CAMBRIDGE English

Cambridge English Qualifications

C1 Advanced

Developing reading skills for Cambridge English Qualifications: A guide for teachers



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Who this guide is for

Teachers spend many hours helping to prepare learners for the different types of reading tasks that are assessed in Cambridge English Qualifications. This guide is for you. With lots of practical tips and real examples, it will help you to develop and practise learners' reading skills in preparation for C1 Advanced.

About C1 Advanced

- ✔ Tests reading, writing, speaking and listening skills
- ✔ C1 Advanced is aimed at learners who need to show they can:
  - follow an academic course at university level
  - communicate effectively at managerial and professional level
  - participate with confidence in workplace meetings or academic tutorials and seminars
  - express themselves with a high level of fluency.
- ✔ Comes after B2 First and before C2 Proficiency
- ✔ Tests learners at CEFR Level C1
- ✔ Can be taken on paper or on a computer

You can find out more about C1 Advanced and other levels on our website.
See cambridgeenglish.org/examsandtests.

How to use this guide

To get the most from this guide:

- Try the practical ideas and reflect on how these techniques affect the processes of learning and teaching in your classroom.
- Throughout the guide, there are links to **activities**, other online resources, and there are feature boxes such as 'Further practice' and 'Top tips' for you to try out in your classroom.
- There are **example exam questions**, which you can print out and photocopy for your learners.
- You can navigate the document by using the hyperlinks in the text and the buttons on each spread:

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Key terminology

Language assessment is a specialist field and there is some common terminology which might be unfamiliar to you. Learning to recognise these terms will help you to understand this guide.

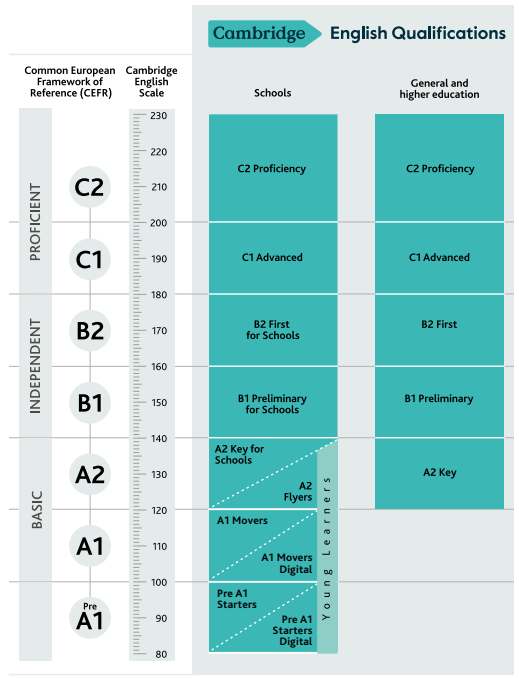
Term	Definition
cohesive devices	Words or phrases that are used to connect ideas between different parts of a text. They include pronouns, synonyms, and transitional words such as *and*, *but*, *although* etc.
collocation	A word or phrase that sounds natural and correct when it is used together with another word or phrase, e.g. *heavy rain*, or, *Can I **ask** a question?* **not**, *Can I ~~make~~ a question?*
distractors	A wrong answer that is similar to the correct answer, designed to see whether the person being tested can notice the difference.
gapped text	A text with some sentences removed. Learners have to select the correct sentence to complete it.
L1	A speaker's first or native language.
learner/ candidate	A learner is someone who is learning English, usually in a classroom. A candidate is someone who takes an exam. This is a more formal word because it refers to work done in the exam, not work done in the classroom.
multiple-choice (m/c) cloze	A text with gaps which learners complete by selecting from multiple-choice options.
open cloze	A text with gaps which learners complete with a suitable word.
rubric	Instructions on an exam paper that tell learners how to complete questions.

When other terms appear in this guide, you'll find an explanation nearby in a glossary box:

Key terminology

The **Common European Framework of Reference (CEFR)** is an international standard for describing language ability. It uses a six-point scale, from **A1** for beginners up to **C2** for those who have mastered a language. This makes it easy for anyone involved in language teaching and testing, such as teachers or learners, to see the level of different qualifications.

CEFR scale





Challenges of reading

Reading is a skill that presents many challenges that learners and teachers need to deal with to prepare learners for success in our exams.

For the teacher

- We are sometimes reluctant to spend class time on reading – it is often seen as less interesting or a less effective use of time than practising speaking.
- Motivating learners who don't read much even in their own language is difficult.
- It can be time-consuming and hard to find texts and materials that are interesting.
- Most classes will usually have learners with a range of reading abilities and who will read at different speeds, so teachers need to be ready for the early finishers.

For the learner

- Learners say that understanding vocabulary is the greatest challenge to comprehension.
- Wanting to understand every word but not being able to do so can be very demotivating.
- Having enough time is another common issue – especially in an exam context.
- Non-literal language and multi-word verbs can be difficult for learners' comprehension.
- 'False friends' – words which seem to be similar to a word in your learner's own language **(L1)**, but which have a different meaning in English – can also present a challenge.
- How a text is structured and the **cohesive devices** that hold it together may be very different in a learner's L1.

Developing your learners' reading skills

★ Top tips

✔ **Do ...** give your learners plenty of practice, in class and at home, of reading a variety of different genres and styles which might appear in the C1 Advanced Reading and Use of English paper. Candidates need to be familiar with a range of complex texts. For example: newspapers, magazines, websites, advertisements and brochures. In Part 5 there is an emphasis on understanding a long text which could be an extract from a book, or part of a novel; in Part 6 there is an emphasis on identifying opinions and attitudes expressed across texts which might be from reviews, articles, reports or journals.

✔ **Do ...** make sure your learners know clearly what each exam task type focuses on and will be testing them on. You can find out detailed information about what is tested in each part of the paper in the **Handbook for Teachers**.

✘ **Don't ...** forget to tell learners that it's a good idea to underline the key words in an exam question to help focus on the instructions. Is it a multiple-choice task? Do you have to fill the gap? How many words do you need to write? How much time do you have? Always quickly check these kinds of questions in class so learners get into the habit of asking themselves too.

✔ **Do ...** ask learners to practise **skimming and scanning** both shorter and longer texts. It's a good idea to encourage learners to always skim-read the text quickly first to get a general idea of what it's about. There is an example of this in the **Part 6 Activity**.

✔ **Do ...** help learners think about different ways they read texts. For example, if they are reading an information leaflet, ask them to scan the text to find some specific information. However, if they are reading a message, then ask them to think about how they would reply.

✔ **Do ...** encourage your learners to try to work out or guess the meaning of words they don't know. Get them to use the context and the rest of the text to help. Ask learners to think about the part of speech (noun, verb, adjective etc.), if the word has a positive or negative feeling, and if there are any similarities to other words they know or to words in their **L1**. There is an example of this in the **Part 3 Activity**.

✘ **Don't ...** let your learners waste time. Tell them that if they don't know a word and they can't guess the general meaning from the other words around it, to skip it and just keep on reading the text.

✔ **Do ...** ask learners to predict what the answer might be before looking at the multiple-choice options, and to then look at the options and choose the one closest to their prediction.

Assessing your learners' reading skills

The key to understanding how well your learners' reading skills are developing is through regular, effective assessment. It's a good idea to use a mix of teacher, **peer assessment** and **self-assessment** during an exam preparation course. This variety can make lessons more interesting and engaging.

★ Top tips

✔ **Do ...** ask your learners to think about why an answer is right or wrong. This will help you assess whether they have understood what is being tested in each question.

✔ **Do ...** demonstrate why the answers are correct, and why some possible choices are wrong. This will show your learners how to analyse the questions and help them get to the correct answers. See the **task familiarisation sections starting on page 12**.

✔ **Do ...** ask your learners to justify and explain their answer choices to each other. See an example of this in the **Part 7 task familiarisation and activity on pages 32–35**.

✔ **Do ...** talk to your learners about what feedback they prefer, and work together to find out what works best. Adopting different approaches to giving feedback is particularly helpful to support learners with specific learning needs, such as dyslexia.

✘ **Don't ...** forget that assessment isn't just about correcting mistakes – **formative assessment** is about learning from feedback.

✘ **Don't ...** just give practice tests to assess your learners. Assessment doesn't have to be formal. You can also use games and quizzes such as **Kahoot!** to create fun activities which assess learners' understanding.

Key terminology

Peer assessment is when learners give feedback on each other's language, work, learning strategies, or performance. Research shows that people who are similar to the learner in age, gender, first language and learning goals are very motivating as role models.

Self-assessment is when learners decide for themselves if they think their progress or language use is good or not. Developing good self-awareness is important for becoming an effective independent learner.

Formative assessment is when a teacher gives learners feedback on their progress during a course, rather than at the end of it, so that the learners can learn from the feedback.

Preparing learners for the C1 Advanced Reading and Use of English paper

In order to become a good reader, there are many habits and qualities that you can encourage learners to try and develop.

A good reader:

- reads a wide range of things and reads regularly
- uses different skills such as **skimming** and **scanning**
- guesses the meaning of words they don't know
- reflects on what they have read
- records useful new vocabulary and tries to use it in their language practice.

To do well in Cambridge English Qualifications, learners must also understand:

- how the C1 Advanced Reading and Use of English paper is organised and assessed
- their own strengths and weaknesses
- how they can improve any areas of weakness.

Key terminology

Skimming is when you read quickly. For example, to understand the main ideas in the text and discover what type of text it is – Is it a serious news article, a notice, a magazine?

Scanning is when you read quickly to find specific information. For example, scanning a cinema guide to find a specific film, or film times.

How the paper is assessed

The C1 Advanced Reading and Use of English paper has eight parts and lasts for 1 hour and 30 minutes in total. There is no extra time to copy answers to the answer sheet (if candidates are taking the paper-based test).

Part	Task types	What do candidates have to do?
1	Multiple-choice cloze	Read a modified cloze containing eight gaps. There are 4-option multiple- choice items for each gap.
2	Open cloze	Read and complete a modified cloze test containing eight gaps.
3	Word formation	Read a text containing eight gaps. Each gap corresponds to a word. The stems of the missing words are given beside the text and must be changed to form the missing word.
4	Key word transformation	There are six separate items, each with a lead-in sentence and a gapped second sentence to be completed in three to six words, one of which is a given 'key' word.
5	Multiple choice	Read a text followed by six 4-option multiple-choice questions.
6	Cross-text multiple matching	Read four short texts, followed by four multiple-matching questions. Candidates must read across texts to match a prompt to elements in the texts.
7	Gapped text	Read a text from which six paragraphs have been removed and placed in jumbled order after the text. Candidates must decide from where in the text the paragraphs have been removed.
8	Multiple matching	Read a text or several short texts, preceded by ten multiple-matching questions. Candidates must match a prompt to elements in the text.

Important note: The example exam tasks used in this guide are provided to give you and your learners an idea of the format of the exam and what is being tested in each part. The tasks have not been fully pretested and calibrated like our published exams. To assess your learners' readiness for a live exam, use one of the official sample tests on our website, or go to our Mock Test Toolkit for tips on using sample tests.

The next section of this guide will look at what is being tested in the questions and texts in each part of the Reading and Use of English paper for C1 Advanced. We will analyse why the answers are correct, and why some possible choices are wrong. Demonstrating this will show your learners how to analyse the questions and help them get to the correct answers.



Part 1: Task familiarisation

Aims: To demonstrate the format of Part 1 and what is needed to get the correct answer; to raise awareness of collocations and semantic precision.

Preparation: Print out copies of **Part 1 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 1: Activity or afterwards as further practice.

Here is an example of three questions from Part 1.

Part 1

For questions **1–3**, 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)**. **Example:**

0 **A** shot **B** flown **C** launched **D** taken

The space age junk that surrounds our planet

Since 1957, when the first satellite was **(0)** …….. into space a vast amount of space debris has **(1)** …….. in its wake. The rubbish, constantly orbiting around the Earth, consists of anything from tiny spots of paint to large bits of **(2)** …….. rockets. It also includes equipment lost by astronauts during space **(3)** …….. outside their craft.

1	**A**	accumulated	**B**	added	**C**	swollen	**D**	built
2	**A**	rejected	**B**	disposed	**C**	discarded	**D**	refused
3	**A**	flights	**B**	walks	**C**	steps	**D**	turns

Answer key

1 ✘ **B** is incorrect as *added* means extra or additional and would need to be in a passive form to fit here. ✘ **C** is wrong because *swollen* is used to describe something larger than usual, often a part of the body or a river. ✘ **D** is incorrect as *built* means something that has been made or created – *built up* would be possible, but there is no particle *up* in the sentence. ✔ **A** is correct – *accumulated* means to have increased in number or amount and things usually *accumulate* or collect gradually over time.

2 ✘ **A** is wrong as the meaning of *rejected* is refused for acceptance or use and here the rockets have already been used. ✘ **B** is also incorrect because although *disposed* means got rid of, it has the connotation of having got rid of something properly, in the correct way or place – which doesn't match the meaning of the sentence. ✘ **D** is incorrect as *refused* is similar to **A** *rejected* in the idea of saying you would not do or accept something. Candidates might mistakenly link it to the noun *refuse* meaning rubbish or trash, which fits the context but is not the correct word. ✔ **C** is correct – *discarded* means got rid of but also has the connotation of someone having done this carelessly or in an improper way so it matches the context here.

Part 1: Task familiarisation

Answer key

3 ✘ **A** is incorrect as although *space flights* is a strong collocation, the flight doesn't happen *outside their craft*. ✘ **C** is wrong as *space steps* is not a collocation. Candidates might be tempted to choose this item if they make the connection with the famous words of the astronaut Neil Armstrong ('one small step …'). ✘ **D** is incorrect as the meaning of *turn* doesn't fit and there is no collocation with space. ✔ **B** is the correct choice as *space walks* is a strong collocation and to go on a space walk means to move around in space outside a spacecraft.

Part 1: Activity

Aims: To raise awareness of differences in meaning and use of words which are similar.

Preparation: Select five words as in step 1.

Steps:

1. Choose five words, of the same part of speech, which are similar in meaning and/or use, for example – *gifted*, *skilful*, *experienced*, *competent*, *talented* – and dictate the words, saying each one twice, before writing them on the board to check spelling.
2. Put the learners into pairs, check they understand the meaning of the expression the *odd-one-out* (a word which is different from the others) and then ask them to discuss and decide with their partner which one is the odd-one-out and why. Tell learners that there is no correct answer but that discussing the odd-one-out and giving reasons will help activate their knowledge of how certain words **collocate** with others. If learners need help, give them a hint to think about words that follow these words, and which verb forms and parts of speech go before and after each word in the list.
3. Feed back and focus on the meaning, collocations and contexts in which the words are used. As there is no correct answer, accept any logical explanation. For example, *competent* could be the odd one out as it is not as strong or positive as the others, or *experienced* because that focuses more on the number of times or how long something has been done rather than just ability. *Skilful* and *talented* could be the odd ones as both are similar – they describe a high level of ability to do something; both are strong collocations with the word footballer; both are something we would all like to be. You could say that *gifted* and *talented* are more about innate ability, and a person could be *skilful* because they train and practise their ability. The difference can sometimes be a collocation, for example you say, a *talented mathematician* rather than a skilful one for example.

Further practice

It is good to follow this activity with a Part 1 task reminding the learners to consider carefully the slight differences in meaning and use of the words in the multiple-choice options – just as they did when deciding the odd-one-out.

Part 2: Task familiarisation

Aims: To demonstrate the format of Part 2 and what is needed to get the correct answer; to raise awareness of some of the grammatical features tested in Part 2.

Preparation: Print out copies of **Part 2 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 2: Activity or afterwards as further practice.

Here is an example of three questions from Part 2.

For questions **9–11**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Edmund de Waal: ceramic artist

Edmund de Waal ranks **(0)** … *amongst* … the most accomplished ceramic artists of his generation. His white porcelain creations have their roots **(9)** … *in* … ancient Chinese ceramics, but at the same time they look very modern.

In 2010, de Waal shot to wider fame **(10)** … *as/becoming* … a bestselling author. The book he wrote told the story of a collection of carved Japanese figures. De Waal brilliantly interwove the history of the heirlooms with that of his fascinating great uncle to **(11)** … *whom* … they once belonged.

Answer key

9 ✔ The preposition *in* is needed to complete the collocation *have its/their roots in something*, which is an analogy to plants – de Waal's creations drew on ancient Chinese ceramics in a similar way to a plant drawing on nutrients in the soil.

10 ✔ The word *as* is correct here – it is a preposition which refers to the role or purpose of a person or thing. The answer could also be *becoming* meaning *starting to be*.

11 ✔ The relative pronoun *whom* is needed here, it refers to the preposition *to* and is quite formal. Candidates might be tempted to put *who*, but although this is also a relative pronoun for people, the sentence would then need to read: … *uncle who they once belonged to*.

Part 2: Activity

Aims: To raise awareness of fixed expressions and to develop an understanding of some common ones.

Preparation: Print out copies of **Part 2 extra activity** – fixed expressions.

Steps:

1. Give out the **Part 2 extra activity** and ask the learners to read the text and find out what Jane and Bob's problem is. Then ask them to turn their paper over and tell their partner what they remember about the story.
2. Explain that the text contains a number of fixed expressions that have been highlighted and ask the learners to discuss the meaning of each one with their partner before matching them to their meanings. Feedback with the whole class. Ask the class what they think will happen to Bob and Jane.
3. Divide the class into groups of four or five learners and ask them to discuss the questions, encourage them to ask further follow-up questions to find out more information.
4. Feed back with the whole class – ask the learners to report something new they learned about one of their partners.
5. Ask the learners what parts of the C1 Advanced Reading and Use of English paper might test their knowledge of fixed expressions like these. (Parts 1, 2 and 4 mainly.) Next time you practise one of these tasks elicit/remind them to look out for these kinds of expressions.

Part 3: Task familiarisation

Aims: To demonstrate the format of Part 3 and what is needed to get the correct answer; to raise awareness of sentence structure and to practise identifying parts of speech.

Preparation: Print out copies of **Part 3 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 3: Activity or afterwards as further practice.

Here is an example of three questions from Part 3.

For questions **17–19**, 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)**.

Prehistoric art

A recent, truly **(0)** … *awesome* … exhibition in London claims to display the oldest portrait and	**AWE**
the earliest puppet. There is no **(17)** … *shortage* … of superlatives to describe this collection	**SHORT**
of figurative art made in Europe and Asia between 40,000 and 12,000 years ago. These	
(18) … *stunning* … objects are the earliest evidence we have of humans who seem to	**STUN**
have had minds like ours. Amazingly, the exhibits anticipate practically every modern	
(19) … *artistic* … tradition. For example, there are clear resemblances to the work of	**ART**
20th-century painters such as Picasso.	

Answer key

17 ✔ *There is no* … must be followed by a singular countable noun or an uncountable noun

18 ✔ *These* … *objects* needs an adjective to complete it. The spelling pattern of consonant (t) vowel (u) consonant (n) means the final consonant is doubled – so *stunning*.

19 ✔ … *every modern* … *tradition* also needs an adjective to complete it. The adjective *arty* exists but means being or seeming to be interested in art, which does not fit the meaning of the sentence.

Part 3: Activity

Aims: To raise awareness of and provide practice in making the changes required to form the correct parts of speech for a Part 3 task.

Preparation: Copy a Part 3 task either from a coursebook or a sample **C1 Advanced Reading and Use of English Paper**

If playing the game in step 7, write each of the correct answers from the Part 3 task on slips of paper. You will need one set of eight for each group of 3–4 learners.

Steps:

1. Write the title of a Part 3 text on the board and ask the learners to guess what it will be about. Ask for some suggestions but don't say if they are correct or not. Predicting what they will read helps provide a motivation to read and feedback of suggestions gives the teacher an opportunity to deal with any vocabulary problems the learners may have.

2. Ask the learners to **skim-read** the text, ignoring the gaps and check their predictions.

3. Now they should try to complete the text using a different form of the given words. Elicit and/or remind the learners to look carefully at the words before and after the gap to help decide if the word needs to be a noun, adjective, verb or adverb and that it might need to be negative or plural.

4. When they have finished, check their answers, then write the following prompts on the board:

   - noun
   - adjective
   - adverb
   - verb
   - negative
   - plural
   - singular
   - countable
   - uncountable
   - prefix
   - suffix
   - spelling

5. Now ask them to work with a partner and explain each of the answers by using the prompts on the board. For example (using the **Task familiarisation** sample question) – **(17)** ***shortage*** *is a singular countable noun and it has the noun suffix '_age'* **(18)** ***stunning*** *is an adjective, it needs the spelling change of double 'n' (because it follows the rule of doubling the final consonant in a word that has the consonant, vowel, consonant pattern)*.

6. Feed back with the whole class – try to elicit further examples and details of the changes they had to make. For example: *package* and *breakage* are other nouns with the *'_age'* suffix.

Go to step 7

Part 3: Activity

7. You could follow this activity with a game:
   - Divide the class into groups of 3–4 learners and give each group a set of slips of paper with one of the words from the Part 3 task you have just done, written on each one.
   - Learners take it in turns to take a slip of paper and give a definition or explanation of the word without saying the word itself. The others have to say what the word is and to spell it correctly – they then win the slip of paper and one point!
   - When they have done this with all eight words ask them to spread the slips out face down and then take it in turns to turn over a word and then make an example sentence that uses that word – the example sentence should be true. If the other people in the group agree the example sentence uses the target word correctly, then the learner wins a point and the next person turns over another of the slips of paper. Keep going until all the pieces of paper are face up with an example sentence having been made.
   - Playing this game helps reinforce the learners' understanding of the meaning, form and use of some key vocabulary for the C1 Advanced Reading and Use of English paper.

Top tip

Next time you do a Part 3 question, elicit the prompts from step 4 and remind the learners to consider these when they are doing the Part 3 task.



Part 4: Task familiarisation

Aims: To demonstrate the format of Part 4 and what is needed to get the correct answer; to raise awareness of some of the grammatical features of sentence transformations.

Preparation: Print out copies of **Part 4 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 4: Activity or afterwards as further practice.

Here is an example of three questions from Part 4.

For questions **25–27**, 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 James would only speak to the head of department alone.

ON

James …… to the head of department alone.

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

Example: **0** *insisted on speaking*

25 All the evidence now points to Bond's theory being wrong.

MISTAKEN

All the evidence now indicates that … *Bond was mistaken/had been mistaken when he* … came up with his theory.

26 I now wish that I'd bought a bigger television set.

SUCH

I now regret … *buying such a small / little* … television set.
… *purchasing such a small / little* …
… *having bought such a small / little* …
… *having purchased such a small / little* …

27 The interviewer asked the actor, 'What are your plans, now that you have finished filming?'

WERE

In the interview, the actor … *was asked what his plans were* … now that he had finished filming.

Part 4: Task familiarisation

Answer key

25 ✔ The given word *mistaken* is an adjective so the verb *be* is needed – the tense could be either past perfect or past simple. The second part of the second sentence has the past phrasal verb *came up with* – so a subject is needed – *he* – and the conjunction *when* is also required to join the two parts of the sentence.

26 ✔ The first sentence uses *wish + had + past participle* to show a past regret. The second sentence has the word *regret*, which can be followed by an *__ing form* or a *that clause* – in this sentence a *that clause* would mean using too many words (7+), so we have to use an *__ing* form. *Buy* and *purchase* are synonymous, and both *buying* and *having bought* express the same idea. The given word *such* can be followed by an adjective + noun, and *small*/*little* describes the TV the speaker bought as opposed to the hypothetical wish of a big TV in the first sentence.

27 ✔ The first sentence includes some direct speech which has to be changed to indirect/reported speech in the second sentence. The given word *were* is the past simple of *are* in the first sentence – this follows the pattern of **backshifting tenses** in reported speech. Word order might be a problem for candidates here, as temptation is to follow the same word order as for direct speech i.e. ✘ *what were his plans* rather than ✔ *what his plans were*.

Go to Part 4: Activity

Key terminology

Backshift refers to the changes we make to the original verbs in indirect speech because time has passed between the moment of speaking and the time of the report, e.g.

direct speech		**indirect speech**
They said: 'We're going home.'	----->	They told us they were going home.
He said, 'Jane will be late.'	----->	He said that Jane would be late.

Part 4: Activity

Aims: To practise and review sentence transformations.

Preparation: Print out the **Part 4 extra activity – grammar auction**, and a Part 4 task from a coursebook or a **C1 Advanced sample test**.

Steps

1. Ask the class if they know what an auction is, if anyone has been to one, and what kinds of things are sold at auctions (art, cars, houses, etc.). Tell them they are going to have a grammar auction and they will bid for (try to buy) sentences that are typical of Part 4. Divide the class into pairs/small groups.
2. Give each group a set of sentence transformations – these could be from a coursebook or a Part 4 task from a **C1 Advanced sample test**. Give learners 10 minutes to work on them.
3. Give out the **extra activity** and tell the learners to write their transformations and how much they want to bid.
4. Explain that in this game they have to bid points to buy the sentence, for each transformation they must bid between 10 and 100 points – so if they are confident their transformation is correct, they'll bid high (90 or 100), if not so confident then less, if really unsure, just the 10-point minimum.
5. Ask the first group to suggest their first answer and to say how many points they bid. Ask the other learners if they agree or disagree with the answer and to explain why. Finally, write the correct transformation on the board and clarify any points as to why an answer was wrong or right.
6. Tell them to write the amount they bid in the + or – column depending on if they got it right or not. Then move on to the next sentence and repeat step 5.
7. After all the sentences have been discussed and the answers established, tell them to add up the + column and the – column, then take away one from the other to get their total. Each group can report their scores and find out who the winner is!

Top tip

This game works best once your class is familiar with sentence transformations and provides an engaging way of working on one of the more challenging tasks in the Reading and Use of English paper. Your learners will benefit from working collaboratively and explaining and justifying their ideas of how to do the sentence transformations.



Part 5: Task familiarisation

Aims: To demonstrate the format of Part 5 and what is needed to get the correct answer; to raise awareness of distractors in multiple-choice questions.

Preparation: Print out copies of **Part 5 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 5: Activity or afterwards as further practice.

Here is an example of two questions from Part 5.

You are going to read part of an article about science fiction. For questions **31–32**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

The state of science fiction

Journalist Eileen Gunn looks at how some leading science fiction authors assess the current and future direction of their genre.

Stories set in the future are often judged, as time passes, on whether or not they come true. But this misses the point – the task of science fiction is not to predict the future. Rather, it contemplates possible futures. For many writers, the future is a black box where 'anything at all can be said to happen without fear of contradiction', as the renowned novelist and poet Ursula K. Le Guin put it. 'In other words, it's a safe, sterile laboratory for trying out ideas in, a means of thinking about reality.'

Some authors who enter that laboratory experiment with plausible futures – envisioning where contemporary social trends and recent breakthroughs in science and technology might lead us. William Gibson (who coined the term 'cyberspace') is well known for his startling and influential stories, published in the 1980s, depicting visions of a hyper-connected global society where hackers, cyberwar and violent reality shows dominate daily life. For other authors, the future serves primarily as a metaphor. Le Guin's award-winning 1969 novel *The Left Hand of Darkness* – set on a distant world populated by genetically modified humans – is a thought experiment about how society would be different if it were genderless.

In the early part of the 20th century, science fiction tended to present a positive, utopian image of a future in which scientific progress had made the world a better place. By mid-century, the mood had changed. And this tilt toward negative, dystopian futures has become even more pronounced in recent decades. However, some authors such as Gibson believe that to divide science fiction into dystopian and utopian camps is to create a 'pointless dichotomy'. He points out that Kim Stanley Robinson, for instance, has consistently taken on big, serious, potentially dystopian topics in his fiction, such as nuclear war, ecological disaster and climate change. Robinson does not, however, succumb to despair, but works out solutions in complex, realistic, well-researched scientific detail.

31 What does the writer imply about William Gibson in the second paragraph?

A His approach was preferred to that of more literary authors.

B It took many years for his work to be properly appreciated.

C The stories he imagined could be seen as a kind of warning.

D Writing about the future was his way of understanding the present.

Part 5: Task familiarisation

32 According to the third paragraph, it is William Gibson's view that

A current biases in science fiction are potentially damaging.

B classifying science fiction in binary terms is unhelpful.

C scientific knowledge among authors has improved over recent decades.

D good writing can be found in both utopian and dystopian science fiction.

Answer key

31 ✘ **A** is incorrect because although Gibson is described as well known and influential, there is no suggestion that *his approach was preferred* to others. ✘ **B** is also wrong as there is no mention of how long it took for his work to be appreciated. ✘ **D** is also incorrect as, although it may well be true, there is no mention of this. ✔ **C** is correct as the writer describes how some SF authors imagine where *contemporary social trends and recent breakthroughs in science and technology might lead us*. She goes on to say that Gibson describes a world where *hackers*, *cyberwar and violent reality shows dominate daily life*.

32 ✘ **A** is incorrect as Gibson doesn't mention *biases* in the third paragraph. ✘ **C** is wrong as although Gibson refers to Robinson as writing in *well-researched scientific detail*, he does not say that scientific knowledge of authors has *improved*. The writer also talks of a change over time, but she is referring to *the mood* of science fiction moving from positive utopian ideas to negative dystopian ones – moreover the question asks for Gibson's view. ✘ **D** is also wrong because although Gibson's description of Robinson's work could be seen as describing it as *good writing* – the topics of Robinson's writing are very much dystopian. Just as in question 31, the sentence may be true in reality but it is not mentioned in this text. ✔ **B** is the correct answer as Gibson says *to divide science fiction into dystopian and utopian camps is to create a 'pointless dichotomy'*.

Go to Part 5: Activity

Part 5: Activity

Aims: To raise awareness of the importance of keeping a good record of vocabulary (a lexical notebook).

Preparation: See step 3 and select a suitable word. Make sure your learners have a notebook.

Steps

1. Ask your learners what they do when they come across some new vocabulary. Get them to compare their ideas with a partner and then report to the class what their partner said.

2. Elicit and stress the importance of keeping a good record of vocabulary in a lexical notebook.
   Ask learners what kind of information about a word they think it's useful to record. Elicit and prompt where necessary to build up a list on the board:
   - the new word
   - its part of speech
   - a translation
   - a definition
   - example sentences
   - a picture or visual representation
   - collocations with the word
   - synonyms/antonyms
   - types of word (n., vb., adj., adv.)
   - typical mistakes

3. As an example, choose a word from the task familiarisation that they didn't previously know (or another relatively new word for your class) and ask them to make notes on the different points of the list in step 2. Let them use a **dictionary** only to check their ideas and not to copy from, and ask them to compare with their partners before feedback with the whole class.

4. Ask the learners why they think this might be important – elicit and prompt as necessary. For example, learners need to have a good knowledge of vocabulary to do well in the C1 Advanced exam, and translation alone does not give you enough information; pictures can be a **mnemonic**; writing an example sentence helps you know how to actually use the word – not just passive knowledge; words don't exist in isolation – they join together in collocations so it is important to know these; synonyms, antonyms and word families open up connections to many other words; typical mistakes – so you don't make the same ones.
   By doing all this learners are really using their brains to *process* the vocabulary which will help them to remember it – if you just write a word on a list you will forget it!

5. You can play vocabulary games like this one to help learners remember new words in their lexical notebooks. Ask learners to take turns to give each other clues to a word. For example, learner A takes the first word and gives learner B the clues below. The points reduce as the type of clues get easier!

   Clue 1 (5 points): Gapped example sentence
   Clue 2 (4 points): Part of speech
   Clue 3 (3 points): Definition
   Clue 4 (2 points): First letter
   Clue 5 (1 point): Translation

Key terminology

A **mnemonic** is a way to remember something using, for example, an image, music, a short poem or words. For example, you could remember the spelling of these words using the letters to make a short phrase:

BELIEVE: I do not beLIEve a LIE

OUGHT: Only Ugly Goats Have This



Part 6: Task familiarisation

Aims: To demonstrate the format of Part 6 and what is needed to get the correct answer; to raise awareness of the importance of understanding a writer's opinion and attitude.

Preparation: Print out copies of **Part 6 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 6: Activity or afterwards as further practice.

Here is an example of two questions from Part 6.

You are going to read four reviews of a book about the news. For questions **37–38**, choose from the reviewers **A–D**. The reviewers may be chosen more than once.

The News: A User's Manual by Alain de Botton

A

In his book *The News: A User's Manual*, philosopher Alain de Botton asks whether obsessing over news stories does us any good. He quotes from famous writers and philosophers such as Hegel, Tolstoy, Sophocles and many others, expert witnesses in his often, to my mind, infuriating quest to pin down the reasons why we dutifully switch on a radio or a TV in order to be told that This (or That) is 'the news'. Infuriating? Of course, because he pronounces from a philosopher's lofty chair. What we can say is that de Botton's thesis does contain some fresh insight, and for this he is to be commended. However, there is a question of evidence and unfortunately he has done nothing you could call probing research. He merely analyses what he sees – and that can be naively obvious.

B

What does de Botton think 'the news' is? 'The determined pursuit of the unusual', he writes at one point, before deciding that he wants to leave the definition 'deliberately vague', which inevitably annoys the reader. Whatever 'the news' is, he thinks there is too much of it and that we have become addicted to the 'envy and the terror' it promotes. What de Botton is attacking is journalism's propensity for easy targets. Of course, his attack is justified, but his verbal imprecision is all too evident. He believes that our news-checking habit arises out of dread, but is dread really what we feel when we turn on the news? Surely we look forward to it mainly as entertainment or distraction, to satisfy an unfocused curiosity about 'what's going on'. The most dramatic and memorable news events are rarely cheerful, and de Botton is far from the first person to wonder about the nature of the news and his book fails to set any kind of precedent in this respect.

C

De Botton apparently thinks the news ought to have a higher purpose than merely what is new. Working away at an attempt to draw an analogy between the news and morality, his book is heavily laden with much use of the word 'should', as if the job of those in the editorial profession is really not to ask what is new and significant, but rather what is going to make readers and viewers better people. I fear de Botton rather misses the point. Some very clever men can still be foolish in their determination to prove a point and de Botton's argument is as fruitful as maintaining that a prawn should be a giraffe. Indeed, people will find his litany of pronouncements often irritating and sometimes maddening.

Part 6: Task familiarisation

D
The News: A User's Manual has an underlying message: the news machine is poorly suited to our needs, and should consider the psychological welfare of its readership; it should look beyond the screaming headline and give us vital background. Some of his observations certainly make for a diverting read, and like everybody, he is a consumer of news, and has certainly read a lot of it. However, this is not just a book about how to consume news but about how it should be produced. And he has spent strikingly little time investigating that. The only news organisation which he seems to have visited is the BBC, an outlet unlike any other. De Botton thinks little of journalism. It appears that he longs for the news to become more philosophical and offer ways to improve society and its citizens. Unfortunately, he himself lacks the most valued of journalistic virtues: economy and accuracy of language. De Botton may not value them highly, but his book is a sharp reminder of why they continue to be important.

Which reviewer

has a different view from B regarding the originality of de Botton's work?	**37**	A
shares an opinion with D about what de Botton seems to want from the news?	**38**	C

Answer key

37 The question asks for a different view from reviewer **B**, who takes a negative view of de Botton's 'originality' as they say: *de Botton is far from the first person* ..., and goes on to state *his book fails to set any kind of precedent* ... . So ✘ **B** cannot be correct. Neither ✘ **C** nor ✘ **D** mentions *the originality of de Botton's work*. ✔ **A** however says, *de Botton's thesis does contain some fresh insight*, so this is the correct answer as it is a different point of view from **B**.

38 ✘ **A** The question asks about who has a similar view. ✘ **A** doesn't talk about what de Botton wants from the news, focusing more on why we are so interested in the news. ✘ **B** says that de Botton *considers the nature of the news* and what he thinks the news is, but not what he wants from it. ✘ **D** says the message of de Botton's book is that the news *should consider the psychological welfare of its readership; it should look beyond the screaming headline and give us vital background*. ✔ **C** is the correct choice because the reviewer states that *De Botton apparently thinks the news ought to have a higher purpose than merely what is new*.

Part 6: Activity

Aims: To raise awareness of strategies to help with cross-text multiple matching.

Preparation: Print out copies of the full **Part 6 example with answer key**, or a **C1 Advanced Reading and Use of English Paper**.

Steps

1. Give out a Part 6 question and ask the learners to look at the instructions and the title of the text – elicit why this is good to do. (The question and the heading include useful information about the topic of the text. Knowing what a text is about before you start reading can help you understand it better. The exam includes many different task types, so it is better not to assume you know what to do.)

2. Tell the learners to skim-read the texts first to get a general understanding of whether each writer's attitude to the topic is generally positive, negative or neutral.
   - This means that when they go back and look for more specific opinions, they already have some knowledge of the text and this will make it easier for them to find things. Give them just three minutes to do this and ask them to underline the words and phrases that give the writer's opinion.

3. Now ask learners to focus on the four questions and for each question to think about these points:
   - Should I look for a similar opinion or a different one?
   - What opinion am I looking for?
   - Who am I comparing it with?

   For question 37 in the **Part 6: Task familiarisation** example the answers would be:
   - different from Reviewer B
   - the originality of de Botton's work
   - all the other reviewers.

4. Now tell them to highlight the positive or negative opinions expressed by each reviewer in each text. For the example question 37 they would be looking for each opinion about the originality of de Botton's work. Remind the learners to:
   - look for paraphrasing of ideas rather than individual words in the questions to help identify the answer in the text. With the example question 37, *originality* is paraphrased in the texts as *fresh insight* and *set [a] precedent*
   - check that the selected answer fully answers the question and not only in part
   - avoid using world knowledge or personal opinions to answer the questions
   - avoid selecting an answer after reading only one or two of the texts.

5. Tell the class to now try following the same strategies for the remaining questions. See the full **Part 6 example with answer key** for a whole Part 6.

6. Ask the learners to compare their ideas with a partner – explaining and justifying their choices before feeding back with the whole class; again, get the learners to explain their answers by referring back to the texts.

Follow-up

When finished, ask the learners to reflect on the task and consider:

- What did you find difficult?
- How helpful were the test strategies?



Part 7: Task familiarisation

Aims: To demonstrate the format of Part 7 and what is needed to get the correct answer; to raise awareness of text cohesion.

Preparation: Print out copies of **Part 7 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 7: Activity or afterwards as further practice.

Here is an example of two questions from Part 7.

You are going to read part of a magazine article. Two paragraphs have been removed from the article. Choose from the paragraphs **A–G** the one which fits each gap **(41–42)**.

Alone on the salt

Gareth O'Neill reports on his trip to the vast salt flats of Bolivia in South America

Covering some 10,000 sq. kms at an altitude of 3,650 metres, the Salar de Uyuni in Bolivia is the world's largest salt flat. It has long been a popular destination for backpackers, who come and stay in the handful of basic hotels around its perimeter and make day-trip excursions out into the salty desert. My experience, however, was to be quite different.

41	*G*

Created by Darius Morgan, a local hotelier, who has imported three 7.5 m Airstream caravans from the USA for the purpose, the trips leave guests to view the bizarre landscape in glorious solitude. I was met by my guide, Ivan, and was soon driving through the town of Colchani in a Land Cruiser. The town is a cluster of adobe houses, and home to most of the salt gatherers who work in the desert. From there we would make our way out on to the surface of the salt pan itself.

42	*C*

As we sped across this vast expanse, it struck me that this might be the closest the planet has to complete, timeless nothingness; humanity has made almost no other impression on this endless expanse of white. Its appearance can, however, change dramatically. In dry conditions, it looks like snow or ice, reflecting moonlight at night; when wet, it takes on the appearance of a colossal mirror fringed by distant, snow-capped peaks.

A As I stepped out of the vehicle at a designated stopping place, miles from anywhere, it felt like I was walking on shattered glass. From an elevated vantage point nearby, all I could see was a white void stretching to the horizon, a surreal, almost featureless landscape.

B But there are benefits beyond such solitude. Having a central base makes it easier to explore the area – cycling or trekking across remote parts of the salt flats, visiting local communities or climbing the volcanoes at its edges.

C Studies by geologists have found this to be up to 120 metres deep in places; in total the Salar contains an estimated 10 billion tonnes of salt, of which 25,000 tonnes are extracted by local people annually. The area is flat but cracked into a billion naturally occurring hexagon shapes.

D The Salar was indeed formed some 30,000 years ago by the drying up of a vast prehistoric lake, as is witnessed by the tell-tale traces of fossilised seashells and coral in the rock.

Part 7: Task familiarisation

E It's serviced by the 'teardrop', a smaller motorised wagon that carries a kitchen and other necessities. This would vanish at night, taking my hosts off to the nearest village at the edge of the salt, leaving me with just a radio and satellite phone in case of emergency.

G 'You can now pay for the indulgence of being completely isolated – you feel as if you actually own time and space,' I was told as the initial guest on a project that would be allowing travellers to stay right in the middle of the mesmerising emptiness.

F It was hard to disagree with this. Nevertheless, this is a stopping point for most tours of the Salar and can get busy with day-trippers, so we pressed on farther into the wilderness. We drove north for another hour, to the camp where Morgan and his Airstream were waiting for us.

Answer key

41 ✔ **G** is the correct paragraph as before the gap O'Neill describes how the salt flats are popular with backpackers who *stay in the handful of basic hotels around its perimeter*. He then contrasts his stay, which *however, was to be quite different*. This contrast is clear in paragraph **G** as he talks of being able to stay *right in the middle of the mesmerising emptiness*. There is also a contrast between the *basic hotels* before the gap and *the indulgence* described in **G**. After the gap there is also more information about where he will stay – *Airstream caravan*.

42 ✔ **C** is correct because before the gap O'Neill talks about going to *the surface of the salt pan itself*. **C** then describes the salt pan. The demonstrative pronoun *this* is used in **C** to refer to the salt pan. Paragraph **C** describes how deep salt flats are and how much salt there is, while after the gap the description continues as he talks of *this vast expanse* and ... *this endless expanse of white*.

Go to Part 7: Activity

Part 7: Activity

Aims: To raise awareness of and to practise strategies to help with completing a gapped text.

Preparation: Print out copies of the **Part 7 full exam task (Macquarie Island)**. Separate the main text and the missing paragraphs.

Steps

1. Give out the text without the missing paragraphs and ask the learners to look at the title and subheading. Ask them if they have ever heard of Macquarie Island. What do they imagine it's like? If learners need help with their imaginations, prompt them by asking questions about things which appear in the text.
   - What do you think the climate of the island might be like in that part of the world?
   - How might the flora and fauna (or plants and animals) be?
   - Would the island be similar to Australia? Or Antarctica? What do they know about climate and wildlife there?

   These kinds of questions will get learners thinking about the text before jumping ahead to the detail with the questions.

2. Ask the learners to share their ideas with a partner and then briefly feed back with the whole class.

3. Ask the learners to skim-read the text, ignoring the gaps and checking if any of their ideas were mentioned. Briefly feed back with the whole class.

4. Now ask the learners to focus on the text before and after each gap, tell them to try to predict or imagine what the missing paragraph might be about. Get them to ask themselves questions. Do the first two as an example in open class – in the first paragraph the writer is walking in the dark in terrible conditions. Why? After the gap **(41)** he says *I have to admit that it probably is*, this looks like an answer. What was the question? Look at gap **42** – before the gap he says their task is *to rid the entire island of every rabbit, rat and mouse*. Why do they need to do this? After the gap the writer says he changes his mind. Why? What about? Ask the learners to continue with the rest of the text, and to then share their ideas with their partner before feedback with the whole class.

5. Now give out the missing paragraphs and ask the learners to read them. As they do so they should think about the topic of each one and whether it matches any of their ideas or answers any of their questions in step 4. Ask them to also highlight any reference words in the paragraphs A–G. Elicit/remind learners of the kinds of references they might see:
   - Subject/object pronouns
   - Possessives
   - Relative pronouns
   - Determiners
   - Linking words
   - Substitution of nouns with *one*/*ones*
   - Substitution of verb phrases with *so*

6. Learners should now try to decide which paragraph best fits each gap, thinking about the thematic links as well as the grammatical ones (i.e. the reference words). Remind them that there is one extra paragraph they do not need.

7. Ask learners to compare their ideas with their partners, justifying and explaining their choices. Feed back with the whole class, again insist that the learners explain why they chose their answer.

Adaptation

After a reading text it's a good idea to get your learners speaking, which gives a change of focus and pace to the lesson. Asking the learners to respond in a personal way to a text gets them doing this and helps them to process what they have been reading and studying. For example,

Ask the learners to work in small groups and tell each other about:

- if they would like to visit Macquarie Island. Why? Why not?
- where they would go if they could visit anywhere in the world. Why? Who would they go with?



Part 8: Task familiarisation

Aims: To demonstrate the format of Part 8 and what is needed to get the correct answer; to raise awareness of paraphrasing.

Preparation: Print out copies of **Part 8 without answers**.

Steps: You can use the answers and explanations below to show learners how this exam part works either before you do the Part 8: Activity or afterwards as further practice.

Here is an example of two sections of text and five questions from Part 8.

You are going to read an article about a craftsman called Ben Edmonds who makes kitchen knives. For questions **48–52**, choose from the sections **(A–B)**. The sections may be chosen more than once.

In which section does the writer mention

the different applications for different blades?	**48**	*B*
a number of requirements for the blades of kitchen knives?	**49**	*A*
the use of a kitchen knife becoming instinctive?	**50**	*A*
regular adjustments that Edmonds makes to one piece of equipment?	**51**	*B*
a fundamental necessity demanded by those who use kitchen knives?	**52**	*A*

The knife maker

Xanthe Clay meets a man who makes high quality kitchen knives by hand.

A

Ask any chef what their most important bit of kitchen kit is, and the answer is the same: their knife. Pans, chopping boards, even spoons can all be improvised, whizzy gadgets like blenders and waterbaths are optional, but a sharp blade is non-negotiable. And, for many, knives become personal, an extension of the arm, something used as unthinkingly as the gear stick on a car. Ben Edmonds is a 31-year-old knife maker who is gaining a great reputation and securing lucrative contracts with the catering industry. The process of making a knife by hand is a lengthy one, and Edmonds can make only four or five a week. First, the blades are laser cut from a sheet of steel at a local firm, following Edmonds's design. 'For all my knives,' he says, 'the blade needs to be deep enough so that when chopping, your knuckles don't hit the work surface, flat-edged at the handle end so that a good length comes into contact with the chopping surface, and curved towards the tip to allow for an efficient rocking action.'

B

Next is the 'tempering': the metal is heated to 1,200ºC then 'quenched' – cooled rapidly in a tub of cold oil – before being heated again to 180˚C and allowed to cool naturally. This sets the structure of the metal, so that the blade will be strong and flexible. Back at Edmonds's workshop, the blades are retempered, then ground down by hand on moving belts of sandpaper on a small table-top grinding tool, with Edmonds continually changing the tension of the belts to get exactly the right angles on the blade. Slightly concave blades, curving inwards, are very slender and good for fish filleting, but also fragile. Chisel-shaped blades, albeit with the straight edge microscopically fine, are favoured by Japanese makers, and are specific to left- or right-handers. Edmonds prefers to make a V-shaped blade – but a thin one. 'You don't want to push the food out as you cut. The knife needs to glide through, but I give the edge a tiny outward curve for strength.'

Part 8: Task familiarisation

Answer key

48 ✔ **B** is the correct answer as this passage describes blades with different applications: *concave blades … are … good for fish filleting*, while *chisel-shaped blades … are specific to left- or right-handers*.

49 ✔ **A** is correct as this part describes three different requirements for kitchen knives – *deep enough, flat-edged at the handle end … and curved towards the tip*.

50 ✔ **A** is correct as in this section Clay says that … *for many, knives become personal, an extension of the arm, something used as unthinkingly as the gear stick on a car*.

51 ✔ **B** is correct – the piece of equipment that Edmonds *makes regular adjustment to is the small table-top grinding tool* described in text **B** with him *continually changing the tension of the belts*.

52 ✔ **A** is correct as the question talks of *a fundamental necessity* which is paraphrased in text **A** as a chef's *most important bit of kitchen kit*, while the phrase *those who use kitchen knives* in the question, is another way of saying *a chef*.

Part 8: Activity

Aims: To raise awareness of and to practise strategies to help with multiple matching questions.

Preparation: Print out a Part 8 task from a coursebook or a **C1 Advanced Reading and Use of English Paper**.

Steps

1. Give out a Part 8 text and ask the learners to focus on the title and subheading. Ask the class a few questions to get them thinking about the topic and recalling vocabulary that might be useful. For example, with the attached Part 8: Task familiarisation text you could ask: Can you cook? Do you enjoy cooking? What's your speciality? What's your favourite gadget in the kitchen? What's the most important utensil in your kitchen?

2. Now give out the questions and remind the learners that in Part 8 of the C1 Advanced Reading and Use of English paper, the questions are always printed before the texts. Elicit why this is (because they should read the questions first and then they know what information they are looking for in the main texts). Remind learners that it is not necessary for them to understand every word in the texts.

3. Ask learners to highlight the key words in the questions and remind them that the answer won't have the same wording. They will need to look for the *ideas* expressed in the questions rather than the exact words. And the best way to do this is by paraphrasing the questions. So, as they are highlighting the key words in the questions, they should also think of paraphrases for them. Get the learners to compare their ideas with a partner.

Part 8: Activity

4. Now ask the learners to look at the texts. Tell them to **scan** the texts one by one, looking for any information that matches the ideas expressed in the questions. Get them to highlight the part of the text that gives the answer and remind them that sometimes a question may consist of two parts, for example: a writer's surprise at being confronted by a difficult situation. Learners may find evidence of a difficult situation in a section of the text but not realise that no surprise is expressed in that part. It is important that your learners understand that they need to find a paraphrase of the whole question, not just one part of it.

5. Ask the learners to compare their answers with a partner, explaining and justifying their answers by referring back to the main texts.

6. Feed back with the whole class. Once again, get the learners to explain and justify their answers and highlight some of the paraphrasing between the questions and the texts that they found.

7. When finished, ask the learners to reflect on the task and think about what they found difficult to do and if the test strategies they followed helped them to find the correct answer.

Top tip

Give your learners plenty of opportunity to read articles and reviews where different people discuss work, books, hobbies, etc. When they are familiar with Part 8 multiple-matching tasks, ask your learners to prepare their own questions. This will help them gain a better understanding of how the test is constructed and will also give them some insight into what clues they need to look for when doing this part of the exam.



Appendix

Part 1: Task familiarisation – example exam task

Here is an example of three questions from Part 1.

For each question, choose the correct answer.

Part 1

For questions **1–3**, 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)**.

Example:

0 **A** shot **B** flown **C** launched **D** taken

The space age junk that surrounds our planet

Since 1957, when the first satellite was **(0)** …….. into space a vast amount of space debris has

(1) …….. in its wake. The rubbish, constantly orbiting around the Earth, consists of anything from tiny spots of paint to large bits of **(2)** …….. rockets. It also includes equipment lost by astronauts during space **(3)** …….. outside their craft.

1 **A** accumulated **B** added **C** swollen **D** built

2 **A** rejected **B** disposed **C** discarded **D** refused

3 **A** flights **B** walks **C** steps **D** turns

Part 2: Task familiarisation – example exam task

Here is an example of three questions from Part 2.

Part 2

For questions **9–11**, read the text below and think of the word which best fits each gap. Use only **one** word in each gap. There is an example at the beginning **(0)**.

Example:

O	A	M	O	N	G	S	T											

Edmund de Waal: ceramic artist

Edmund de Waal ranks **(0)** …… the most accomplished ceramic artists of his generation.
His white porcelain creations have their roots **(9)** …… ancient Chinese ceramics, but at the same time they look very modern.

In 2010, de Waal shot to wider fame **(10)** …… a bestselling author. The book he wrote told the story of a collection of carved Japanese figures. De Waal brilliantly interwove the history of the heirlooms with that of his fascinating great uncle to **(11)** …… they once belonged.

Part 2: Extra activity – fixed expressions

Jane and Bob had been saving up their money *with a view to* buying a new house. But the house prices were so high they couldn't afford a studio apartment *let alone* the detached house they dreamed of. Jane suggested moving out of the city as *by and large* prices were much cheaper elsewhere, and with no income *other than* her salary what else could they do? Bob sighed, "Well no. *First and foremost*," he argued "this is where you work."

Jane tried to persuade Bob, reasoning that they didn't have to leave the city *for good* and that *for the time being* she could commute to work. But it was no use; *for a start* Bob's family lived there, he also had so many friends in the city. She knew he wouldn't change his mind. But perhaps he could get a job too Jane thought to herself …

- Talk to your partner about the *expressions* in the text above – do you know any of them? What do you think they mean?
- Match them with the meanings in the box below:

forever / more than anything else / for now (but not forever) / much less in general / in the first place / in order to do something / except

Work in groups – ask each other questions and find out

Who …

- is saving up with a view to buying something? What? Why?
- thinks that, by and large, their town / city is the best place to live? Why?
- is studying a language other than English? What?
- wants to live in their house or apartment for good? Why?
- is only living in their house or apartment for the time being and will move soon? Why? Where?
- thinks that friends should first and foremost always tell the truth? Why?

Answer key

with a view to: in order to do something
let alone: much less
by and large: in general
other than: except
for good: forever
for the time being: for now (but not forever)
for a start: in the first place

Part 3: Task familiarisation – example exam task

Here are three questions from Part 3.

Part 3

For questions **17–19**, 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)**.

Example:

0	A	W	E	S	O	M	E											

Prehistoric art

A recent, truly **(0)** …... exhibition in London claims to display the oldest portrait and the earliest puppet. There is no **(17)** …… of superlatives to describe this collection of figurative art made in Europe and Asia between 40,000 and 12,000 years ago. These **(18)** …… objects are the earliest evidence we have of humans who seem to have had minds like ours. Amazingly, the exhibits anticipate practically every modern **(19)** …… tradition. For example, there are clear resemblances to the work of 20th-century painters such as Picasso.	**AWE** **SHORT** **STUN** **aRT**

Part 4: Task familiarisation – example exam task

Here is an example of three questions from Part 4.

Part 4

For questions **25–27**, 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)**.

0 James would only speak to the head of department alone.

ON

James …… to the head of department alone.

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

Example: **0** *insisted on speaking*

25 All the evidence now points to Bond's theory being wrong.

MISTAKEN

All the evidence now indicates that …….. came up with his theory.

26 I now wish that I'd bought a bigger television set.

SUCH

I now regret …….. television set.

27 The interviewer asked the actor, 'What are your plans, now that you have finished filming?'

WERE

In the interview, the actor ……..now that he had finished filming.

Part 4: Extra activity – grammar auction

Sentence	**Bid** (10-100 points)	**+**	**–**

Total:	

Part 5: Task familiarisation – example exam task

Here is an example of two questions from Part 5.

Part 5

You are going to read part of an article about science fiction. For questions **31–32**, choose the answer (**A**, **B**, **C** or **D**) which you think fits best according to the text.

The state of science fiction

Journalist Eileen Gunn looks at how some leading science fiction authors assess the current and future direction of their genre.

Stories set in the future are often judged, as time passes, on whether or not they come true. But this misses the point – the task of science fiction is not to predict the future. Rather, it contemplates possible futures. For many writers, the future is a black box where 'anything at all can be said to happen without fear of contradiction', as the renowned novelist and poet Ursula K. Le Guin put it. 'In other words, it's a safe, sterile laboratory for trying out ideas in, a means of thinking about reality.'

Some authors who enter that laboratory experiment with plausible futures – envisioning where contemporary social trends and recent breakthroughs in science and technology might lead us. William Gibson (who coined the term 'cyberspace') is well known for his startling and influential stories, published in the 1980s, depicting visions of a hyper-connected global society where hackers, cyberwar and violent reality shows dominate daily life. For other authors, the future serves primarily as a metaphor. Le Guin's award-winning 1969 novel *The Left Hand of Darkness* – set on a distant world populated by genetically modified humans – is a thought experiment about how society would be different if it were genderless.

In the early part of the 20th century, science fiction tended to present a positive, utopian image of a future in which scientific progress had made the world a better place. By mid-century, the mood had changed. And this tilt toward negative, dystopian futures has become even more pronounced in recent decades. However, some authors such as Gibson believe that to divide science fiction into dystopian and utopian camps is to create a 'pointless dichotomy'. He points out that Kim Stanley Robinson, for instance, has consistently taken on big, serious, potentially dystopian topics in his fiction, such as nuclear war, ecological disaster and climate change. Robinson does not, however, succumb to despair, but works out solutions in complex, realistic, well-researched scientific detail.

31 What does the writer imply about William Gibson in the second paragraph?

A His approach was preferred to that of more literary authors.
B It took many years for his work to be properly appreciated.
C The stories he imagined could be seen as a kind of warning.
D Writing about the future was his way of understanding the present.

32 According to the third paragraph, it is William Gibson's view that

A current biases in science fiction are potentially damaging.
B classifying science fiction in binary terms is unhelpful.
C scientific knowledge among authors has improved over recent decades.
D good writing can be found in both utopian and dystopian science fiction.

Part 6: Task familiarisation – example exam task

Here is an example of two questions from Part 6.

Part 6

You are going to read four reviews of a book about the news. For questions **37–38**, choose from the reviewers **A–D**. The reviewers may be chosen more than once.

The News: A User's Manual by Alain de Botton

A

In his book *The News: A User's Manual*, philosopher Alain de Botton asks whether obsessing over news stories does us any good. He quotes from famous writers and philosophers such as Hegel, Tolstoy, Sophocles and many others, expert witnesses in his often, to my mind, infuriating quest to pin down the reasons why we dutifully switch on a radio or a TV in order to be told that This (or That) is 'the news'. Infuriating? Of course, because he pronounces from a philosopher's lofty chair. What we can say is that de Botton's thesis does contain some fresh insight, and for this he is to be commended. However, there is a question of evidence and unfortunately he has done nothing you could call probing research. He merely analyses what he sees – and that can be naively obvious.

B

What does de Botton think 'the news' is? 'The determined pursuit of the unusual', he writes at one point, before deciding that he wants to leave the definition 'deliberately vague', which inevitably annoys the reader. Whatever 'the news' is, he thinks there is too much of it and that we have become addicted to the 'envy and the terror' it promotes. What de Botton is attacking is journalism's propensity for easy targets. Of course, his attack is justified, but his verbal imprecision is all too evident. He believes that our news-checking habit arises out of dread, but is dread really what we feel when we turn on the news? Surely we look forward to it mainly as entertainment or distraction, to satisfy an unfocused curiosity about 'what's going on'. The most dramatic and memorable news events are rarely cheerful, and de Botton is far from the first person to wonder about the nature of the news and his book fails to set any kind of precedent in this respect.

C

De Botton apparently thinks the news ought to have a higher purpose than merely what is new. Working away at an attempt to draw an analogy between the news and morality, his book is heavily laden with much use of the word 'should', as if the job of those in the editorial profession is really not to ask what is new and significant, but rather what is going to make readers and viewers better people. I fear de Botton rather misses the point. Some very clever men can still be foolish in their determination to prove a point and de Botton's argument is as fruitful as maintaining that a prawn should be a giraffe. Indeed, people will find his litany of pronouncements often irritating and sometimes maddening.

D

The News: A User's Manual has an underlying message: the news machine is poorly suited to our needs, and should consider the psychological welfare of its readership; it should look beyond the screaming headline and give us vital background. Some of his observations certainly make for a diverting read, and like everybody, he is a consumer of news, and has certainly read a lot of it. However, this is not just a book about how to consume news but about how it should be produced. And he has spent strikingly little time investigating that. The only news organisation which he seems to have visited is the BBC, an outlet unlike any other. De Botton thinks little of journalism. It appears that he longs for the news to become more philosophical and offer ways to improve society and its citizens. Unfortunately, he himself lacks the most valued of journalistic virtues: economy and accuracy of language. De Botton may not value them highly, but his book is a sharp reminder of why they continue to be important.

Which reviewer

has a different view from B regarding the originality of de Botton's work? **37** ☐

shares an opinion with D about what de Botton seems to want from the news? **38** ☐

Part 6: Example exam task – full part and answer key

Part 6

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

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

The News: A User's Manual by Alain de Botton

A

In his book *The News: A User's Manual*, philosopher Alain de Botton asks whether obsessing over news stories does us any good. He quotes from famous writers and philosophers such as Hegel, Tolstoy, Sophocles and many others, expert witnesses in his often, to my mind, infuriating quest to pin down the reasons why we dutifully switch on a radio or a TV in order to be told that This (or That) is 'the news'. Infuriating? Of course, because he pronounces from a philosopher's lofty chair. What we can say is that de Botton's thesis does contain some fresh insight, and for this he is to be commended. However, there is a question of evidence and unfortunately he has done nothing you could call probing research. He merely analyses what he sees – and that can be naively obvious.

B

What does de Botton think 'the news' is? 'The determined pursuit of the unusual', he writes at one point, before deciding that he wants to leave the definition 'deliberately vague', which inevitably annoys the reader. Whatever 'the news' is, he thinks there is too much of it and that we have become addicted to the 'envy and the terror' it promotes. What de Botton is attacking is journalism's propensity for easy targets. Of course, his attack is justified, but his verbal imprecision is all too evident. He believes that our news-checking habit arises out of dread, but is dread really what we feel when we turn on the news? Surely we look forward to it mainly as entertainment or distraction, to satisfy an unfocused curiosity about 'what's going on'. The most dramatic and memorable news events are rarely cheerful, and de Botton is far from the first person to wonder about the nature of the news and his book fails to set any kind of precedent in this respect.

C

De Botton apparently thinks the news ought to have a higher purpose than merely what is new. Working away at an attempt to draw an analogy between the news and morality, his book is heavily laden with much use of the word 'should', as if the job of those in the editorial profession is really not to ask what is new and significant, but rather what is going to make readers and viewers better people. I fear de Botton rather misses the point. Some very clever men can still be foolish in their determination to prove a point and de Botton's argument is as fruitful as maintaining that a prawn should be a giraffe. Indeed, people will find his litany of pronouncements often irritating and sometimes maddening.

D

The News: A User's Manual has an underlying message: the news machine is poorly suited to our needs, and should consider the psychological welfare of its readership; it should look beyond the screaming headline and give us vital background. Some of his observations certainly make for a diverting read, and like everybody, he is a consumer of news, and has certainly read a lot of it. However, this is not just a book about how to consume news but about how it should be produced. And he has spent strikingly little time investigating that. The only news organisation which he seems to have visited is the BBC, an outlet unlike any other. De Botton thinks little of journalism. It appears that he longs for the news to become more philosophical and offer ways to improve society and its citizens. Unfortunately, he himself lacks the most valued of journalistic virtues: economy and accuracy of language. De Botton may not value them highly, but his book is a sharp reminder of why they continue to be important.

Which reviewer

has a different view from B regarding the originality of de Botton's work? **37** ☐

shares an opinion with D about what de Botton seems to want from the news? **38** ☐

takes the same view as D about how well written the book is? **39** ☐

expresses a different view from the others regarding the effect of the book on the reader? **40** ☐

Part 6	Answer key
37	A
38	C
39	B
40	D

Part 7: Task familiarisation – example exam task

Here is an example of two questions from Part 7.

Part 7

You are going to read part of a magazine article. Two paragraphs have been removed from the article. Choose from the paragraphs **A–G** the one which fits each gap **(41–42)**. There is one extra paragraph which you do not need to use.

Alone on the salt

Gareth O'Neill reports on his trip to the vast salt flats of Bolivia in South America

Covering some 10,000 sq. kms at an altitude of 3,650 metres, the Salar de Uyuni in Bolivia is the world's largest salt flat. It has long been a popular destination for backpackers, who come and stay in the handful of basic hotels around its perimeter and make day-trip excursions out into the salty desert. My experience, however, was to be quite different.

41 ☐

Created by Darius Morgan, a local hotelier, who has imported three 7.5 m Airstream caravans from the USA for the purpose, the trips leave guests to view the bizarre landscape in glorious solitude. I was met by my guide, Ivan, and was soon driving through the town of Colchani in a Land Cruiser. The town is a cluster of adobe houses, and home to most of the salt gatherers who work in the desert. From there we would make our way out on to the surface of the salt pan itself.

42 ☐

As we sped across this vast expanse, it struck me that this might be the closest the planet has to complete, timeless nothingness; humanity has made almost no other impression on this endless expanse of white. Its appearance can, however, change dramatically. In dry conditions, it looks like snow or ice, reflecting moonlight at night; when wet, it takes on the appearance of a colossal mirror fringed by distant, snow-capped peaks.

A As I stepped out of the vehicle at a designated stopping place, miles from anywhere, it felt like I was walking on shattered glass. From an elevated vantage point nearby, all I could see was a white void stretching to the horizon, a surreal, almost featureless landscape.

B But there are benefits beyond such solitude. Having a central base makes it easier to explore the area – cycling or trekking across remote parts of the salt flats, visiting local communities or climbing the volcanoes at its edges.

C Studies by geologists have found this to be up to 120 metres deep in places; in total the Salar contains an estimated 10 billion tonnes of salt, of which 25,000 tonnes are extracted by local people annually. The area is flat but cracked into a billion naturally occurring hexagon shapes.

D The Salar was indeed formed some 30,000 years ago by the drying up of a vast prehistoric lake, as is witnessed by the tell-tale traces of fossilised seashells and coral in the rock.

E It's serviced by the 'teardrop', a smaller motorised wagon that carries a kitchen and other necessities. This would vanish at night, taking my hosts off to the nearest village at the edge of the salt, leaving me with just a radio and satellite phone in case of emergency.

F It was hard to disagree with this. Nevertheless, this is a stopping point for most tours of the Salar and can get busy with day-trippers, so we pressed on farther into the wilderness. We drove north for another hour, to the camp where Morgan and his Airstream were waiting for us.

G 'You can now pay for the indulgence of being completely isolated – you feel as if you actually own time and space,' I was told as the initial guest on a project that would be allowing travellers to stay right in the middle of the mesmerising emptiness.

Part 7: Full part and answer key

Part 7

You are going to read an extract from a magazine article about Macquarie Island. Six paragraphs have been removed from the extract. Choose from the paragraphs **A–G** the one which fits each gap **(41–46)**. There is one extra paragraph which you do not need to use.

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

Macquarie Island

Journalist Matthew Denholm joins a group of scientists, attempting to save Macquarie Island, which lies halfway between Australia and Antarctica.

I am stumbling, blinded by tiny missiles of ice and snow driven horizontally into my face by a howling gale. One minute I'm blown backwards. The next I'm leaping skyward in undignified panic as a foot narrowly misses an outraged elephant seal. Squinting painfully through torchlight, I've little hope of seeing the beasts.

41	

Later, inside a cosy hut, sporting a patch over the sorer of my eyes, I have to admit that it probably is. This is, after all, the sub-Antarctic. Or to be precise, Macquarie Island: a sliver of land conjured abruptly from the vast wilderness of the Southern Ocean. The darkest, coldest months are generally the quietest time of year for human activity here, but this year is different. I'm with a team of scientists who are undertaking a seemingly impossible task: to rid the entire island of every rabbit, rat and mouse.

42	

Next morning, I abruptly change my mind, however, when I awake to a view that justifies the three-day voyage to this remote outpost of Australia. After overnight snowfalls the island is painted white, from highland plateaus, with frozen lakes, to rocky black sand and pebble shore. All glistens in rare sub-Antarctic sunshine. Besides, the previous afternoon's discomforts were entirely our own fault.

43	

The delay while we doubled back made it impossible to reach the hut before dusk. I had also blundered, deciding snow goggles were unnecessary. We had been taught a valuable lesson. While officially part of Australia, this island is a different world. Different rules apply. Every move must be planned and precautions taken because of the dangers posed by climate and terrain.

44	

This extreme isolation means no activity is easy on the island. Our first challenge was getting ashore as there is no safe anchorage. But when we eventually reached the beach, I could instantly see that the island's reputation as 'the Galápagos of the south' is justified. Over the next few days, seals, penguins and a host of seabirds are a constant presence. As in the Galápagos Islands, some species are abundant – there are an estimated 100,000 seals and four million penguins. Though hunted in the past, these days the main threat to the island's fauna comes not from man but from our legacy.

45 ☐

Unaccustomed to the herbivores' teeth, the island flora has been overgrazed and reduced to stubble. The hills and plateaus are pock-marked with holes and soft surfaces are undermined by their burrows. On this treeless island, the overgrazing has also left the homes of native birds exposed. Petrel and albatross chicks are thus more vulnerable to predation and the harsh elements. The devastation reached such a point that in 2007 the World Heritage Convention discussed whether the island should lose its World Heritage status.

46 ☐

However, the status was also conferred because of its 'outstanding natural beauty and aesthetic importance'. Given that the wild hillsides that should be lushly covered are bare, and are animated not by the movement of wind in tussock but by rabbits running amok, it is not surprising that the world was beginning to ask whether the description still applied.

A This is mainly in the form of rabbits. Introduced in 1877 as a food source, they took to the island with gusto. Recent estimates of the rabbit population, before the eradication program began, ranged from 100,000 to 150,000.

B It's a realisation that makes all the more impressive the endeavours of the first explorers to come here. Here at Brothers Point, perched on a headland off the island's east coast, we could be the last humans on Earth. In a geographical sense, we very nearly are.

C The walk – just under 10km from the research station to the cabin – wasn't meant to be in darkness. Some time after setting out, however, my photographer realised he had left a piece of camera equipment behind.

D It's one of the most ambitious programs of its type ever attempted. A worthy project indeed, but as the intense winds rage outside, I can empathise with Captain Douglass, an early visitor to the island. Arriving in 1822, Douglass called Macquarie 'the most wretched place'.

E The resultant landslips have devastating consequences. They have harmed hundreds of penguins as well as destroying nesting sites leaving local wildlife at risk. I begin to realise just how damaged this wilderness is.

F At night, they are indistinguishable from the rocks that cover the ground; only their gurgling barks tell me when to jump. As I lose feeling in my fingers, numbed by glacial temperatures, I ask myself: Is this what I sailed to the bottom of the world for?

G Macquarie achieved the listing 10 years earlier, partly in recognition of the fact that it is a geological freak. The island is ocean floor forced to the surface by the convergence of two tectonic plates – an ongoing process.

Part 7	Answer key
41	F
42	D
43	C
44	B
45	A
46	G

Part 8: Task familiarisation – example exam task

Here is an example of two sections of text and five questions from Part 8.

Part 8

You are going to read an article about a craftsman called Ben Edmonds who makes kitchen knives. For questions **48–52**, choose from the sections **(A–B)**. The sections may be chosen more than once. Mark your answers **on the separate answer sheet**.

In which section does the writer mention

the different applications for different blades?	**48**	
a number of requirements for the blades of kitchen knives?	**49**	
the use of a kitchen knife becoming instinctive?	**50**	
regular adjustments that Edmonds makes to one piece of equipment?	**51**	
a fundamental necessity demanded by those who use kitchen knives?	**52**	

The knife maker

Xanthe Clay meets a man who makes high quality kitchen knives by hand.

A

Ask any chef what their most important bit of kitchen kit is, and the answer is the same: their knife. Pans, chopping boards, even spoons can all be improvised, whizzy gadgets like blenders and waterbaths are optional, but a sharp blade is non-negotiable. And, for many, knives become personal, an extension of the arm, something used as unthinkingly as the gear stick on a car. Ben Edmonds is a 31-year-old knife maker who is gaining a great reputation and securing lucrative contracts with the catering industry. The process of making a knife by hand is a lengthy one, and Edmonds can make only four or five a week. First, the blades are laser cut from a sheet of steel at a local firm, following Edmonds's design. 'For all my knives,' he says, 'the blade needs to be deep enough so that when chopping, your knuckles don't hit the work surface, flat-edged at the handle end so that a good length comes into contact with the chopping surface, and curved towards the tip to allow for an efficient rocking action.'

B

Next is the 'tempering': the metal is heated to 1,200˚C then 'quenched' – cooled rapidly in a tub of cold oil – before being heated again to 180˚C and allowed to cool naturally. This sets the structure of the metal, so that the blade will be strong and flexible. Back at Edmonds's workshop, the blades are retempered, then ground down by hand on moving belts of sandpaper on a small table-top grinding tool, with Edmonds continually changing the tension of the belts to get exactly the right angles on the blade. Slightly concave blades, curving inwards, are very slender and good for fish filleting, but also fragile. Chisel-shaped blades, albeit with the straight edge microscopically fine, are favoured by Japanese makers, and are specific to left- or right-handers. Edmonds prefers to make a V-shaped blade – but a thin one. 'You don't want to push the food out as you cut. The knife needs to glide through, but I give the edge a tiny outward curve for strength.'



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