beautiful clear evenings even more memorable. You have to be patient and accept that clouds are a natural, if rather annoying, phenomenon for us. This is still a very unfriendly sky."

B

While we sip tea on the beach and search for the first twinkle of a star, Jon explains that most telescopes are now fitted with a computer 'brain' that uses satellite technology to grab a fix on their location. The unit can factor in the time and date to give a telescope a built-in chart of the sky. Astronomers then key in which object they want to view, and a series of tiny motors rotate the telescope so it points to the exact location in the galaxy. "I didn't have all that when I was a kid, so I found my way around the universe using books and maps," says Jon. "I can still remember how amazed I was when I saw the surface of the Moon for the first time. Nowadays, a novice can pick up a relatively reasonably priced telescope and be marvelling at Saturn or Venus within a few minutes and then move onto the major constellations."

C

As the clouds start to thin, Jon shows me the huge telescope that he's selected from his impressive collection. Despite being more than a metre long and attached to a solid tripod, it's remarkably mobile. The unit has been left outside for most of the evening to adapt to the temperature. This helps remove heat from the inner components, allowing the air in the optical path to stabilise and give a clearer image of the stars. For now, though, all we can see through our lens is an overcast sky. "Astronomers have a little language of their own," explains Jon. Clear skies are one thing, but 'the seeing' has to be good as well. This depends on how turbulent the atmosphere is and can be spoilt by a rippling or 'jellyfish' effect through the lens.

D

Jon says that if you want to try your hand at stargazing before investing large sums on a telescope, a pair of traditional binoculars is good for viewing the Moon. "Even now I still marvel at how vivid the edge of the craters are. But I'd also say buy some warm clothes because astronomy can get compulsive. I've been up looking at the stars until 5a.m., totally oblivious." Just as it seems we aren't going to see further than a few thousand metres, a tiny window of moonlight is reflected on the surface of the sea. Slowly, almost magically, it starts to move towards us on the shore, as the clouds separate and drift with the breeze. Jon swings the telescope around and we have a clear view of the Moon. Everyone's seen footage of the Apollo missions, and there are plenty of NASA pictures out there, but to view it through a telescope is still breathtaking. But then the clouds move in again swiftly, the rain sheets down and we're left in darkness. Jon's as excited as me. "When you see an object through a particular telescope for the first time, that's called 'first light'. It's a very special moment and you can be moved to tears. When you realise what's out there in the galaxy, it puts things in perspective and it can be a humbling experience too."